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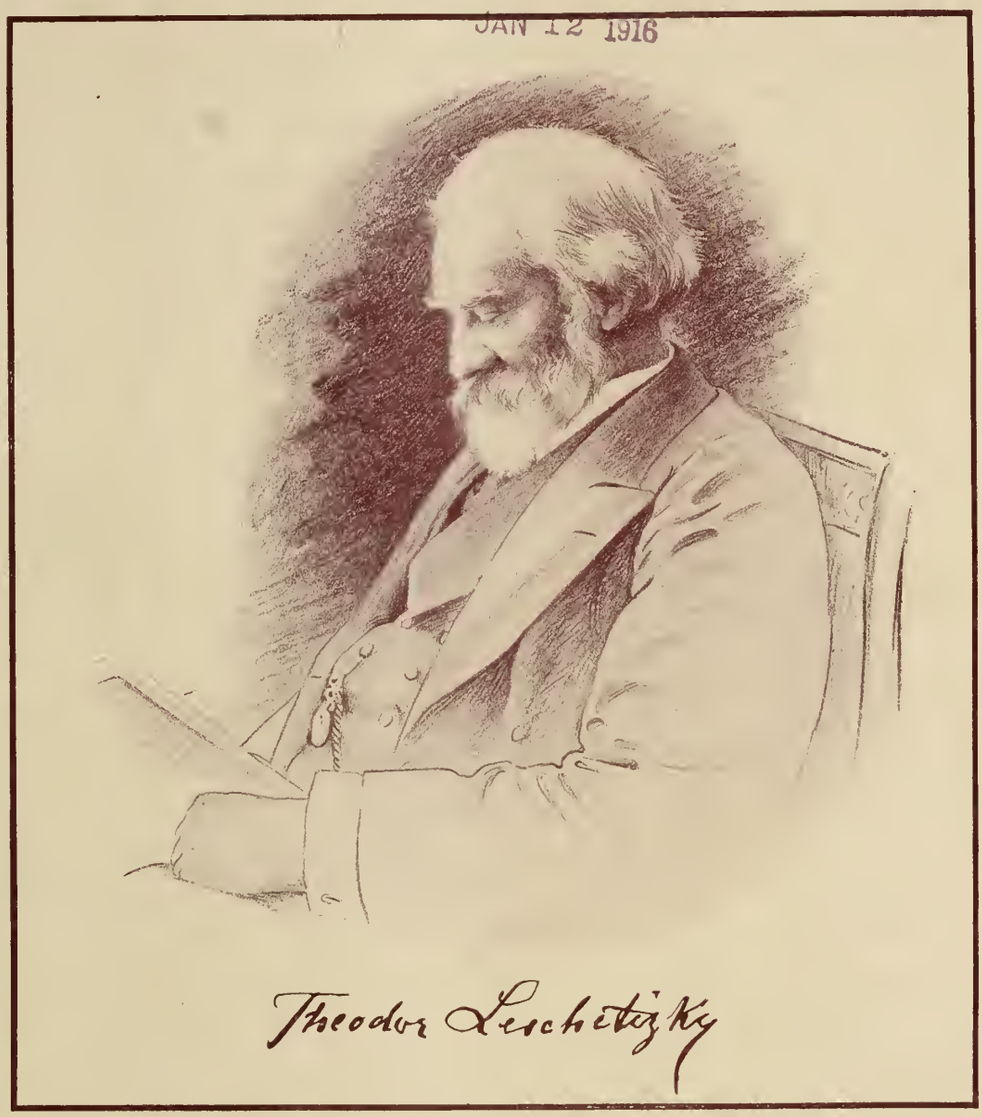

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CONTENTS FOR JANUARY

THEODOR LESCHETIZKY: A RETROSPECT *Mme. Helen Hopekirk* 7

LITERARY METHODS AS APPLIED TO MUSIC STUDY. I.....*Clarence G. Hamilton* 10

THE COMMUNITY AND EVERYDAY MUSICAL ACTIVITY.....*L. S. Butler* 11

THE COMMUNITY AND ITS MUSIC *Thomas Tapper* 12

KEEPING IN TOUCH WITH PATRONS *Arthur Schuckai* 13

THE CHOPIN ETUDE, Op. 25, No. 9 (The "Butterfly").....*Margaret Anderton* 14

ELIMINATING WASTE IN STUDY *Dr. George Van Ness Dearborn.* 15

AN OLD SONG..... 16

DEVELOPING THE ARTISTIC SPIRIT. II *Olin Downes* 17

THE EFFICIENT MUSIC TEACHER. V *Thomas Tapper* 18

THE SONGS OF IRELAND..... 19

NOTES ON THE MUSIC IN THIS ISSUE..... 19

EDITORIAL NOTES..... 20

VOCAL DEPARTMENT..... 45

CHILDREN'S WORK IN MUSIC *Helena Maguire* 48

VIOLIN DEPARTMENT.....*Ray G. Edwards* 51

CHOIR AND CHORAL DEPARTMENT *H. G. Macdougall* 54

TEACHERS' FORUM *Blanche Dingley Mathews* 57

BOOK NOTES..... 58

GENERAL NEWS ITEMS..... 60

WITH THE SCHOOLS AND TEACHERS..... 61

NEW YORK NOTES..... 62

In the Music Section

VALSE GRACIEUSE, Op. 2.....*Gallup*

GAVOTTE IN G MINOR.....*Bach*

AT VESPERS.....*Muller*

ANCIENT CHIVALRY.....*Engelmann*

NEAPOLITAN SERENADE.....*Lerman*

SEVEN O'CLOCK IN THE MORNING, Op. 35, No. 1.....*Cadman*

CLOWN'S PARADE, Op. 175, No. 1.....*Oehmler*

BRAVE BOYS' MARCH (4 hands).....*Otto*

HOT CROSS BUNS, Op. 17, No. 1 (Violin) *Hamilton*

SAVIOUR, BREATHE AN EVENING BLESSING (Song).....*Rhode*

A SOUTHERN LULLABY (Song).....*Greely*

WINTER (Song).....*Foster*

MAZURKA, Op. 43, No. 3.....*Gliere*

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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS Page

Briggs Piano Company..... 59
Sohmer & Company..... 57

MANUFACTURERS OF PIPE ORGANS

Hall Organ Co..... 56
Kilgen & Son, George..... 56
Moller, M. P..... 56

MISCELLANEOUS

Hall's Styk-um-Phast..... 4
Ross-Gould Mailing Lists..... 3
Signoscope..... 5
Spooner, Wallace..... 64
Suffolk Engraving Co..... 64
Tindale Cabinet Company..... 57
Wood, Clarke Press..... 64

MUSIC AND ART MAGAZINES

Christensen's Ragtime Review..... 58
Music Student..... 63
Musical Courier..... 58
Musical Leader..... 61
Violinist..... 53

MUSIC PRINTERS AND ENGRAVERS

Henning, M. O..... 58
Whitcomb, H. C. & Co..... 58
Worley Company, John..... 56
Zabel Bros..... 58

PIANO TUNING SCHOOL

Faust School of Piano Tuning..... 58
Niles Bryant School of Piano Tuning..... 58
Northwestern Ohio School of Piano Tuning..... 58
Polk's Piano Trade School..... 58

PUBLISHERS OF MUSIC AND BOOKS

Cecil-McManimon Novelty Co..... 3
Ditson Company, Oliver, 2d cover, 3d cover, 1, 2, 3, 4, 5, 53, 55, 58, 62, 63, 64
Fischer, Carl..... 3
Gamble Hinged Music Co..... 58
Hinds, Noble & Eldredge..... 4
Illinois Music Co..... 3
Keith Music Pub. House..... 59
Milwaukee Cons. M. Co..... 4
Odell, H. F., & Co..... 3
Pond, Wm. A. & Co..... 3
Schirmer, G..... 5
Schmidt, Arthur P..... 6
Summy Company, Clayton F..... 61
Treloar Music Co..... 3
University Society Inc..... 62, 63
Violinist Publishing Co..... 53
White-Smith Music Publishing Co.. 1
Willis Music Co..... 3
Wood (B. F.) Music Co..... 5

TALKING MACHINES

Victor Talking Machine Co..... 59

CONCERT ARTISTS

Parsons, Henry E..... 47
Zoellner Quartet..... 52

TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC

American Institute of Applied Music..... 62
American Progressive Piano School 60
Becker, Gustav L..... 60
Bissing, Petrowitsch..... 52
Bogert, Walter L..... 47
Boston Institute of Public School Music..... 61
Brown, May Laird..... 47
Butler, L. S..... 64
Cady, Calvin B..... 62
Chicago Piano College..... 60
Cincinnati College of Music..... 62
Clippinger, D. A..... 47
Columbia School of Music..... 61
Courtright System of Kindergarten 64
Danforth, Mrs. Ada J..... 61
De Guichard, Arthur..... 47
De Rigaud, Clara..... 59
Ellen, Ralph B..... 64
Gilbert, Mary Wagner..... 59
Goldthwait, Willis W..... 64
Heinline, Elizabeth Eldridge..... 64
Herman Klein Phono-Vocal Method 47
Hoffman, Carl..... 64
Institute of Musical Art..... 60
Kern, C. W..... 60
Kuzdo, Victor..... 53
Lewing, Adele..... 54
Martin, Edith..... 64
Minneapolis School of Music..... 60
Musin, Ovide..... 53
New York School of Music and Arts 62
Parsons, Henry..... 47
Schilling, W. P..... 47
Shea, George..... 47
Skinner, Katharine Garratt..... 64
Stock, Geo. C..... 47
Storer, H. J..... 64
Thomas Normal Training School.... 61
Trinity School of Church Music.... 56
Virgil, A. K..... 60
Von Ende School of Music..... 60
Wilcox School of Composition..... 62
Wodell, F. W..... 47
Wooler, Alfred..... 60
Wyckoff, Emma..... 59
Zoller, Ellmer..... 59

VIOLINS, STRINGS AND VIOLINISTS

Bissing, Petrowitsch..... 52
Ditson Company, Oliver..... 53
Gemünder & Sons..... 53
Kuzdo, Victor..... 53
Lyon & Healy..... 4th cover
Müller's Silk Strings..... 53
Musin, Ovide..... 53
Schoening, M. E..... 52
Weeman, Beal & Holmberg..... 52
Williams, R. S. & Sons Co..... 53
Zoellner Quartet..... 52

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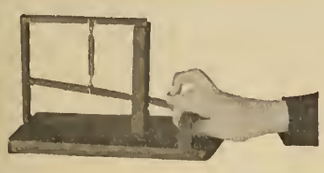

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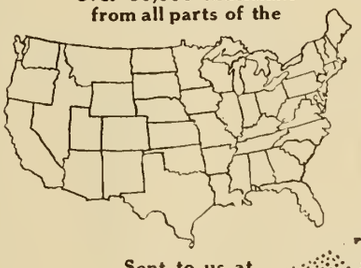

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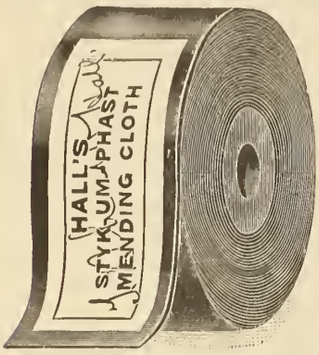

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The oratorio is full of nobility as well as delicacy of sentiment; and should be included in the repertory of oratorio societies.—Ernest R. Kroeger, St. Louis, Mo.

That *Isaiah* can be ranked with the more widely known oratorios by European composers, seems to be the verdict of all who heard it.—Davenport Times.

Throughout the entire rendition the audience was enthusiastic in appreciation, and at the close rendered signal approval by rising to its feet.—Moline Dispatch.

The composition is pleasingly rhythmic and full of action, making good use of the canon form, and in places rising to a point of real dignity and power.—Kingston (N. Y.) Daily Freeman.

The members of the chorus are unanimous in their verdict regarding the beauty of the work; and it is their enjoyment in singing *Isaiah* which accounts for great enthusiasm.—W. W. George, Conductor, Fargo, N. D.

The verdict is that *Isaiah* is one of the best works our people have heard, and so well written that the text could be enunciated distinctly, no matter how intricate the parts. Owing to an almost unanimous request we shall repeat the work.—J. Burt Rogers, Conductor, Delaware, Ohio.

It is a scholarly and imposing composition thematically constructed. The dramatic interest steadily climbs to a superb finale, leaving the mind of the listener in a state of profound satisfaction and delight.—Omaha Bee.

If applause means anything Mr. Patton has brought into existence a work worthy the most serious consideration. It is musically excellent, and must appeal, not only to lovers of good form, but also to those who delight in melody that is pleasing and satisfying.—The Progress, St. Paul.

It is a work that ought to live.—Concert Goer.

The performance was a great success, and at its close the composer was overwhelmed with congratulations. It will take a place with the works of Gaul, Stainer, and other modern composers of recognized value.—Minneapolis Journal.

The Dorchester Choral Society produced a beautiful melodious work. Many of the eleven choruses are difficult and complicated, but they were rendered brilliantly. The audience was unbounded in enthusiasm and demanded a repetition of *But when He seeth His children*.—Dorchester (Mass.) Press.

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THEODOR LESCHETIZKY

A RETROSPECT

BY HELEN HOPEKIRK

THIS beautiful little melody I shall always associate with Leschetizky's passing. One time, many years ago, in his class, when giving a lesson, on the piano arrangement of it, he said very earnestly, *"Eine himmlische Melodie, Ich möchte sie beim sterben hören."** After saying that he played it through and a deep silence fell upon us all. His playing of it was exquisite. I often wish that any who entertain the idea of Leschetizky as a mere technician, with a predilection for bravura playing and exaggerated tones, could have heard him play a simple melody such as this. It is especially impressed on my mind by a curious coincidence. The evening before the death was announced, I was talking to a pupil about the *Cygne* of Ravel, which seemed to me to have the same other-world atmosphere, and, apropos of that, told her what the Professor had said about the Gluck aria, little thinking that possibly at that time he was on the borderland of a new life!

Many hearts would be saddened by the news, many hearts in Europe and over here, and many would find themselves going back to old days in Vienna beside the genial old Master, the ideal friend as well as teacher of those who were sympathetic to him. He always regarded those as his real family, as he said once in a letter to me: *"Meine Familie, die wahre, das sind meine Schüler, unter denen ich treue Anhänglichkeit im grossen Maase gefunden habe und noch immer finde."†*

LESCHETIZKY'S MUSICAL FAMILY

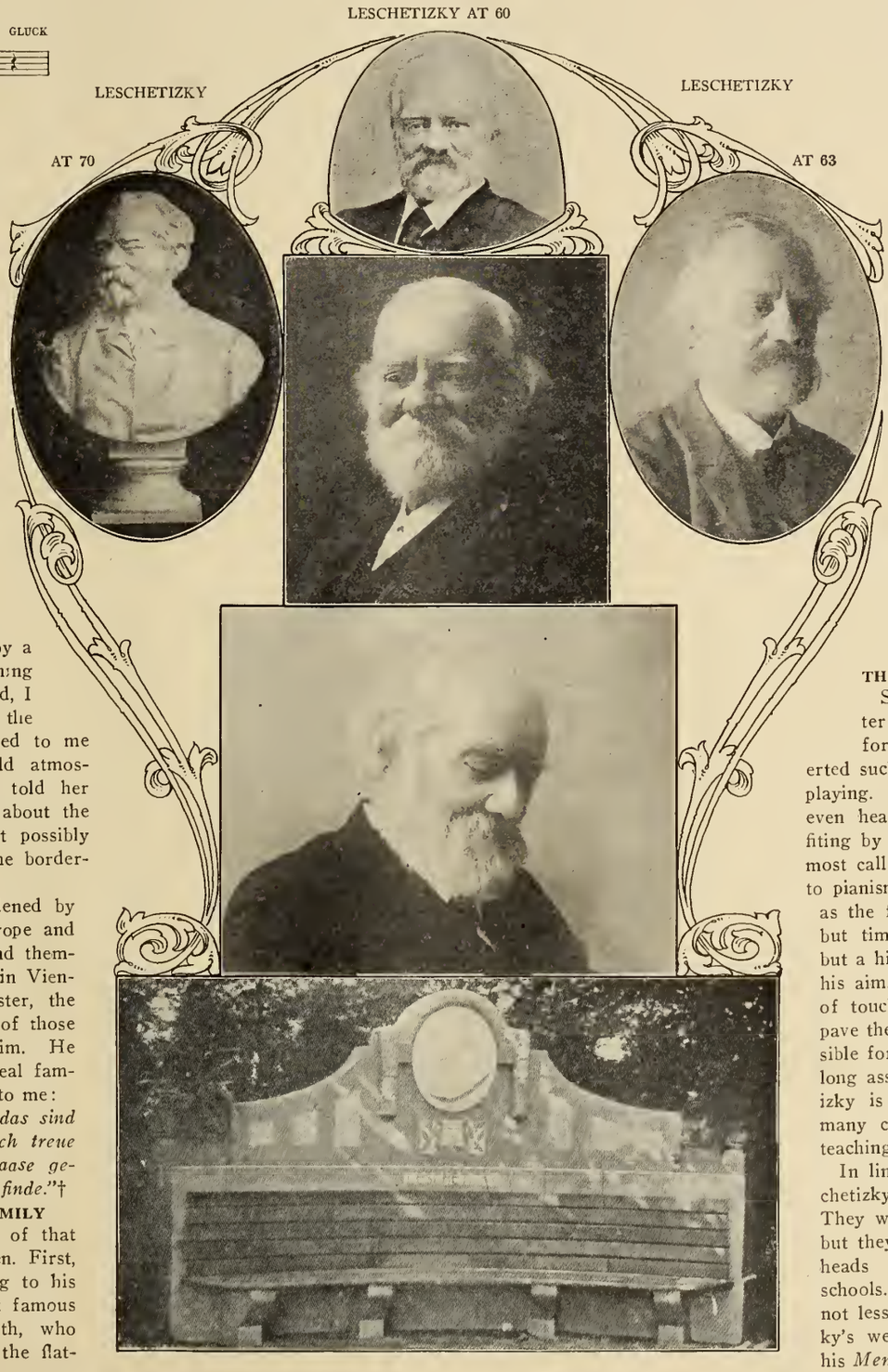
And how many generations of that musical family there have been. First, the many fine artists belonging to his early Russian period, the most famous of whom was Mme. Volborth, who drew from Anton Rubinstein the flattering remark that "to hear that woman play might make us all despair." Annette Essipoff was of a later period, and was for long the principal representative of his school.

Then came his Vienna life and the appearance of Paderewski, who soon made Leschetizky world renowned. Fannie Bloomfield Zeisler had already made her great success in America. Year by year other artists emerged from the Leschetizky school, and of the younger ones Ossip Gabrilowitsch and Katherine Goodson now lead the van; while the youngest, Ethel Leginska, whom I have just heard for the first time, is rapidly making a name for herself. Seldom have I been so impressed by the musical and poetic individuality of any young artist.

THE "NEW THOUGHT" IN PIANISM

Since the death of Liszt no master has provided the concert platform with so many artists and exerted such world-wide influence on piano playing. Many who have never seen or even heard much about him are benefiting by his ideas, which one might almost call the "New Thought" as applied to pianism. He was and is still regarded as the founder of a school of technic; but time is showing that not technic but a higher ideal of interpretation was his aim. He did have certain principles of touch, etc., but these were only to pave the way. Liszt was hardly responsible for the eccentricities that were for long associated with his name. Leschetizky is even less responsible for the many crude misrepresentations of his teaching.

In linking the names Liszt and Leschetizky, I am not comparing them. They were very different personalities; but they stand before the world as the heads of two widely represented schools. Liszt's lessons, however, were not lessons in the sense that Leschetizky's were. As William Mason said in his *Memoirs,* "Liszt never taught in the ordinary sense of the word; during the entire time I was with him I did not



THE UPPER OF THE TWO CENTER PORTRAITS SHOWS LESCHETIZKY IN 1908, THE LOWER IN 1906. THE BENCH IS THE LESCHETIZKY MEMORIAL, TURKENSCHANZ PARK, VIENNA

* "A heavenly melody. I wish that I might hear when I am dying."

† "My real family is my pupils, among whom I have found and ever find a true and intense attachment."

see him give a regular lesson in the pedagogic sense." Many artists collected round him for inspiration and criticism, and wonderful must the life have been in Weimar.

But Leschetizky's was a training school in addition of the severest kind. Work with him was thorough and uncompromising. No allowance was made for moods; in fact sometimes before a lesson he would suddenly say something to worry or embarrass one just to see how much control was there. If the student did not begin to play as if nothing had happened, Leschetizky would ask him how he was to stand the sudden frictions of public life! The Master was often heard to say that one must play well with the front row full of enemies. But this meant that nothing that work could do should suffer by nervousness; that rhythm, phrasing, clearness, good pedaling, and confidence must be always present, and not only when one was feeling in the vein. With the work all done, a good mood would intensify everything, while a bad one would be dominated by knowledge and routine. Nervousness must always exist where there is art work; but one must make nerve a servant, not allow it to be a master. The same with temperament; one must learn to use it.

A TEACHER FOR ARTISTS

He was preëminently a teacher for artists. No born amateur could go through the strain of study with one who was such a sworn enemy of *Dilettantismus*. Phlegmatic people either irritated or amused him; generally the former.

I remember once taking a young musician to him who at that time was unawakened and rather heavy. He played to the Master without the slightest excitement, hardly, indeed not at all, realizing the test he was undergoing. After he finished, Leschetizky said it was good, but without temperament. He then suggested that I should give him a few lessons till he could take him; but when we were leaving he pulled me back and with uplifted finger, and a comically serious face, he laid a heavy responsibility upon me. I was to ruin his nerves or he would never play!! Perhaps I did not quite reach the Professor's ideal in this respect; but before the young man played again in that house he had begun to be aware of the exciting life that he had entered. After the second interview there were the characteristic burning spots on each cheek, and a queer light in his eyes, as he confessed that he was "all tired out."

Most pupils were, after a lesson in those years; one had to be on the *qui vive* all the time; to be pliable, able to change fingering at a moment's notice, almost to foresee what was coming; for only in that way could one avert the storms. A tactful remark at the critical moment would often save the situation, and turn what might have been a "bad" lesson into a delightful one. The mental strain was not inconsiderable; because one had more than music to think about; none were safe from explosions; we all took them, because we had to take them, as part of the day's work. As a charming little Viennese artist said one day after a violent class lesson, "Ah, well, we don't come here to shine."

THE LESCHETIZKY TEMPERAMENT

If at any time he was especially meek we almost began to fear for his health. One day I had such a mild and gentle lesson that I went home quite sad, and, as he was slightly ailing at the time, wondered if he would really live long. We positively preferred lessons with a dash of risk and excitement in them. As for the health, I was entirely reassured some days afterwards, when, as I entered the house, my ears were assailed by shouts, and presently a scared pupil emerged from the room, followed by the whizz of music that landed on the floor! "It will be all right next time," I comforted him, as I went in to face the irate Master. The prospect was not good and I racked my wits to think how he might be calmed before beginning. In Vienna one learned to have a smiling face and be ready with a light remark, as nothing put him out so much as a melancholy expression coupled with the inability to speak. He loved to be asked questions. Newcomers had hard times; it was not easy to understand the sudden changes of his mood.

SUMMER AT ISCHL

In the summer, in his little villa at Ischl, he was at his best. The strain was off him for a while; his whole nature seemed tranquilized by the beautiful surroundings and the long association he had had with the place, which he first visited with his mother in the early days. In the woods he was like a child, picking cyclamen, his favorite flower, and looking bright and happy. In the afternoon there was usually a *Jausen* at some little *Gasthaus* (inn), followed by a visit to the "Kaiserin Elisabeth" or a simple homelike supper. Then talk would surely turn on music, and I think I learned more, unconsciously, in those quiet evenings than even in the lessons. Often he would illustrate by playing, and I vividly remember one talk over melody when, sitting near to the piano on a low stool, he reached up his hand and played the melody of *Die Forelle* with a perfection that will never leave my memory, as an instance of Schubert's wonderful gift of song. For that composer he had a deep affection and every year on his birthday took a little offering of violets to his grave.

FAVORITE COMPOSERS

His tastes in music were rather baffling. Chopin and Schubert he loved, while for Beethoven and Bach he had the deepest veneration, as he often illustrated by the marvelous lessons he gave on these composers. About Mozart he wrote me, after the Salzburg Festival of 1910, as follows:

*"Es konnte aus einem ruhigen Mozart Verehrer in diesen acht Tagen, wo man nur seine Werke hörte, ein enthusiastischer und glühender Verehrer und Bewunderer erwachsen, den er erschien, mit seinen viel und vielseitigen Werken als grossartiger Riese im Reich der Tonkunst, wie kaum ein anderer. Uebrigens habe ich eine schönere Aufführung des "Don Juan," unter Leitung von Muck, in meinem ganzen Leben nicht gehört."**

Brahms' music he really did not care for, though I think his respect grew in the later years. It is not generally known that his was one of the first performances of the D minor concerto and he used to tell how he and the composer had an exciting time over it. He objected to a certain ponderosity. Brahms thought his criticism flippant. When they next met, Leschetizky illustrated and suggested. Brahms grumbled, but began to listen. Finally the concerto was published with the alterations; but, although his point was gained, Leschetizky only played it once in public. For Brahms, the man, I think he had quite a strong regard; so strong indeed as to prompt him to ask permission to sit for a time alone with the dead Master before the funeral. He tried to tell me of this later; but emotion overcame him and he lapsed into meditative silence.

THE NEW FRENCH SCHOOL

The music of the modern French composers did not appeal to him, though he was at least a little more eager than the rest of Vienna to make its acquaintance. Of *Pelléas* he would only say that it was a good opiate. Not surprising, perhaps, we remember that Vienna has not had the oppo tunities that we have in America of becoming a customed to the language of the moderns. In t year 1908 I talked of César Franck to some Vie nese musicians with but little response; his D min symphony had been done only once; D'Indy w still a stranger; while Debussy was unknown most of them. Certainly nowadays a young musici can learn more of the new music over here th he can anywhere in Europe.

OPEN TO NEW IMPRESSIONS

To the last he was open to impressions and i tensely interested in everything that had to do w art. So recently as the 14th of July of this pres year, in a letter to me dictated by him but writt by his faithful nurse, Pepi (he being almost blin he speaks of visiting concerts, associating w colleagues, and finding life not without *Anregu* (incitement). A few years ago in Ischl I fou him weak and changed in appearance; but wh talking of music suddenly the old fire came i his eyes and he told of a unique experience.

All the previous winter he had felt very bl musically, nothing in public performance plea him; everyone played well, but none interested h until one night, at a private soirée, a quiet little m with a 'cello sat down and played a suite by Ba It was Pablo Casals. At once, he said, he felt solutely rejuvenated. After that he lost no opp tunity of hearing him play, the difference betw him and others being, he said, the difference tween people who *spoke* well and those who *claimed* freely and beautifully, making every w significant. That living quality, he always said, possessed by Essipoff to a great degree; and was always insistent on its being the one that h the public. Mere virtuosity dazzles for the m ment; polish, refinement, beautiful tone, and fe ing are lasting in their effect.

CRITICISM IN THE CLASS

In the Class one day (and in these days lessons were given in the Class) when the subj was Schumann's *Warum,* nearly half an hour devoted to the seventh and eighth measures o Subtle nuances were needed and if they were produced clumsily he would ejaculate *"Norddeutsche Schule"* (North German School) with a w ering contempt, similar to that he applied to a c tain sort of staccato playing as "belonging to time of Shakespeare."

"A touch like a Protestant pastor" was anot expression of impatience. He would try every pedient to draw out the desired quality from pupil.

When the touch was heavy, *"die Finger müs auch Ballet tanzen"* (the fingers must also ba dance), he would say, and then proceed to dem strate with his feet.

When talking of the *Polonaise* and its rhyth peculiarities he would show how it was dan heels with spurs clinking together, waving of h chief, and so on, gracefully dancing all the tim

For a *Barcarolle* of Rubinstein he would how the Russian peasants sang, *"mit einer gewis Derbheit"* (with a certain roughness), which q ity he said should be brought out on the pian

He had great dramatic and magnetic power, the presence of a sympathetic audience was inspiration to him always. The classes betw 1887 and 1892 were certainly exciting both listeners and players, the latter more especi Finally it became such an ordeal that one day decided in future to give general criticism o and as time went on they became more perfo ances than lessons.

He regarded his Class as a great test; fo one could do himself justice at that, concert p

*"In these eight days, hearing only his works, a quiet Mozart lover can become an enthusiatic, glowing admirer and devotee; for in his numerous and many-sided works he appears a magnificent giant in the Art kingdom as few others do. And never in my whole life have I heard a finer performance of *Don Giovanni* than was given under Karl Muck's direction."

s would be easy. At a Class one never knew exciting thing would happen. If a pupil ed nervousness he would commence with, v begin; the eyes of Europe are upon you," ome such inspiring prelude. If he pleaded any of indisposition, he was told that if he were to sit upright on the stool that was the very to show control of rhythm and phrasing, etc., *they* must not depend on mood. There must no hoping for miracles to occur. One must to make effects consciously and be independ- of conditions. An ideal training; severity and pathy; feeling and common sense!

s exhortation to think ten times before playing is well known if seldom acted on. Above all pposed the mechanical repetition of passages tudy, as every difficulty can be conquered by ng out first wherein it lies and then devising eans to meet it. So often all difficulty vanishes the suitable fingering is discovered, even if heterodox; or it may be that an adroit turn he hand, or wrist, will "oil" the passage.

THE LESCHETIZKY FINGERING

ie Leschetizky fingering is unique and is not id by any conventions; I do not know of any ol that is so eminently practical. The finger- that *can* be done is not necessarily the best. e orthodox methods stretch the hand in the ng parts and produce stiffness and unpliability. d fingering allows the hand to work in an easy, ral position, and at the same time assists the ntuation, the phrasing, and the rhythm. Many pted ways appear to me to be chosen with r indifference to such important things.

eschetizky's use of the thumb and fifth finger very characteristic. It assisted enormously in ng variety of color and depth of tone. Fine- and roundness in tone were also insisted on; r pounding or striking. A chord struck harsh- as enough to upset him for a whole afternoon; I must confess that we were all so excited that y tones were not infrequent.

HIS IDEAS OF TONE

oncert players, fresh from Vienna, have been etimes accused of harsh and even acrid tone. s I put down to the certain feverishness which liable to remain for quite a time after leaving , the inevitable result of his exciting guidance dominion. He insisted on large tone, and if the inction between that and merely noisy attack not at first appreciated, the latter was liable ppear. He was an autocrat *premiére classe,* and had to do, or try to do, exactly what he want- when studying with him. Afterwards, when in- endent, the time came for gradual assimilation all that had been received, and harsh tone dis- eared or remained according to the individual- of the player. He abhorred harsh tone, but it eared from time to time. Indeed, strange to it was not always absent from his own per- mances, owing to his extreme nervousness when ore the public. He had almost given up public earance when I went to him, but twice or thrice eard him. He was magnificently electric; his cato almost excited one to laughter, it was so nly crisp and vital. But the beautiful tone, re- e, and freedom he showed when playing to his mates was not always present. I remember criticism the morning after he produced the wratil Quintet at Bösendorfer Saal: "After all cannot fairly judge of a quintet when the ings have not been heard!"

oseffy, he used to say, was one of the few o treated the instrument affectionately, to whom e was everything, and who thereby won his au- nces.

FREEDOM IN PLAYING

"Ein freies Spiel" was another point on which he laid great stress. That, he said, was a something seldom heard in the typical North German playing of the type of Clara Schumann, whom, in spite of her noble qualities, he frequently criticised. The North-German playing of Bach also roused his ire; the lack of pedaling, the want of color, the stiffness of it all. For Von Bülow, as an intellectual musician, he had high respect, but found him inelastic and his tone lacking in beauty. He said he had been brought up in a bad school and that later in life he had attempted to change, but it was too late.

In pedaling he opened fresh vistas. One had to study the art. It was not sufficient to say that the instinct was either there or it was not; instinct, if there, must be cultivated and knowledge added; if not there, better not play piano. It is not enough to seek refuge in reckless use; there must be color effects to enhance the rhythm and give variety to phrasing, while, if too sparingly used, the resulting effect is thinness. Pronounced rhythm is also a strong feature of the Leschetizky school; *ab initio erat rhythmus* (From the beginning was rhythm) he often quoted.

THE POWER TO DIAGNOSE

Was there ever another who so unselfishly strove to make interpreters of his pupils? When I think of the way he would work over a single phrase I realize what a powerful example he has been. His face would tell how he felt if anyone showed a tendency to "go easy," to slacken, either in playing or in teaching. Long sitting at the piano encouraged this, he used to say; no four or five hours for him; short spells but hot ones while they lasted; high pressure, intensest concentration. Wonderfully alert, he was constantly thinking out new ways of doing things. Once he said:

"As we go on, we learn to do things in simpler and better ways; there are no fixed rules; technic is individual and my task is to diagnose and find the means to suit the different people. That is my method, if I have one."

Like a doctor he would lay his finger on the weak points and work unremittingly to remedy them by every device that he could think of. Most of his pieces were written for special cases; the *Papillons,* for example, for an aggravated one of what he called "sick thumbs."

Sometimes, in desperation, he would propose some ridiculous remedy, which, like the boomerang, came back upon him later, as in the case of a pupil with whom he lost patience. "Do something," he said, "for Heaven's sake; put corks between your fingers if they won't separate." Years afterwards, when he heard of this being seriously taught as part of "the method," he said with a quizzical look: "Think what I have to stand; my 'cork method' in Kalama-Oshkosh!"

Much stress he always laid on teachers being able to illustrate on the piano; only in this way could the best instruction be imparted. When a pupil has striven and failed, then the teacher must step in and show that it can be done, and how. It is not the individual who has failed in public playing who can best instruct; and no teacher should ask for anything to be done that he cannot do himself.

Leschetizky was a great artist first, and in addition a pedagogue, but never in a narrow sense. He believed in there being many roads, only some were straighter than the others. And for each the road must be somewhat different, though the underlying principles are the same. Even with those of limited talent, brought by their preparers to have occasional lessons, his one aim was to draw out the little that was there. This faithfulness to an ideal was very inspiring; he did all so unconsciously; never was a man so free from pose, so perfectly natural; the slightest sign of self-importance was instantly put down; *"Ach, nicht so wichtig"* (Ah, not so high and mighty) he would say with a tired air. He had no pianistic secrets from his pupils.

CRITICISING PUPILS BEFORE A CONCERT

I do not think any one of his pupils ever appreciated the Professor's insistence to hear them play immediately before a concert or recital. I was innocent enough to play to him two days before my first appearance in Vienna. He walked excitedly round the room, criticising first this, then that, until it seemed that nothing less than a fiasco awaited me. But, as the concert time drew near, I regained my balance, and, although he came into the hall just as I was going on the platform, I dismissed the thought, with the result that all went well, "by great good luck," as he said afterwards with a laugh.

Mme. Bloomfield Zeisler has often told me amusing tales of how she, with all her veneration and affection for him, had to avoid appearing in the Karl Ludwigstrasse before important concerts. Even after the years of experience, and the great success that she has had in Europe as well as America, she knew better than to gratify his desire to "go over the program" with her.

His *bonhomie,* his great sincerity, his enormous generosity endeared him to all who really knew him. It would be hard to count the number of us from whom, after a certain period, he refused to take a fee, and who therefore have had the bulk of their instruction without cost at all; as for his minor kindnesses, no poor musician ever wanted when he was near. The Währing beggars knew him well and I know of many an Ischl peasant who has lost a helpful friend. His friendship followed one through life; he was in close touch with many of his old pupils and took a sympathetic interest in their lives, always rejoicing in visits from them and in making festivals of some kind or other in their honor when they came.

My last sight of him was in Ischl. I had said goodbye that morning at his villa with a heavy heart, for he was aging fast; but in the afternoon we met him coming from an organ recital in the old Pfarrkirche with some friends, dressed in summer garb, fastidious as ever, almost like himself again. It was hard to part, harder almost to remain; so we said a hurried word or two and separated; he waving his hat in his old enthusiastic way and calling out *"Auf Wiedersehen!"*

———*———

THE SIGNOSCOPE: A NEW AID TO PIANO STUDENTS

A PRINCIPLE in the theory of music which puzzles many students in that of the related system of keys, especially the minor and major relations. Teachers explain and demonstrate this point, pupils memorize the principles expounded to them, and, in spite of all this, turn to their music and play as if they had never learned anything about the relations of one key to another.

The majority of piano students are eye-minded. A statement to be apprehended enduringly must be presented graphically. The man who devised the signoscope, which is pictured on a page preceding this, evidently understood that eye impressions are often strongest. The signoscope fixes in the pupil's mind the theory of major, and minor diatonic scales with perfect clearness.

It consists of two discs which can be shifted so as to show the degrees which make up the major diatonic, the relative minor, and the chromatic scale, starting with any degree as the tonic, with the signatures proper to the scales.

Literary Methods as Applied to Music Study

A Method for the Appreciative Study of Piano Music, Adapted Either to Individual or Class Work

BY CLARENCE G. HAMILTON, A. M.
Associate Professor of Music, Wellesley College

I

THERE is a certain atmosphere of mystery about music which is not shared by the other fine arts. A beautiful painting or piece of sculpture says something comprehensible to us; a well-proportioned building shows its fitness for its designed purpose; and a piece of literature conveys a definite line of thought. But the message of music is less easy to fathom. To one person, for instance, a musical composition comes as a gorgeous revelry of sound; to another as simply an ear-tickler which incites to physical motion; and to a third as a problem for complex finger motions. All three, however, miss its real significance. For music, like the other fine arts, is, in its higher phases, a genuine expression of the life, thought, and emotion of the composer, brought into the limits of symmetrical form.

But this wealth of meaning which lies at the core of music, is apt to be entirely overlooked, between the extremes of technical study or no study at all. The plodding pianist, for instance, pores over details of finger action and notation marks until he is thoroughly absorbed in the mere mechanism of performance; while the ordinary listener is content to let the sounds drum upon his ears with only a general impression of their soothing or irritating effects on his nervous system. In his definition of music as "the least disagreeable of all noises," the worthy Dr. Johnson aptly voiced the sentiments of this latter class of listeners.

Is it necessary, however, that music should so frequently miss its mark? Is it not possible for the player so to center his attention upon the essentials of musical expression that all the details may serve their rightful purpose of a means rather than an end? And, on the other hand, cannot the non-technical music lover be brought into close communion with the hidden secrets of the art?

A PARALLEL WITH LITERARY STUDY

Let us seek enlightenment from music's sister art of literature. No one would think, in reading George Eliot's *Romola,* of exhausting his thought upon the grammatical construction of its sentences or the derivations of words employed. All such details are simply means towards the presentation of the thread of the narrative, which is what the reader is in search of. Just so, in music, all details of accents, fingering, chord sequences, and the like are merely the composer's tools for laying bare the inspiration that is in his soul.

Literary study is a common factor in our educational institutions. Our boys and girls are taught to scrutinize carefully the works of the great writers, and, in so doing, to trace the development of their thought, to note how it is brought within a logical plan, how its subtle distinctions are revealed by a nice choice of words, and how the interest is made to grow by the cumulation of details. Then, too, the writer's environment in time and place is considered, and the peculiarities of his style are made the basis of comparison with that of other literary lights.

I have before me a clever little text-book on *How to Study Literature,* by Benjamin A. Heydrick, in which each type of writing is subjected to a series of questions which, though individually simple, yet in their collective import lead to a surprising sympathy with the motives of the work to which they are applied. Why cannot such a method be employed equally well upon a musical composition, with the direct object of obtaining a clear insight into the mind of its composer?

Let us approach this problem in a practical manner by formulating such a list of questions, based upon various types of music.

Inasmuch as the ubiquitous pianoforte is the readiest vehicle for performance, our attention will be focused upon compositions written for this instrument. Questions relative to each composition which comes under a given group will be propounded, and the application of these questions will be shown in connection with typical examples, of moderate difficulty. Finally, other compositions of similar style will be suggested, upon which the student may try his own skill.

And now a word as to ways and means. Our study must begin with the complete performance of a selection, in order that a proper perspective may be obtained. If one is working alone, let him first master the technical details, so that he is able to perform the whole piece with clearness and accuracy. He is then ready for the outlined "literary" study.

Team work, however, is highly recommended. A group of students, with or without the guidance of a teacher, may hold regular meetings, at which selections prepared by individuals are played, classified, and treated in due order. Too much importance, indeed, can hardly be attached to such a system of class investigation, which can be conducted in connection with groups of pupils by progressive teachers, who will reap ample reward in the enlightenment of their young charges as to the true function which their music should fulfil.

Such study, too, is highly stimulating to original ideas. The pioneer character of this work suggests that it is capable of unlimited amplification. Hence the questions as given may be regarded as but the beginning of a long list of similar queries which will arise in the minds of teacher and students, and which will tend toward a more and more minute appreciation of the fine points of the music. Let such ideas freely circulate; let them be reinforced by reference to books on form, interpretation, and history; and the vitality of the work will increase by leaps and bounds.

We pass now to the practical details of our course. This begins, in the case of each composition under review, with a fixed method of presentation, which we may call

CLASSIFICATION

1. Note (*a*), the title and opus number of the composition;

(*b*), the name of the composer, with dates of his birth and death.

2. Play the entire composition through *twice,* waiting an interval of three minutes between the two performances, in order that the student may have time to think over what he has heard, and to jot down any important points regarding his impressions. During the question work, parts or even the whole of the selection may be played again.

3. Classify the composition as belonging to one of the types that are listed, and proceed along the line of study presented under this type.

TYPE I: THE DANCE

FOREWORD. In the time of Queen Elizabeth, whose reign extended from 1558 to 1603, English composers became pioneers in the art of composition for the weak-toned little virginal, one of the predecessors of our modern piano. For themes they often used popular dance tunes, to which they gave settings in accordance with the musical art standard of their day. Thus they started the long lists of idealized dance music which has continued to our own times. In France, Germany, and Italy many composers soon devoted their attention to this style and in the works of Bach and Handel the climax of the early school was attained. When the great Viennese composers of the eighteenth century were elaborating their harmonic forms, the *minuet,* the fashionable in Viennese society, became incorporated into sonatas and symphonies; and its successor, the *waltz,* was also cultivated by Beethoven, Schubert, and von Weber.

The power of dance music to express national characteristics was not fully revealed, however, until Chopin, in his *mazurkas, polonaises,* and *waltzes* glorified the popular styles of Poland. Many other composers, such as Grieg, Brahms, and Dvorák, following in his footsteps, have exploited the traits of the music of their native countries in graceful and spirited measures, and in compositions which, for the most part, are in short and simple form.

Our study of the compositions of each type will be conducted under several headings, which will be listed alphabetically.

A: FORM

1. To what school does the piece belong?

The prevailing style employed by a group of composers in any given epoch is called a School. Such Schools embrace the *Early-classic,* the *Late-classic,* the *Romantic,* the *National,* etc. The *Early-classic,* which reached its climax in the works of Handel and Bach, was based on *voice-writing,* by which instrumental music was written as though it were intended to be sung by two or more voices. Hence, instead of being grouped into chords, the accompaniment was treated as though it were a distinct melody in itself. Composers of the Late-classic School, of whom Haydn, Mozart, and Beethoven in his earlier style were leaders, wrote in a more modern fashion, but with the emphasis placed upon *beauty of form and tonal combination.* The Romantic School, which flourished in the nineteenth century, made the expression of personal emotion its principal object, achieved by striking contrasts, vivid climaxes, and the like. In the National School the traits of individual peoples are made evident.

2. How many divisions are there, and what is the proportion of each? Do any seem too short or too long?

In answering this question, indicate the divisions by letters, A, B, C, etc., repeating a letter when the division which it represents is repeated, and pointing out, briefly, any changes which are incurred in such repetition.

3. Are the different divisions written in the same, or contrasting keys?

B: MOVEMENT

1. What is the meter?

Meter refers to the number of beats or pulses grouped into a measure, about one central pulse. Thus in 2-4 meter we have the grouping 1 2, 1 2, and in 3-4 the grouping 1 2 3, 1 2 3, etc. All meters are fundamentally either *duple* (two beats to a measure) or *triple* (three beats to a measure); though we have compound groupings in such meters as 4-4, 6-8, 9-8, 12-8, and the like.

2. What is the pace? Does this vary in the course of the piece, and, if so, what changes take place?

Pace is technically known in music as *tempo.* Beats are not fixed quantities but, in the case of a given composition, are generally indicated by Italian terms, such as *andante, moderato,* or *allegro,* meaning respectively *slow, moderate,* or *fast;* by these terms the tempo is at least approximately determined. But while in some compositions, re-

those of the classic schools, the original pace lhered to with considerable strictness, in com- tions of a more emotional kind the tempo be- es changeable and elastic.

Is the piece adapted to dancing, or is it urely ideal conception, based upon a dance thm?

order to fulfil the former condition the piece ld be best interpreted when played in strict time, at the pace which the dance demands. In the lized dance, however, these rigid conditions are ly observed, since they tend to fetter the emo- al freedom of the whole.

What is the nature of the rhythm?

hythm refers to the time pattern which is made the subdivisions of the beats, and which is used eatedly, to give a sense of unity to a composition. lerally there are several rhythms in evidence, either similar or contrasting styles.

hythms may be described as *regular,* when the ger notes come on the first or other principal ts; as *irregular,* when the contrary is the case; *even, smooth, jerky, varied,* etc.

. Does the rhythmic element predominate r melody and harmony?

n a simple folk dance, the rhythmic pulse is the st necessary feature, since the emphasis of this se is the one needful element for dancing pur- es. Composers of the art dance, however, exalt er elements such as those mentioned, sometimes ve the fundamental pulsations.

C: MELODY

. Are the chief melodies song-like, or in- umental in character?

Melodies are song-like, or *vocal,* when they move ng smoothly, more often from one degree of the le to another, and in flowing rhythms, which uld not be too rapid for a singer to manage ily. Naturally, also, they would not go far be- nd the limits of the human voice, which normally tends only for about an octave and a half. In- umental melodies, on the contrary, may involve ig or angular leaps from one note to another a chord, together with quick or jerky rhythms, ccato notes, strong accents, or short, broken oups of notes.

2. How would you describe the melodic out- es of the principal subjects?

The chief melodies, alluded to above, are called *bjects* or *themes.* As these subjects rise and fall pitch, an up-and-down movement is suggested nich may be represented graphically by a wavy e. This line is known as the *melodic outline.* If e tune winds closely about a single note, its out- e is said to be *horizontal;* if it rises or falls by ale degrees it is called *scale-wise;* and if it skips or down the notes of the chord it is *chordal.* ombinations of these motions may produce a *va- ed, jumpy,* or *angular* outline.

3. Are the melodies above, below, or within e accompaniment?

Simple styles of music generally have the mel- ly on top. But when the accompaniment becomes ore elaborate it frequently plays about the mel- ly, or, for special effects the latter may occur in e low register.

4. Are there any subordinate melodies or elodic fragments, and, if so, where are they cated?

Sometimes the interest of a composition is vastly creased by snatches of melody which peep out ere and there in the accompaniment. Often these natches are parts of the principal subjects.

D: ACCOMPANIMENT

1. Is the accompaniment chiefly melodic or armonic?

That is, is it really formed of secondary voice arts, as in the Early-classic School, or is it grouped nto chords or parts of chords?

2. If the accompaniment is formed mainly of chords, are these massed together, or arpeggi- ated?

Chords are said to be arpeggiated (played like a harp) when their individual notes are sounded quickly in succession, instead of together.

3. What is the range of the accompaniment?

Some accompaniments are narrow in range, for instance, such as are comprised largely within the limits of an octave. Others spread over a much more extensive portion of the keyboard, and are therefore wide in range.

4. Is the accompaniment thin or full?

Some accompaniments are very slight and deli- cate, while others are rich with many notes and complex texture.

5. Are there figurations?

Often the accompaniment involves a frequent repetition of some little group of notes or rhythmic figure, which winds about through the varied har- monies and gives a distinct flavor to the whole.

6. Are the phrase-endings precise? Do any of them repeat or resemble one another?

Formal music is divided into *phrases,* which gen- erally consist of two or more measures each, and resemble a succession of lines of poetry. Some- times their endings are clearly defined, and some- times they are purposely covered up, or connected to the next phrases. The endings of the large di- visions are more apt to be clear and decisive.

E: STYLE

1. What is the general mood of the piece?

Characteristic moods in dance music are *happy, joyous, rollicking, dignified, stately, dreamy, mar- tial, changeable,* etc.

2. Is the piece pleasing as a whole? Are any parts commonplace or tedious?

3. Are there important contrasts of color? If so, cite examples.

Color in music, refers to the different kinds or *qualities* of tone. Piano music does not admit of great variety in tone-color, but this may be sug- gested by varieties of force, staccato, and legato, pedal effects, and the like. Hence the question con- cerns the vividness of the contrasts in styles and moods that occur.

4. Where are the chief climaxes? Which one is most important of all, and how is it attained?

All music is composed of a series of tonal pro- gressions, each of which mounts up to a culminat- ing point, just as a wave breaks, after rolling slow- ly in upon the sands. Each large division has also its own point of greatest intensity, and, finally, the composition as a whole should grow to a climax, generally near the end. What is the exact nature of this climax is the problem for the student to solve.

5. What other features are especially note- worthy?

Any special effects of rhythm, melody, or har- mony, to which attention has not already been de- voted, should be cited under this heading.

6. Compare this composition with another of the same type.

F: COMPOSER

1. Mention a few details of the composer's life or surroundings.

2. Do any traits of his nationality appear in this piece? Cite examples.

The character of peoples of different nation- alities is invariably apparent in their folk-music. Hungarian music, for instance, has jerky rhythms and fitful tempos, characteristic of the emotional race; while German music is regular and clear in structure and harmonies.

3. For what other kinds of music is the com- poser noted?

THE COMMUNITY AND EVERY-DAY MUSICAL ACTIVITY

BY LESTER S. BUTLER

THE idea seems prevalent among some musi- cians that the great musical undertaking is as important to the community as the expenditure of time, energy, and money should make it. But facts do not sustain this position; on the con- trary, the community gets too little in perma- nent musical results from these affairs, because the participants and promoters exhaust them- selves by their exertions, and are compelled to rest for so long a time before again kindling the spark of musical interest, which lies smoldering in the community mind, into another brilliant flame.

The stone is worn away by constant, steady falling of waterdrops upon it; and every-day musical activities, persistently kept up, is the best means to produce perpetual musical har- vests.

These activities, concerts, recitals, lectures should receive the hearty support of the profes- sion and the community, but the private and public music teachers, program-givers, and man- agers should discourage the idea that the com- munity is a source of revenue from which to draw as much money as possible, while little in equivalent value is returned.

And sometimes the attempt is made to instil in the community mind that the success of a concert, etc., should be measured by its financial returns. The practice is an unworthy one. Con- certs may be most successful from an artistic, musical standpoint when the box office pocket- book is sadly depleted and expenses cannot be paid. Apathy on the part of the profession may be the cause for the inadequate receipts.

But every-day musical activities should have an educative purpose, as well as be entertaining, and the programs should be compiled so as to meet the wish of that part of every community which is desirous of being instructed as well as entertained. Many programs are open to the criticism, "ill-prepared." Too little time is given in selecting and arranging the works, and a lack of care is manifest in the composers chosen, and whether variety, unity, beauty are conserved by the order of their appearance.

All this has much to do with the effect upon the minds of the audience, and the subject is worthy much careful, thoughtful study, to the end that the community shall recognize the ef- fort to give value for its patronage, and respond by according its unwavering and loyal support to its common musical happenings.

And, then, by this and other ways, music will eventually be placed in the community mind as an indispensable factor of its educational régime, and, while contributing to its entertainment, will also help all to remember that time is short, art long, and the ebb and flow of its restless rhythms will teach us to work and to wait.

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AIM IN MODULATIONS

ONE should have an aim in the progressive march of modulations. The reason, instincts, and faith which guide a man in the troubles of his life also guide the musician in his choice of modulations. Thus, useless and contradicting modulations, an un- decided balance between light and shade, produce a painful and confusing impression on the hearer, comparable to that which a poor human being inspires, when he is feeble and inconsistent, buf- feted between the East and the West in the course of his unhappy life, without an aim and without belief.—*D'Indy.*

THE COMMUNITY AND ITS MUSIC

BY THOMAS TAPPER

An organist said: "Music in our town went 'dead' ten years ago, and it is still 'dead.'" "How long have you been here?" he was asked. "Six years." Evidently he saw NO MISSION in the community. Here follows the story of a man who saw opportunity during his first year in a new field.

I

NOTHING is more natural to us than the spirit of Wandering (*Wanderlust*). Like Björnson's *Arne* we wonder what wonderful things there are to be found beyond the mountains. And so we go, as soon as we can, trudging over the mountains. But—

Never suspecting the wonderful things we leave behind us at home.

Now, by our wandering, we may get away from the old home town and its familiar sights; but the essential thing we must keep in mind is that, go where we will, we can never get away from ourselves. It is for this reason that so many of us meet with the same fortune in the New environment as in the Old. It is all a question of **Our Own Inwardness.**

Here and there we find a propaganda through Boards of Trade, influential individuals, and civic bodies to make citizens comprehend the full value of the home town as an undeveloped personal asset. They are all endeavoring to show that if men and women will stay at home with the same seriousness, vim, and energy that they seek pastures new they will be amply rewarded.

Therefore to the frequently made inquiry: Where is the best place to apply the practice of Community Music, there can be only one reply:

Right at home; the one place you probably know least about, and the place that perhaps knows the least about you.

If in you there is the capacity to do things the Home Town needs you or should be made to want to know that it needs you.

II

At the University of Kansas there is a man who has elected to serve a wide environment, no less, in fact, than the entire state. His task springs from the recognition that he needs the state and that the state needs him. Mutual needs have, by the way, grown the fairest flowers of all civilizations. With Harold L. Butler, Dean of the School of Fine Arts, there rests the music future of a great territory. Here is the way he looks at his elected task (the humblest piano teacher can take the same view of the main street of the town or of the town itself):

"As this is a state institution, we regard the whole state of Kansas as our campus, and we are trying to help every city and town in the state that needs help, to put its Community Music upon a solid foundation. We are not crowding the people in this matter, but when asked to help, we go, give them the best advice we can, encourage them to try for themselves the Community Music idea, and then let the leaven work. And I can say that we have had gratifying success. We have had dozens of letters asking for advice. We have visited eighteen places and have established Community Music organizations in nearly all of them. I now have eleven engagements to speak to business men, high schools, women's clubs, and other organizations. Before the winter is over I expect to visit most of the larger places in the state in the interest of Community Music. Mr. Nevin (associate in the music work) is now away from Lawrence aiding the women's clubs in the organization of five different choruses. This work is done entirely at the expense of the University.

"We offer to send free of charge to any school or club four sets of fifteen records each, each set accompanied by an informal 'talk' explaining what might be heard by the attentive listener. These are sent out for the purpose of increasing knowledge in Music Appreciation. Over forty places have already made application for these records and they will start their tour of the state in a week from now."

The reader will note that Dean Butler is feeding the hungry. He is not attempting to force food down the throats of those who, like the little lad of the story, "Can still 'chaw' but cannot swallow."

People are hungry for good music, but they do not know how to go about getting it.

To such people there is apt to come that kind of music which, though it may not be 100 per cent bad, is still about 100 per cent useless and undesirable. Entertainments and lecture courses everywhere are still replete with whistlers, bell-ringers, xylophone thumpers, and the like. Dean Butler says that when he has criticised such courses it is said in reply that:

"We have so little money that we can't afford any better." So we are showing them that they can get better entertainment, if they are not able to engage high priced talent. I am trying to get them to co-operate in buying their talent so as to save money for themselves and for the people they engage.

"We are encouraging the young men to take up the study of band and orchestral instruments; the children of one family to study different instruments rather than all to study the piano. We are encouraging better and more suitable music in the churches; music in the home life; and we are opposing the cheap, the vulgar, and indecent in music."

To any community desiring to be put on its feet musically, the University of Kansas sends out first a brief, readable letter entitled

"More and Better Music for Kansas."

If anything can be more useful, practical, logical, reasonable, sensible, convincing than the following will the reader kindy send it to the Editor:

"The desire for a true understanding of music is strong in many communities where, for lack of proper leadership and a knowledge of how to gain this understanding, the desire must remain unsatisfied It is just these communities the School of Fine Arts wishes to aid.

"For this purpose it will send to any school or club that has or can borrow a Victor Talking Machine or a phonograph, four sets of fifteen disc records each, to be used for instruction purposes, each set of records being accompanied by a typewritten 'talk' explaining the music about to be heard, and giving a few interesting facts regarding its origin, etc.

"These 'talks' are entirely informal and devoid of technical terms, and while educational, are primarily for the purpose of making the music understandable and therefore more enjoyable. The records will follow each other in such order as to show the development of music from its beginning to the present day. When the song or air is sung in a foreign language a translation will be found in the 'talk.'

"In short, every effort has been made to aid 'intelligent listening to music,' and to give a liberal amount of instruction along with a fine entertainment. These sets of records will contain some of the finest and most expensive from the Victor, Edison, and Columbia catalogs.

"We ask you, 1, to give these entertainments in the evening so that parents as well as children may attend; 2, that no admittance fee be charged; 3, that you use a Victor or a Victrola and that only half-tone or fibre needles be used; 4 that you use care in unpacking and packing the records to avoid breaking or scratching the records; 5, that you pay transportation expenses on the records which will be sent you collect; 6, that you send them collect to the address furnished you by the School of Fine Arts.

"The arrangement for these four entertaining and instructive evenings will bring children and parents together to the school; will interest the parents in all phases of your work as an educator, and will make more effective and efficient your endeavor to take part in the great movement of Community Music and Music Appreciation."

Now all this is being done by a University and the individual reader is apt to conclude that only a University can attempt and accomplish anything like it. The conclusion is absolutely wrong.

I have personally known an elderly gentleman in a New England village whose phonograph was set going regularly every evening for the benefit of the neighbors. He had no university equipment, spoke English rather originally and was simple and single of heart and mind. But he loved music, learned a little about it, spent a little from slender means for it, and kept passing out to the uninitiated everything he had. He never bought or played an unworthy piece of music. With his keen eye he would bore a hole through anyone who failed to listen attentively and with decent enthusiasm. It was not long before they all loved what he provided. He is now no more, as the saying goes, but he is beloved over the whole area of his sphere or influence. When a man comes to check up his assets on the last day, this is a good one.

Here are, then, the two extremes: The one an expensive and well equipped organization, the other a limited and unequipped individual, the one a center of learning, the other a sort of "poor earth born companion"—both are to be reckoned with as valuable initiative means. (Oh, that word Initiation with its four I's, how little we make of it, as good sharers, good dispensers!)

And the rest of us?

Let us not sit at home in our corner, forever playing Little Jack Horner, forever watching that thumb of ours, speculating on how often it may investigate the Christmas pie and pull out a plum FOR US.

III

The truth is everybody can do something.

Efficient organization augments value wherever applied. Therefore the result is always in proportion to the desire plus the impulse, plus the applied efficiency. In some degree Commun-

Music is possible anywhere. As an asset
king for civic betterment it is recommended
the attention of Boards of Education, Boards
Trade, Schools, Churches, and Municipal or-
izations of any kind.
have just received a letter which says that
ayor Preston of Baltimore, Maryland, is at
head of an organization to promote the for-
ion of a symphony orchestra for the city.
e tax budget (of Baltimore) for the next
r will incorporate an appropriation of $6,000
this orchestra."
o far as I know this is the first instance of
nicipal appropriation for such a purpose.
Irs. Mary Austin voices the gist of the whole
tter when she says of the drama: The drama
the people has another service, that of so
ionalizing a country, so welding the people
ether in a bond of sympathy and co-opera-
n, that when national crises come they can
and feel together and understand each oth-
We haggle too much; we need a medium of
lerstanding. Talk about preparedness! This
he greatest kind of preparedness except that
actual military enforcements.
Community drama always embraces the com-
n experience of the race. It must be, in fact
s all permanent drama must be—the least
mon denominator of average experience; it
ls with the past; it cannot speculate with
future; though, if it is deeply rooted in the
mmunity life, it may continue that past into
future.
And thus, touching the lives of most of the
ple, the community drama will bind them to-
her into an association so close that they
l be a great national, unanimous group.
But the one great community activity of value
the Oberammergau type; that of the people,
the people, and for the people, and so in
sequence (when well done) for all the rest
the world.
And so, to return to the opening lines of this
ject,
**The one best place for successful action is
ally right there where one chances to be
en the big idea takes possession of him.**
n a comparatively small country town in
w York a clergyman conceived the idea of
tructing men, by means of blackboard talks,
the Bible. His friends and associates com-
nded the idea, but assured him that there
re far too few men in the congregation to
ke the effort worth while. One man offered
procure for the clergyman a chance to try
his idea in New York City. But the clergy-
n had a department in his brain where he
ught out his own ideas and made his own
clusions, and so he began one Sunday morn-
at 9.30 with three men and two grown-up
s. Now, a few months after the inception of
plan, he regularly meets over ninety men every
nday morning.
Note the essential point:
**THE PLAN SEEMED TO PROMISE
AILURE FOR LACK OF MEN, BUT PUT
OPERATION IT PROVIDED THE MEN
NEEDED.**
The work of Dean Butler and of others who
ch out to spread the "glory 'round" is work
sed upon this idea of Increase from Within.

———*———

USICAL GROWTH IN LOS ANGELES SCHOOLS

The following is taken from a report on music in
public schools of Los Angeles, by John H.
ancis, superintendent, published in *The Musical
onitor*, of Chicago.—Editor THE MUSICIAN.]

SELF-DISCOVERY and self-expression are fundamental requisites for self-development. Probably no other subject in the school curriculum lends itself so universally to these as does music.

The growth of music in the Los Angeles city schools within recent years has been almost phenomenal. The elementary grades are now divided for supervisory purposes into orchestral and vocal music. The former has one supervisor and two assistants while the latter has one supervisor and four assistants.

Within four years our elementary school orchestra has grown to seventy in number, enrolling over a thousand elementary school boys and girls. Parents are sacrificing in order to purchase instruments and children are devoting extra time to their music in order to be able to join the orchestra. All of our larger elementary buildings and most of our smaller ones now have special music teachers.

Our intermediate schools, consisting of 7th, 8th and 9th year pupils have their own special music teachers, orchestras, glee clubs, choruses, and music classes.

Our high schools are doing remarkable things musically. In addition to work of the ordinary type for high schools, they are doing some special piano and voice teaching, much advanced work in harmony and some work in musical composition.

Much aid and co-operation has been given us by the musicians of the city.

———*———

MUSIC CREDITS IN A KANSAS CITY

THE Board of Education of Salina, Kan., a thriving city in the central part of the state, the home town of former Senator Bristow, has passed a rule granting credits to students in the High School who are studying music under the instruction of responsible private teachers. Three credits are allowed toward graduation if the pupil receives two lessons per week and a stated amount of practice is regularly carried out.

This is an evidence that if one or two cities take the lead in a desirable movement others are ready to follow. The state of Kansas has a live, aggressive, and progressive company of workers in public school music who have been able to secure the co-operation of the music teachers and thus accomplish big things. But it must be borne in mind that the start is always made by one, two, or three persons at the utmost.

What the educators of one state and a number of cities do other states and other cities can also accomplish.

———*———

REGULATION OF MUSIC TEACHERS IN GERMANY

THE agitation for state regulation of music teaching has not been confined to the United States. The Berlin correspondent of *The Musical Courier*, of New York, sent to his paper a report of the attitude of Prussian musicians on the question. Those who favored the examination system claimed that the result would be a much better and more thorough preparation in the elementary stages in all branches of musical instruction. Another advantage claimed is that the overcrowding of the profession will be prevented since persons who are obviously unfit would not even undertake the examinations.

On the opposite side the following is urged: The Ministry of Education could not keep sufficiently in touch with the musical art to be justified in fixing arbitrary standards. They could depend on experts as advisers, who might easily get into ruts, and the net result would be to place fetters upon the most universal and the freest of all arts. It is also a fair inference that musicians of high reputation who should wish to locate in Berlin or other Prussian cities and teach would not do so because of unwillingness to submit to an examination.

It was also urged that Saxony has in force, at the present time examinations for persons who are to occupy official positions at state institutions, and that the system has by no means proved a success.

It is stated that the Prussian ministry has postponed further consideration until after the close of the war.

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KEEPING IN TOUCH WITH PATRONS

[THE MUSICIAN has repeatedly urged upon teachers the advisability, even the necessity of keeping in touch with patrons. Below we reprint paragraphs from a letter sent to leading persons in his community by Mr. Arthur Schuckai, a Connecticut teacher. Have you ever thought of addressing a letter to your patrons about your work?—The Editor.]

1. ENERGY is the first requirement. I expect my pupil to have energy equal to my own.

2. I accept pupils only on trial. If a reasonable amount of progress is not made in a reasonable amount of time I admit there is something wrong either with the pupil or myself, and consider it extremely bad business to continue.

3. I never say a word to discredit any other teacher.

4. I ask the student to do exactly as I say. If a dentist tells a man: "Do *not* bite hard on this tooth," and the man goes home and bites hard, what can he expect except pain?

5. My method is PRACTICAL, THOROUGH and INTERESTING. That which is not practical is wasteful; that which is not thorough is useless.

6. I appeal to the *imagination* of the younger students. I use picture phrases, symbols, and figures of speech.

7. I appeal to the *reason* of the older students. All my assignments have a definite purpose. I insist on intelligent study.

8. I teach according to problems. As the various difficulties and problems appear before the pupil—those problems and difficulties I try to solve. You see, they do not occur the same way or at the same time to all people.

9. I have no fussy notions about my own importance in the world. I am not a great genius, but I can teach music.

10. I like to argue about things, and many a pupil has been sent to the library for data to back up some of their own more or less vagrant ideas. In fact, I like to work with folks who have ideas.

11. I teach expression even more than music. Music is an Art used to express what we feel. It is not enough to have ideas; one must be able to express them. A feeling is a thought of the soul.

12. I believe music to be worth while. I could not be happy without music, and I believe many people would be much happier if they had a little music—understanding to listen, ability to play.

———*———

EVERY teacher of long experience collects ideas in regard to his work. It is a good thing for several teachers to get together and EXCHANGE IDEAS. Out of this exchange comes a BIGGER IDEA and BETTER WORK. The articles in THE MUSICIAN are intended to carry to many the observations and experiences of others. Be open minded to recognize a good idea when you meet it. THEN TRY IT.

THE CHOPIN ÉTUDE, OP. 25, NO. 9

(THE "BUTTERFLY")

HOW TO STUDY AND PLAY IT

BY MARGARET ANDERTON

[It was Miss Anderton's invention of these means for her personal use, in this particular étude which first interested Joseffy and caused him to confide a share of his work and pupils to her. The illustrations for Ex. 6 are exclusively Joseffy's, given Miss Anderton by him. All the preceding ones are her own—The Editor.]

THE ultimate achievement of this étude, Op. 25, No. 9, commonly spoken of as the *Butterfly*, with the elastic, light, fluttering wrist action needed for its best interpretation, is no light task; nor is this acquired by either rapid or "fluttering" practice.

Unless some good octave technic and wrist work has first been done I would not advise a student to take it up. Assuming this has already been acquired, one important point should ever be borne in mind, namely, that in all octave work the upper note must predominate with a crystal clearness, and a too ponderous bearing down of the thumb must be guarded against. Of course rigidity is always the unpardonable sin.

Now how best shall we set about the practising with as little waste of time and energy as possible in working this étude. We will assume you have never seen it. Get a *good* edition, fingered, and with clear type. First: Read it through carefully, several times, until you have assured yourself of the FOUR ESSENTIAL RIGHTS.

Right notes; including all accidentals.

Right fingering; very important.

Right time; *not* speed, but the correct values of the notes.

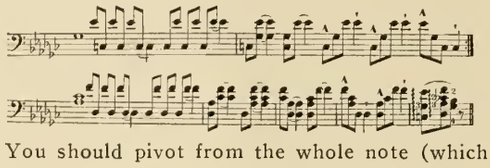
Right technical expression.

Mark that word technical. I mean the expression given by the attack, the phrasings, the alternation of legato and staccato, the slurs, those points which make or mar the clarity of your music enunciation, and *not* sentiment or emotional interpretation yet. A lisping woman or a stuttering man—no matter how exalted the emotion—have a hard time expressing it. See to it you are not a musical lisper, stutterer, or fumbler.

Second: You should get down to business with the especially difficult measures. You must not only pick out these difficulties, but also let us make new combinations of these. It is time well spent, and you will really learn it more quickly by so doing. Remember "A chain is only as strong as its weakest link," and while all piano students may not find so great trouble as others in certain measures, the snare lies there; for bear in mind these études were all devised by Chopin, the *pedagogue* as well as the poet.

For convenience, both in studying, memorizing, and for reference, let us now mark off this entire étude into subject-sections—mark these off in Roman numerals. You will find there are seven. We will also number each measure; you will find exactly fifty-one. All subsequent explanations and advice for the technical mastery will now be made on this basis.

The *Subject-sections* occur in their Roman numeral sequences at measures 1-9-17-29-33-37-45, respectively. (At measure 25 you will discover a repetition of Subject I.) In this étude, as a general rule, the troubles lie in the right hand. (Needless to say, much work with separate hands must always be done when studying new pieces, with a few rare exceptions.) An exception to above assertion is found in Section I, measure 8, in which the left hand, particularly with those for whom the span of the tenth is hard, must have immediate attention. Take this, and, by way of an acquisition of motor-control in the left hand, work thus:



You should pivot from the whole note (which should not be struck). Merely take a steady hold on this key, letting it act rather as does the hinge of a door, while fingers 1 and 5 swing back and forth until, with sureness and avoiding all stiffening, they land on their own keys freely. The swinging and leaping should be done rapidly; ponderous or slow work here will not give you your result. The pause supplied by the tied notes will give a sufficiency of repose to gather both mind and hand for the next attempt to make the quick sure leap.

The entire étude may now well be gone through with left hand only. Use a light wrist staccato stroke. Your attention is particularly called to the last eighth note in measure 32. Make a strong slur there, impinging on to the staccato D flat. It is where your climax comes (V). That left hand pressure on the C natural octave will be of infinite value to you later, in the gathering impulse needed for the right hand during the *ff appassionata* (measures 33-37). Again at measure 37 look out for the dotted quarter note of the D flat. Take it with a flat stroke of the third finger, and hold on to this sheet-anchor until you reach the opening chord of measure 38. Be thankful. This is a great balancer.

To secure sureness in the many leaps the left hand has to make, try plenty of silent strokes and backward leaps; for example, playing the last chord of measure 15, making a lightning leap to that low A flat of measure 16, merely *touch* the key, but do not either press or sound it, merely alight on it, as would a butterfly on a petal. This is not easy to do. A word to the wise is usually sufficient. You may try this any place where your left hand is unsure; it will likewise save your own ears, and those of a suffering public.

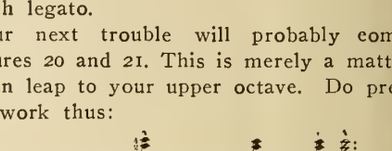
Now for your right hand troubles. Before entering specifically into these, I would call your attention to the general structure of this étude. Note, for example, the delicious "upside-down effects" Chopin has made throughout. Each new section you will find is treated this way. Compare now and play Section I, measure 1 with 5; Section II, measure 9 with 13; Section III measure 17 with 21; Section VI, measure 37 with 41.

Not only is this a tonal variant as delicious as it is simple, but also this is where the master tempers technic with mercy; for the balance of weight thus thrown from first the thumb-end of the right hand (measure 1) to the fourth finger end (measure 5) is a restful change, and an obvious means of preserving the elasticity of the wrist, and preventing the pounding of that ponderous thumb. Most delightfully does it also follow out the esthetic conception of the butterfly leaving the blossom for its upward flight; and again alighting, its delicate weight causing the flower to rebound and sway. Form a mental picture of this as you work. Such fancies, if not carried to excess, will ofttimes aid you in that which Liszt called technic, "A pianist's accursed duty, no credit to do, but sinful to neglect."

Now as to the right hand pitfalls. These should all be carefully worked on, before practising on the entire piece.

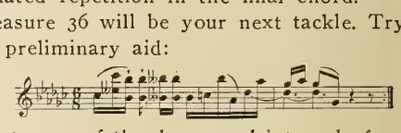
Measure 12 contains an awkward span for many right hands in that opening chord throw. Tip the hand here at a sharp angle toward the fifth finger, which member extend flat (not curved at *all*). Now dip your wrist freely down on the opening B flat, and let it flex easily upward with the staccato of the A flat octave; render the remaining notes in that measure with smooth legato.

Your next trouble will probably come in measures 20 and 21. This is merely a matter of a clean leap to your upper octave. Do preliminary work thus:



In working the above, at first make the highest octave stroke silent, later sound clearly, with especial care to that alternating staccato and accentuated repetition in the final chord.

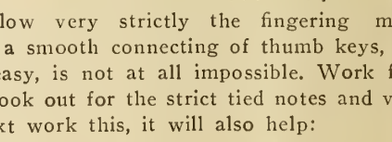
Measure 36 will be your next tackle. Try this as a preliminary aid:



That span of the downward interval of a ninth (B flat to A flat) will be hard to achieve in the smooth clinging touch needed. (The small-handed piano student is especially warned here. If you cannot connect those keys without strain or stiffening, let them alone. Never force a span or you will be sorry.)

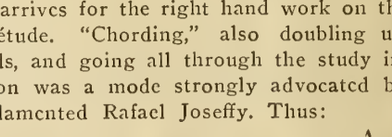
I would call attention to that tied D flat. Make of it indeed a "point of repose"; do not screw down your finger into that key; just sink down as into a comfortable pillow. Students get so very tense, it is in the U. S. air. Relax! relax often!

Now comes the tackling of the passage embraced in measures 45 to the end. This you may find helpful:

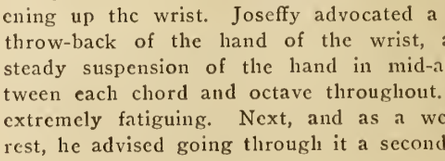


Follow very strictly the fingering marked here, a smooth connecting of thumb keys, which not easy, is not at all impossible. Work for it and look out for the strict tied notes and values.

Next work this, it will also help:



These preliminaries all attended to, the time now arrives for the right hand work on the entire étude. "Chording," also doubling up the chords, and going all through the study in this fashion was a mode strongly advocated by the late lamented Rafael Joseffy. Thus:



Any one, or all of the above will aid in loosening up the wrist. Joseffy advocated a sharp throw-back of the hand of the wrist, and a steady suspension of the hand in mid-air between each chord and octave throughout. It is extremely fatiguing. Next, and as a welcome rest, he advised going through it a second time

a downward, floppy movement from the
The automatic and *perfectly uniform* rais-
nd lowering of the hand for these wrist
ns neccssitates, even with quite practised
s, the taking of the étude *very slowly*. Later
me work is done at much increased speed
sig—of whom Joseffy invariably spoke
a reverence amounting to idolatry (he had
d under him, as well as shoulder to shoul-
ith him) had a way of making his pupils
eir wrist work holding the elbows in front
e body, and the upper arm close against it,
preliminary.
wadays much talk is heard as to the supe-
y of a high steady wrist, a low wrist, or a
flexing, as it plays octaves. It is largely a
ion of the individual and the hand require-
s, also the initial training in whichever
has been the adopted one.
xt, you must work the étude strictly as
n, with due and careful regard to the al-
ting staccato and slurred marks. Make a
dipping motion of the wrist on all these
d marks, very slight, and as you begin to
up on the study, this should grow almost
rceptibly; in fact, it is more a mental than
ysical aid. In this dipping motion you can
and take advantage of those alternating
t-balancings to either side of the hand.
ese alternating "weight-balancings," you
note, cease from measure 25 through to
ure 37 and beyond, in favor of the "thumb-
weight" of the hand. By their absence you
realize how the previous alternating miti-
l against both stiffening or pounding. Now
does it here cease? Ah, clever!—it is for
LIMAX. Those iterated and reiterated thumb
es gathering power and impetus as they
p you forward and through measure 33
a kindly ritenuto at measure 36) are your
r CLIMAX. You must husband your resource
his. So do not start measure 25 with a too
nt *forte* or there will be no contrast left for
ure 33, or for that long sustained passion-
fortissimo. Test yourself. Start at measure
working into your biggest tonal capacity
gh the passage. Now go back and start at
ure 29 through to the same spot, always
ning keenly for, and working up to your
carefully graduated crescendo, finding out
own dynamic capacity in other words, and
ing your tone accordingly.
w you may try out the whole passage, but
at measure 23, softly. Thus shall you make
ooth entry into measure 25 which you will
gnize as a repetition of Section I, though,
ad of rendering it with the fairy lightness
e start, this time we attack it *forte,* and well
ed.
e frail-handed pianist has to be especially
ful to avoid a hard, wiry *fortissimo*. Do not
o make too big a noise. Chopin himself was
Sandow at the keyboard, and for you husky
anded players your touch must be always
y in your *fortissimo*. No sledge-hammer ef-
s here, if you please, particularly when also
ked *appassionata*. Remember neither iron,
, nor wire possesses any of those elements
h make for passion.
nally, your practice has reached its ulti-
e. So with both hands you will now work
ards toward your speeding and interpreta-
. Your hands, sternly drilled as they have
by what you have done, will now well-
unconsciously and automatically do the
t thing, and, like well-trained servants, flut-
obediently and joyously at your command
iding you to "express yourself."

ELIMINATING WASTE IN STUDY

POINTS ON HOW TO STUDY TO THE BEST ADVANTAGE

BY GEORGE VAN NESS DEARBORN, M. D.

[It is a matter of frequent remark that our schools supply pupils with material for study and offer the opportunity to acquire knowledge of various subjects, yet seldom are the pupils taught how to study. It is a fact that comparatively few students know how to study efficiently. For this reason Dr. Dearborn addressed a class of students at Tufts College Medical School, Boston, giving them most practical and pertinent advice. The remarks are eminently applicable to the student of music, and it is with much pleasure that we quote the following paragraphs from the full report of the address as published in *The Scientific American Supplement* for July 17, 1915.—Editor of THE MUSICIAN.]

INTEREST

If you are naturally of a scholarly disposition it is much easier to study effectively than it would otherwise be. But whether scholarly or not you must first have a real interest in that which you wish to study. . . . Furthermore you must have a continually changing and a continually developing interest. . . . It is absolutely necessary to have interest, natural or acquired.

The best way to develop interest is by collateral reading, on subjects allied, more or less, to what you are studying. Another way is by thinking for yourself of those relations. A third way is to associate with people who already have an interest.

ENJOYMENT

Whatever you have an interest in, you enjoy doing; and that is the reason why well-adapted work, in the long run, is the most certain. if not the greatest, of human delights. Many persons think of work as a necessary, something disagreeable rather than agreeable. But I repeat that it is certainly one of life's most permanent and substantial satisfactions and delights. All great, useful, and original work ordinarily is done under conditions such that the work is enjoyable, there being always enough interest about it to make it pleasurable.

TWO PROCESSES

There are two kinds of learning as a procedure, one of which is a conscious process, conscious, deliberate study; while the second is another mode of learning, of which most of you are not even aware, namely, subconscious learning; in short, by observation and association, more or less unconscious.

CONSCIOUS STUDY

When you think of study most of you consider only conscious deliberate study, reading, or "grinding," usually in some book or other. This process is essentially a checking or restraining process, inhibitory in nature. In the first place, you have to inhibit fatigue when you "grind." Your work should be so arranged, alternating with rest and exercise and eating, that there should be no appreciable and depressing fatigue. Then there are many distractions which have to be inhibited.

Study, so far as it is deliberate, is the forcing of the mental processes along new pathways. When interest is acquired and other things are right and you are in good physiological condition, it is a real pleasure to grind.

Beware of false study, dozing: trying to hold your eyes open while your brain is shut tight. In such cases your brain is not open, for the sensory paths and the association paths are closed. If your interest or your attention cannot be forced on what you are studying, you should wholly rest for a few minutes or else open the windows, stir about, and force the issue. Unless you give your whole attention to what you are studying it is of little or no account to you.

There should be no rote learning. There are only an extremely few things which are properly learned by rote, and it is well to avoid attempting to learn in this way. In the long run it is a great waste. Facts and principles should be learned by concept, not by word.

PHYSIOLOGICAL REQUISITES

Five requisites of a hygienic physiological nature must be mentioned: 1. Good health; 2. Abundant outdoor muscular exercise; 3. Abundant natural air; 4. Abundant proper food; 5. Abundant sleep.

It is necessary for a student to have good health, else he is inexcusably wasteful. One cannot possibly study, for example, with eyestrain, for this inflicts a continuous strain on the brain and the whole nervous system, which depresses the vigor of the mental action. Students should not think of studying when they have headaches, in which condition the brain is congested with blood. For a like reason one should not try to study when he is ill, say with a bad cold in the head.

Take abundant gross muscular exercise. The reason for this is that exercise stimulates the circulation, and keeps the cobwebs out of the brain, the spinal cord, and other important nerve-masses. Muscles, as well as brains, are used in thinking. Too much exercise, on the other hand, must be avoided, since it employs the brain, and so tires it beyond use for study.

It is not necessary to study out of doors, as you can have plenty of outdoor air indoors by the simple expedient of opening the windows. Moving air, properly moist and properly cool (68 degrees Fah.) is the ideal.

Have abundant food, but not too much. The ideal is food that is easily digestible and taken often. Coffee may be taken if necessary for successful study. Many authors do good and abundant creative work under the influence, in general, only of tea or of coffee, essentially alike in their stimulant action. I do not suggest alcohol, for it is a poisonous depressant and not a stimulant at all, save indirectly on the heart.

To be efficient students must have abundant sleep. Ten hours is little too much. There must be no study within an hour, at least, after eating. A short nap, even of five or ten minutes, gives one a large amount of cerebral rest; even a five-minute nap takes the blood for a moment out of the brain, stirs up things there generally, and makes one ready for a good siege of study.

Attention to a book should not be too long concentrated without a pause. It should by habit be concentrated vigorously, but only for relatively short periods at a time. Every twenty minutes or so you should walk around the room for a minute or two, for this activity draws some of the blood out of the brain into the legs; moreover it relieves the injurious long fixation of the eyes.

Grammar schools and high schools almost never as yet succeed in teaching their students how to think, and yet that is what counts most. A momentary, thoughtful idea often is worth a week of fruitless, mechanical grind. Quality, not quantity, is what counts in study as well as in other things. Make a serious business of it, then, when you study, remembering that real learning, that is, understanding and constructive power, comes only through thought.

AN OLD SONG=SUNG IN THE MOONLIGHT AND THE MESSAGE IT CONVEYED

WE sat one evening in the moonlight, singing old songs. There was just the gentlest motion in the leaves over head. The lake, a mile or so away, looked like a sheet of silver. I felt that there was not an evil thought, that night, within a hundred miles of us; and there shouldn't have been one anywhere on earth.

Some songs were rollicking and boisterous; others were just happy and free; but one, CARRY ME BACK TO OLD VIRGINNY, was reverent. I can find no other word to describe the spirit which came to us from that wonderful melody.

At my right sat a little wizened creature not a minute under seventy-five nor an ounce over ninety-eight. He didn't sing two notes in tune, nor one for that matter; but he simply could not keep back the impulse to try to hum the melody along with the rest of us. He made me think of a tuneful Dormouse. When the song was done he coughed suspiciously loud, wiped his eyes and said: "It's funny how this night air takes hold of me."

Nearby sat a tall, bronzed, sterling son of the ages. He looked like a Viking for courage, and a Greek athlete for power. When we came to the words: "*No place on earth do I love more sincerely*," his vigorous, tuneful voice just crumpled up and slipped down his throat. I was sorry he felt compelled to drop out for he was a sustaining power to the chorus.

When the last notes had died away, there followed the stillness of a silent prayer. I was as sure as I am of my existence that we all lost for a moment the moonlight and the lake and saw once again the flowered fields of our childhood, the starry sky, and the smiles of the loved ones at home.

Well, somebody had to break the spell, so I said to the Viking: "Born in Virginia?"

"No, sir," he replied, "I come from Australia, but for fifteen years past I have been in business in Winnipeg. No," he went on, rather wistfully, "I have never been in Virginia."

Then I said to the Dormouse: "Are you from the South."

"Why no, not exactly," he answered, "Berwick, Maine, is my home town. But most of my life I've lived in Massachusetts. In fact, I always sign myself from Boston. Big place, you know, and quite well known. But what difference does it make where a man comes from. Home is home for everybody."

"And thank God for the memory of it," said the Viking.

* * *

I am glad I do not get used to marvels and mysteries: the sea, the stars, the loving kindnesses of people, and man's inventions. When these cease to touch me with their infinite wonder I shall know that death is slowly enfolding me.

Now—here is that Aladdin's lamp of music magic. It brings to me the songs and singers of all the world: Caru Farrar, Sembrich and every other great one. Then th are Paderewski and his piano, Kreisler and his violin, a all the noble company. Think of being admitted to su an Academy of Immortals!

And among them I come upon one bearing the mess of a colored lad of the South who loved Old Virginia w a love so true that it echoes around the world like the verberations of a bell that is never still.

When I heard the Viking and the Dormouse and rest of the chorus sing, James Bland's song, CARRY Back to Old Virginny, I could not help wonder what a great artist would make of it. I have just hear in the wonderful voice of Alma Gluck. Simple as melody is she touches it with the magic of great art it responds *because it is itself great*.

I defy anyone to be unmoved by the way she utters words: "*There's where the birds warble sweet in the Spri time.*"

Every tone is an awakening bird voice, singing its fr dom at dawn to the blue Southern sky.

And when the line comes: "*Old Virginny, the state w I was born,*" it hits every man equally hard whether come from Australia or Berwick or from Richmond its

Now the mystery of man's invention has made it p sible for Alma Gluck to sing this melody for you as has just sung it for me. But before she begins, let me that you will enjoy the artist's singing of CARRY Back to Old Virginny, much more if you have music in hand and follow words and melody as they bl som from the throat of the singer. Even if you cannot r music, you have only to follow the words with an oc sional glance at the notes and it won't be long before catch the way that word and note are joined by the sin to come forth in the lovely tone that enchants you. I half the pleasure to follow the printed music page as record liberates its invisible message to the magic tou of the needle.

Well, do it your own way.

But listen intently; not with the ears alone but with very heart and soul of yourself, for what you are about hear will be a precious memory all the rest of your da Close your eyes just a second or two, here and there you listen and the joys of childhood will come troop back to remind you how many riches of long ago y have forgotten. They come rushing out of the House Memory like little children happy to have their holi freedom. And these joy children that romp about yours, every one of them. And I venture to say that th will make you listen to CARRY ME BACK TO OLD V GINNY very often in the future.

And every time you do it you will feel a bond of sy pathy that makes you understand the Viking; and no the delicately excused embarrassment of the Dormo who couldn't sing in tune in the night air.

See advertisement on page 1.

DEVELOPING THE ARTISTIC SPIRIT

BASED ON TALKS WITH JOSEF HOFMANN, PADEREWSKI, KREISLER, GODOWSKY, BAUER

II

BY OLIN DOWNES

METHODS OF BAUER

AROLD BAUER is frankly a heretic about this fetich of practice, method, and all the rest of it. The objectionably overworked term, made" might be applied to Mr. Bauer. He is a self-made pianist. He was originally a vio- and then he worked out his ideas of tone on iano in his own way, and, one must sup- largely against the precepts of his pianisti- educated colleagues.

gave me especial pleasure to hear Mr. Bauer because I have myself often felt hot under ollar when confronted with what I will term ndlordism of music. It is unfortunate that w musicians realize that music is neither led as their exclusive property, nor as a r of dogma. They would like to put s around the art. They would like to be to say that they and they alone are masters e rules and holders of the keys. If they only, at will, place an embargo, and say to one, if he follow in the footsteps, "come," to that one, "go!" But music, which pre- no material resistance to our most deter- d assaults, remains a strangely mysterious independent art. No one has captured or ed it as yet or succeeded in confining it to ethod" or "school" or any other kind of ly established precedent.

hen I commenced my piano practice," said Bauer, "I was past my twentieth year. I d ask from time to time how this or that to be done at the keyboard. Those whom estioned would tell me what they knew and they believed. One thing that they kept g me was that the only possible basis of pianism is an even scale. Now I could of nothing more essentially unmusical, as emed to me, than a scale played with abso- evenness—were such a thing humanly pos- —and I decided, not only that this would ry difficult for me to attain, but rather use- for my purposes when I had attained it. So cted to study the interpretation of music, so s this was compatible with the lack of an scale!

y piano playing," Mr. Bauer went on, "de- ed as a direct result of the force of cir- tance. Others had practised for years, go- slowly and systematically, each composition mastered a little more difficult than the ding one, and so on. I could not do that. ew that if I wanted a hundred francs the Saturday I had to learn to play my sonata hat time.

think that my violin training was invaluable, use it had taught me to listen so attentively he tone itself—as a pianist, whose tone is for him, is less quick to learn to listen. by virtue of my necessity, I had to study music, rather than the notes. I mean that years there were passages which I knew I d not perform as they were written. What d to do, then, was to discover the essential ing of that passage, play the notes which d not be spared, at any rate, and emphasize broad lines and the characteristic nuances of music. As a rule I was successful. Of course gs did not always go satisfactorily. We all have our discouragements. But that was the way I grew. Engagements multiplied, and—here I am."

Of all the men with whom I talked, no one gave me a more satisfying sense of the world being his oyster than Mr. Bauer. He is a delightful talker, a man at home anywhere, and a man, I am sure, who finds the kernel of life sweet to the taste.

GODOWSKY'S ARTISTIC GROWTH

Mr. Godowsky's career has striking analogies. It is known to musicians, if not to the world, that Mr. Godowsky is a composer of the most serious aims and of very exceptional accomplishments. In fact, his labors during these late years have been almost entirely in the direction of composition. I had the advantage of examining with him a number of his works in various forms, from his imposing piano sonata to his wonderfully felicitous harmonizations and arrangements of folk-songs, old music for the claveçin and clavichord, etc., and as each page turned I marveled the more at the man's mastery of his art. "Here," said I, "is an example of what a thorough musical education and the European environment means to a man" I said this because of what appeared on the printed pages, and also because of the fact, which I knew, that not only pianists, violinists, and the like, but also many composers of orchestral as well as other music have gone respectfully to Mr. Godowsky for his advice.

Imagine, then, my amazement, when he told me that neither as a pianist nor a composer was he anything, practically, but self-taught. It was almost impossible to believe. Harmony and counterpoint and composition, with his astonishing mastery of all technical devices and of form have been learned with practically no assistance by Mr. Godowsky himself. Similarly with his pianism. At a very early age, he told me, his unusual precocity and ability at the keyboard caused a wealthy music patron to obtain for him an examination for entrance to the *Hochschule* in a principal German city, with the promise of financial support through a period of study. Some of the most celebrated musicians in Germany were present, including Joachim, the violinist; Bargiel, the composer, and others whom I have forgotten. The young Godowsky passed his examination with the highest honors and Joachim immediately interested himself personally in him. "Then I had some lessons at the *Hochschule*," said Mr. Godowsky, "and these lessons were so dull and pedantic and old-fashioned that I soon fled the place and refused ever to return." Now Mr. Godowsky has *Hochschuler* of his own. His repertoire is monumental. The list of his compositions is hardly less imposing. But I have reason to believe that in days past he practised very hard.

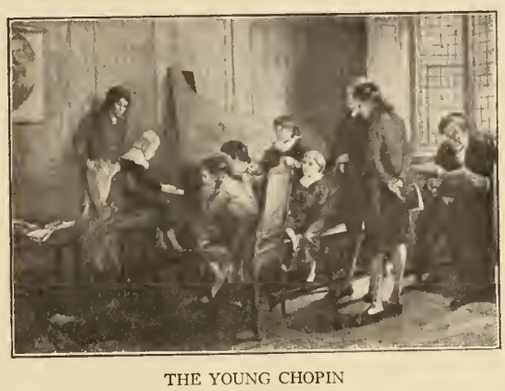
TALENT AND GENIUS

Musicians are doubtless as various in their dispositions and necessities as any other persons. Fritz Kreisler probably confuses others with himself when he says, as he said to me, that he believes each person with a talent for playing has also a technical talent for his instrument. On the other hand, Mme. Olive Fremstad, who, as a superb interpreter of Wagnerian roles, needs no introduction to the American public, and who certainly owes her eminence to one person—Olive Fremstad—said that she estimates the talent of the individual by the strength of his desire, his ambition to attain a given end. It is that, and only that, said Mme. Fremstad, which proves the ultimate measure of the accomplishment.

But what is talent? It was with something not unakin to despair that I listened to Josef Hofmann's definition of talent, or rather, that extreme of talent which we call genius. "What," said Mr. Hofmann, "will bring the brain of the genius into existence—the brain which is superlatively creative, and at the same time so strong and so solid in its texture that not all the intensity of the creative impulse will be able to push it from its pedestal?" We had previously been speaking of genius and madness. "We like to talk," he continued, "of heredity, predestination, and all sorts of other fine things; but as a matter of fact, is not genius purely an accident? How explain the sudden appearance of a great mind in a family which has shown no great minds for generations.

"The parents of the genius have often been personalities of quite a negative and harmless character. Their union is for me only another admirable illustration of certain chemical principles—of the results which develop from the combination of two elements acting powerfully on each other. Here in my laboratory are two jars of liquid. Separately, each is static and perfectly harmless. I mix them and there is an explosion. Similarly with the man of genius. Only the mysterious alchemy which resulted in his intellect, the exact proportions of the ingredients which gave him his ideas, and his exceptional energy to develop them will in my opinion never be known."

What is proved by the foregoing? One thing, which was admirably expresed recently by Mr. Ernest Newman, the English music critic. If you wish to succeed, said Mr. Newman, as a composer (and I think the remark applies almost equally well to the performer, whose work is also, in the last analysis, eminently creative) you may study the rules—I am quoting the sense, not the letter, of Mr. Newman's remarks—all you like. They will teach you comparatively little, unless you have the intellect, the will, the force of character to understand clearly your own purposes, and then work them out to the bitter end. And to do this, only one thing is necessary. Be a genius!



THE YOUNG CHOPIN

This picture showing the great composer as a boy, in photogravure style, 8 x 12 on mount 12 x 18, is an attractive addition to the decoration of a music room. It may be secured from THE MUSICIAN for 35 cents, postage paid.

THE EFFICIENT MUSIC TEACHER

BY THOMAS TAPPER

V. The Efficient Lesson Hour

I

THERE are more factors in the lesson hour than we ordinarily consider. And we ordinarily fail to consider them because, like most other things in daily life, we take them for granted. Some of these factors are minor and individual; others are major and common to every lesson period. I asked a teacher distinguished in the highest degree for skill in her calling, what these essential major factors are. Here is her reply:

1. Punctuality.
2. Concentration during the lesson period.
3. Definite assignment.
4. Definite demand based upon the assignment.

"I regard the definite assignment and the definite demand to embrace everything," she said, "but I have included the first and second items so as to be certain they shall not be overlooked."

THE DEFINITE ASSIGNMENT

Nothing is efficient that is not explicit even to its details. If anything in the process of education should be explicit, it is the list of items which enters into the lesson assignment, every one of which should be so well understood by the pupil that he can go to work intelligently and discover for himself what the teacher knows he must discover.

On the part of the teacher a definite lesson assignment will consist of a clear and precise statement of everything to be done, item by item, and in order.

It should also include, to the extent that judgment dictates, the method or system by which each item of assignment may best be performed.

A distinguished theory teacher, explaining how rapidly he was compelled to work with his class, said that he regretted his inability to discuss with his students the best way to go about working and perfecting the lessons which he assigned. He recognized that a lesson assignment must be definite as to the factors requiring the pupils' attention. And he also recognized that the best way to go to work, the straightforward order of procedure which shall insure direct and satisfactory results from a minimum of work is quite as desirable and necessary an accomplishment as the musical phase of the work itself is. But having no time in the rush of the lesson period, he has to let this go by and trust that the pupils' sense and experience will, like love, "find a way."

Now, taking pupils by and large, we must reckon with some degree of Inertia in them as in ourselves, and we must also reckon upon the tendency to inhibit Initiative.

What percentage of pupils, who are left to their own resources to find the best way to work, ever find it I do not know; but doubtless the number is infinitely smaller than it would be if we could devise a means for including it (a study of the best way) in our assignment.

Perhaps, then, we may say that:

1. Some teachers recognize that a part of the lesson assignment should be devoted to methods of procedure during the study hour.
2. A few give it their exact attention.
3. Most give it none.
4. Consequently, most pupils, like Topsy, just grow up.

The lesson factors should then be stated definitely. There should never be between teacher and pupil the slightest doubt as to what is assigned. Hence,

(a) Make the assignment.

(b) See that the pupil writes down the assignment.

(c) The pupil works on the assignment and brings it back to the teacher.

(d) The teacher demands the assignment.

So much for the teacher.

What about the pupil's part?

If it is desirable that the pupil shall have from the teacher an itemized assignment list, he must be willing and even anxious to be able to go out of the room carrying not the slightest shadow of misunderstanding as to what he is to do. His motto must be:

STOP, LOOK, LISTEN, AND ASK QUESTIONS

When the pupil goes home knowing exactly what he is to do, he will go home happy.

But the teacher may not have the time to tell him how best to go about his study. And frankly it does not always require a supreme order of intelligence on the part of the pupil to investigate the matter for himself with some degree of success.

Let us assume that the pupil takes a theory lesson today to be returned a week hence. Before he leaves the teacher he asks himself or the teacher.

1. What must I bring next time AS FINISHED WORK?
2. How many items?
3. Is the assignment clear enough for me to go about it intelligently?

Then he goes home and takes account of stock.

1. Six examples, free counterpoint.
2. Four modulations to be worked out, four voices, keys clearly specified.
3. Analysis of Beethoven sonata, Op. 7, first movement.
4. Study of chapters so and so in Form book.

Any pupil who can specify his work in such items certainly knows WHAT he has to do.

Does he know HOW he should go about doing it?

II

The housewife, who, setting out to make a cake, has to stop in the midst of things to borrow a cup of sugar over the back fence is not a type of the highest efficiency. We would not praise her over much if we discovered that she has no definite place for cooking utensils; that sometimes she gathers them in the parlor and against that she cannot find them at all. And we should not expect her to go about baking the cake without the ingredients in hand; or doing it, say, after 10.00 P. M. All of which means that the cook and the pupil must first be provided with:

1. An assignment and a recipe.
2. The necessary equipment.
3. A place favorably adapted in which to make the cake, or the lesson.
4. The proper time to do the work.

Bad home managers never keep up t equipment. Hence the sugar over the b fence. Not a few students and teachers are same—they are under-equipped. To be prop equipped to perform the theory lesson assig above the pupil needs all the text books inv ed, pencils, paper, erasers, reference mate and the like. Let him once in his life sit d AND COUNT THE ITEMS OF THIS EQUIPMENT. T let him repeat the motto of the Boy Sco **"BE PREPARED."** From that day on he increase in wisdom.

To have all work equipment ready at h in a good place and at a predetermined time quires thinking about these things as Prep tion. As a teacher assigns the lesson matter the pupil, so the pupil assigns to himself eq ment, time, place, and purpose.

It is easy to understand that the youth burns (or who hopes to burn) with the fir genius should feel above these systematic tions. No efficiency lecturer has ever esca being asked if efficiency is not unnecessary the genius. The answer is, "No." Every ge the world has ever seen has gradually built his own scheme of efficient action, none the efficient because it is his own.

All the truth of the matter is that we suc in proportion as we learn to overcome co tions, and, conversely, we fail in proportion we permit conditions to overcome us.

When the pupil needs an eraser on the t before him he is 100 per cent efficient in eq ment if it be actually at hand. If it be upst in a pocket of his other coat, he is 100 per efficient in Possession, but zero in Preparat

To fix the time for study and the place study, to know exactly what the teacher's signment calls for, and to have everything hand with which to do the task constitute best way for accomplishing any particular th And there is no other way. It appears sir and childish to specify the items, but the y who cannot so run his study period is infini more simple and childish. Which no doubt h his feelings.

But what are feelings for?

(This topic will be continued in the Febr issue)

INSPIRATION

This beautiful picture makes an attractive decoration for a music room. Large size copies, 6½ x 11½ on mount 12 x 18, photogravure finish, may be secured, postpaid, for 35 cents, by addressing THE MUSICIAN.

THE SONGS OF IRELAND

Sixty Irish Songs. Edited by William Arms Fisher. For high ce. For low voice. Price, paper covers, $1.50. Cloth, Gilt, $2.50

When the musician is studying the subject of ksong he will devote a considerable part of his or to the songs of Ireland, whose poets and gers of past generations have left a wealth of terial for the music lover of today.

Few are the programs of vocal music which do contain one or more Irish songs of the folk- ig style. And the endeavor of many singers has en to seek out and to present to the listening pub- gems of Irish song which merit a permanent ce in the repertoire.

This demand for hitherto unused material, for igs which are worthy a place in the artists' rep- oire, and for songs which are truly representa- e of the finest and best in the Irish folksong erature has been admirably met in a volume of sh songs recently issued by the publisher of The usician, one of the famous Musicians Library lumes.

In compiling this volume the editor has taken a ferent plan from that usually followed. First examined upwards of 2000 recorded folk-tunes, ost of them without text. After the selection d been made he turned to the modern Irish lyric etry choosing about 200 with marked song qual- . The next stage was to select from these verses e most appropriate for tunes which were not tra- tionally identified with certain texts.

A question of great importance in the prepara- on of folk music is the style of the accompani- ents. The student is familiar with two methods fitting an accompaniment to an old melody. Mr. sher describes these as "the way of the arranger, d the way of the composer. The first manu- ctures a conventional part as unobtrusive as pos- ble and therefore colorless and dull; the second, th careful regard for the character of both mel- dy and text, creates a colorful accompaniment hich enhances both, gives them fresh significance, d, when perfectly done, charms the listener with e impression of a fresh and spontaneous creation. he danger in the second type is lack of forget- lness of the beauty of simplicity."

In commenting upon the accompaniments pro- ded by the editor it is worth while to call at- ntion to the very evident fact that in *Sixty Irish ongs* the various numbers have been prepared for ngers to use and not for the antiquary or the udent of folksongs who is generally more or less edded to methods endorsed by unsafe tradition. elody, text, and harmonic scheme have been as refully studied and developed as if each song, as a hole, were an original work.

To quote from the editor's *Preface*: "Few but owed Celticists know with what lavish richness eland has poured out her heart in both melody d poetry." For example, one investigator states at more than 3000 different Irish airs are now print, and from known sources this number can increased to 5000. Sir C. Hubert Parry speaks Irish folk music as "probably the most human, ost varied, most poetical in the world." Ernest Walker writes: "Irish folk music is, on the whole, e finest that exists. In their miniature form the st Irish folk tunes are gems of absolutely flaw- ss lustre. In form, as well as in melody, the best ish folk melody is exceptionally polished.

Here then is music which no singer who wishes reach the hearts of the great music loving public an afford to overlook. It has all the qualities which re wanted, namely, charm of real vocal melody, mplicity of style, haunting appeal in the turn of hrase, tenderness, sympathy, enhanced by the re- ources of the practiced composer in furnishing the ackground, atmosphere, and support of an artistic ccompaniment.

NOTES ON THE MUSIC IN THIS ISSUE

January begins a new calendar year, but represents nearly the middle of the music season, with teachers about the maximum in the matter of the number of pupils at work. Of course this means that teaching music is in demand, both new issues and new editions of standard compositions.

The object of The Musician is to accustom its teacher readers to look to its pages for helpful suggestion in the way of teaching material. It is worth a number of times the subscription price to be able to rely on getting, month after month, new and useful pieces to assign to pupils as lesson material. The building up of a fine repertoire of teaching pieces for various grades is a part of the teacher's work which calls for constant attention and selection. To discard some pieces for newer and better is manifestly the only way. The Musician brings just the kind of music, month after month, which the alert minded teacher can turn into his repertoire. Watch the music for 1916.

Valse gracieuse, by Miner Walden Gallup, is a new work by an American pianist and teacher who is winning recognition as a composer as well. Here is a piece in waltz rhythm, just between the average degree of difficulty and the first stages of artist playing. In fact, a player in Grade IV or V will find this composition worthy of his study. An advanced technic will make it possible for the player to deliver the piece at a rapid tempo, such as is used in the waltzes of Chopin. The themes are tuneful and thoroughly pianistic, all passages, diatonic or arpeggio in form, lying comfortably for the fingers. Note the use of the adjective *gracieuse* in the title. Play it in a light, graceful style. As a rule the strong accent comes on the first beat of every second measure.

Gavotte in G minor, from the third *English Suite,* by J. S. Bach, will be discussed by Prof. Clarence G. Hamilton, of Wellesley College in the February issue in connection with studies in analysis of compositions, and it is therefore unnecessary to consider it in this column. We advise our readers to take every opportunity to become acquainted with the easier compositions of the great master.

At vespers, by Carl C. Müller, is for our younger readers. It is a grade II piece largely on account of the somewhat free use of chromatic notes. Learn it slowly, a phrase at a time, just as a recitation will be learned for school.

Ancient chivalry, by H. Engelmann, is a typical piece by this favorite composer. It is in the gavotte rhythm, one which is always effective and suited to pieces of easy grade. Note the accent marks and observe them, as they vary the rhythmic effect preventing it from becoming monotonous and wooden.

Neapolitan serenade, by J. W. Lerman, is in a rhythm approximating that of the famous Italian dance, the tarantella, but not to be played at the extremely high speed which usually characterizes that wild dance movement. It may be thought of as a fast two-step dance. Keep the touch light, and especially be careful to observe the rests which frequently follow eighth notes, for example, in the fifth measure. The attack for the two successive two-note chords, F♯ and D, is, as it were, snapped or vibrated from the wrist, a light stroke. Do not pound them. When the degrees forming these successions are different as E-C and D-B, make the joining legato largely finger action, in contrast to the chords played by the wrist. The atmosphere of this piece is that of light-hearted joyousness.

Seven o'clock in the morning (Overture), by Charles Wakefield Cadman, Op. 35, No. 1, is a most attractive little piece in the descriptive style, the accompanying verses indicating the thought which the music is to express. It is the opening number (hence the Overture) of a set of little pieces entitled *Saturday in Town,* telling of the adventures of two children from morning until bed-time, ten numbers in all. In the theme for the left hand, be sure to give the dotted eighth note its full value. In practice imagine four sixteenth notes to a beat; the dotted eighth then gets three-fourths of the allotted time, the sixteenth one-fourth. Frequently this figure is played as the succession, a quarter and eighth, forming a triplet, in which the first note gets only two-thirds of the time to a beat, instead of three-fourths.

Clowns' parade, Op. 175, No. 1, by Leo Oehmler, is a little piece in march time for little players who are ready to pass from Grade I into Grade II. Give it a definite march swing.

Brave boys' march, by Emil Otto, for four hands, is an especially fine number for school or gymnasium use on account of its strong march rhythm. We suggest that each player should learn both *Primo* and *Secondo* parts. The rhythmic succession of a dotted eighth and a sixteenth occurs in this piece. Give it correctly, according to remarks on *Seven o'clock in the morning.*

Hot cross buns, Op. 17, No. 1, by Eber C. Hamilton, is a delightful little piece for young violin players, one which does not pass out of the first position. The accompanying nursery rhyme furnishes a clue to the composer's ideas as embodied in his music. The player will get good practice from bowing the melody in several different ways. This applies especially to passages in sixteenth note values. Notice that the strong accent is frequently on the second instead of the first beat of the measure.

Saviour, breathe an evening blessing, by Emil Rhode, is a setting of a favorite hymn, and is best suited for use in the evening service. Generally speaking, the style throughout is to be quiet and restrained; even the climaxes are not a loud *forte;* only in the last line is the voice to break out into joyous exultation, with a pronounced crescendo. This song may also be had in C for a low voice.

A southern lullaby, by Philip Greely, presents an attractive song in southern negro dialect. There are times when every singer can use a song of this style to good advantage. *A southern lullaby* has stood the test of use as solo and as a concerted number for male or female voices. Be sure not to sing so fast as to make the words obscure; diction is a matter of prime importance in this number. For medium voice in C.

Winter, song by Fay Foster, is a melody of broad singing quality, in which the voice has plenty of opportunity to work out strong effects, for the text is full of contrasting moods which the composer has most effectively paralleled in the voice part as well as the piano accompaniment. The theme is that in a winter setting "the woman" comes in like spring, changing the mood, but as she passes by carelessly the feeling changes again to the ice of winter, a varied sentiment reflected in music.

Mazurka, Op. 43, No. 3, by R. Glière, is from a set of charming little pieces, of medium grade of difficulty, by a Russian composer. Several others of the series have already appeared in The Musician. This should be given with delicacy and grace, and calls for but little use of the pedal, unless the teacher wishes to take pains to instruct a pupil in the various methods employed by the great artists in their use of the pedals to produce certain desired effects. The left hand melody should be given with a broad, singing tone quality. The pupil who has had harmony will enjoy the rapidly shifting tonality between measures 17 and 30, with the return to the principal theme through the dominant seventh chord. In the fourth measure from the end be sure to play E♭ in the chord for the left hand, not E♮. This is an inverted augmented sixth chord, and not a diminished seventh.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

A FEW WORDS ABOUT 1916

WHAT do we need most in music in the United States during this year of 1916?

Is it more teaching, more pupils, more concerts, more music festivals, more compositions, more methods, more of a dozen different things beyond those enumerated?

Quantity of product is desirable for it implies activity. But we must not forget quality.

And that word QUALITY is a good slogan for 1916. The musician, no matter what his specialty may be, should aim for QUALITY in all things musical during 1916.

Quality comes not from merely wishing to have it, but from working to secure it in the product of one's activity.

Hence 1916 ought to be a year of doing things to improve the quality of musical work.

And in this doing two factors are essential, namely, *One's own activity,* and *One's co-operation with others.* Expressed in other words, Quality can be secured through an increase in Personal Efficiency, and then through a More Efficient, Purposeful Organization.

These two ideas for 1916 are embodied clearly in two departments of THE MUSICIAN: THE COMMUNITY AND ITS MUSIC, and THE EFFICIENT MUSIC TEACHER.

The one records things that can be done, because they have been done by others.

The other tells how to increase one's power to do things.

This offers a thoroughly worth-while program to the music teacher and the music lover.

The president of the Louisiana Music Teachers' Association writes of the COMMUNITY MUSIC DEPARTMENT:

"It is a Department which is a great help to the cause of good music, another feature of your invaluable magazine. It seems to me that THE MUSICIAN is becoming greater with every issue both as to articles and the class of music it contains."

In regard to the articles on EFFICIENCY a prominent teacher writes to us:

"If every teacher in the land could have copies of these essays and then work along the lines laid down the highest level of efficiency ever attained among music teachers would be reached. I shall stand better and higher as a teacher for having read them and done my best to apply them in my work of teaching."

THE MUSICIAN aims to help its readers to make the best of themselves, believing that here lies the most important duty for this new year of 1916.

———*———

A MUSICAL INSTITUTE

MOST of us are familiar with the plan of the public school teachers' institute, in which the educators of a city or county meet for discussion, lectures, and practical demonstration of the problems which arise in school work.

THE MUSICIAN has previously presented this idea to the readers in connection with the formation of county and city organizations of music teachers. We are glad to have a practical demonstration of the suggestion in a program of "a musical institute for musicians and lovers of music in Niagara County, N. Y.," consisting of an afternoon and an evening meeting.

The afternoon program consisted of papers on "The recognition of the American artist," "The musician and his relation to the community," "Music from a minister's viewpoint," "Musical progress," "Music in public education," by persons representing various phases of musical work, the addresses being followed by discussion. The evening meeting was a concert program.

A gathering such as that in Niagara Falls is possible in every county. It is not worth while to say that musicians will not work together amicably. They will, and they do. And the proof is found in various cities and towns.

Initiative is the thing especially needed. And it may be that initiative can effectively come from you. Think it over and decide to take the matter up with some of your friends in the profession.

And if you do form an organization write a letter to THE MUSICIAN and tell us of the fact, what you propose to do, so that we can show our readers how the movement is spreading.

———*———

AN IDEA is one of the biggest things in the world.

IDEAS are worth money to you.

ARTICLES published in THE MUSICIAN are selected for the IDEAS they contain.

IF you are looking for IDEAS you will find them in each issue of THE MUSICIAN.

WHAT IS A MUSIC TEACHER WORTH?

CAPITAL is generally considered to represent money or other visible evidences of wealth. It is also correct to think of it as earning power, for money is not capital unless it is used to produce earnings.

Therefore a music teacher's earning power may be taken as a basis to figure his personal capitalization. It often happens that a man of business aggressiveness and sound judgment creates a flourishing and profitable concern, earning large dividends on a comparatively small capital. If he is incapacitated for business an immediate decline is noticed in the earnings of the company. It is evident that brains can be counted as capital.

Let us suppose that a teacher of music earns $2,000 a year through his professional work. This represents the dividends at 5 per cent on $40,000. Similarly a musician who earns $5,000 a year is receiving dividends equal to that paid by an investment of $100,000 at 5 per cent.

It is not likely, however, that a court of law in passing on a suit for compensation for the death of a professional man who earns $5,000 a year would allow a claim for $100,000. The defense would probably claim that because a man earns $5,000 one year it is by no means certain that he can keep it up. He must wear out in time. An article in the issue of *The Illustrated World* for October throws some light upon this question, basing the conclusions on parallels with machinery which has earning power, but which, like a man, also wears out, and in course of time is scrapped.

The sum of the argument is that anything which earns $1.00 per day, and has a life of ten years, is worth $1,000. In the case of a man who earns $5.00 a day (at 300 working days, this equals $1,500), the value was estimated at $12,500. (It must be borne in mind that the working life of a man is at least three times greater than that of a machine.) Perhaps this is a fair average income for a music teacher the country over, for the large towns and cities.

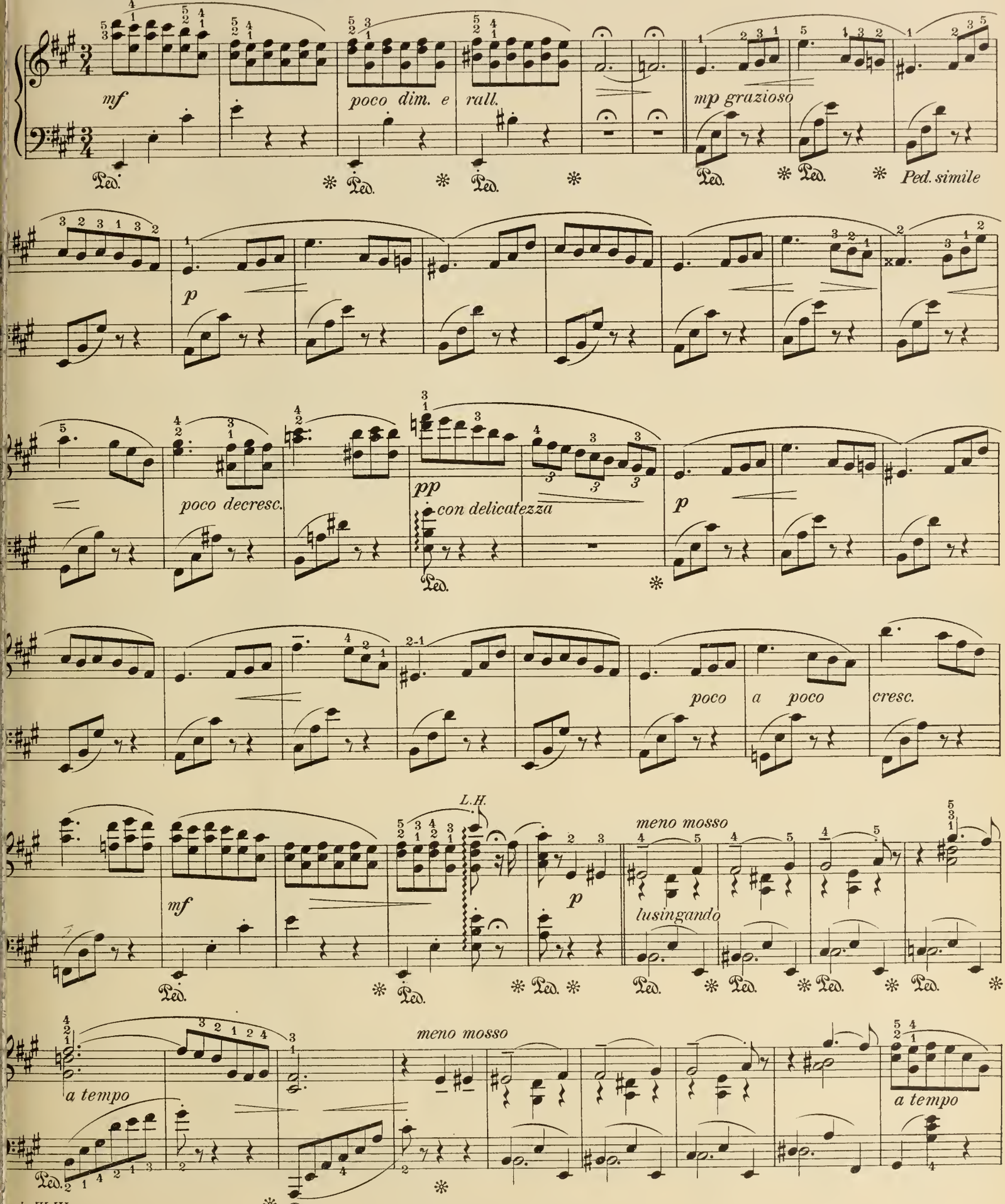
But there is another side to the question. Going back to the thought of the machine, we recall that a manufacturer is always seeking to improve the efficiency of his plant. And for the same reason the music teacher, who is worth, as said above, $12,500, by increasing the efficiency of his work may increase his earning power, and therefore his personal valuation. Or, if it be claimed that the community in which he labors offers no opportunity to increase his earnings, he can earn the amount in less time. The time thus saved may be turned to account in self-improvement, or in doing work for persons at a distance, writing, composition, etc., which, sooner or later, will show earning power.

The music teacher owes it to himself, to his family, and to his community to increase his personal valuation

VALSE GRACIEUSE

MINER WALDEN GALLUP, Op. 2

Allegro moderato, e con grazia



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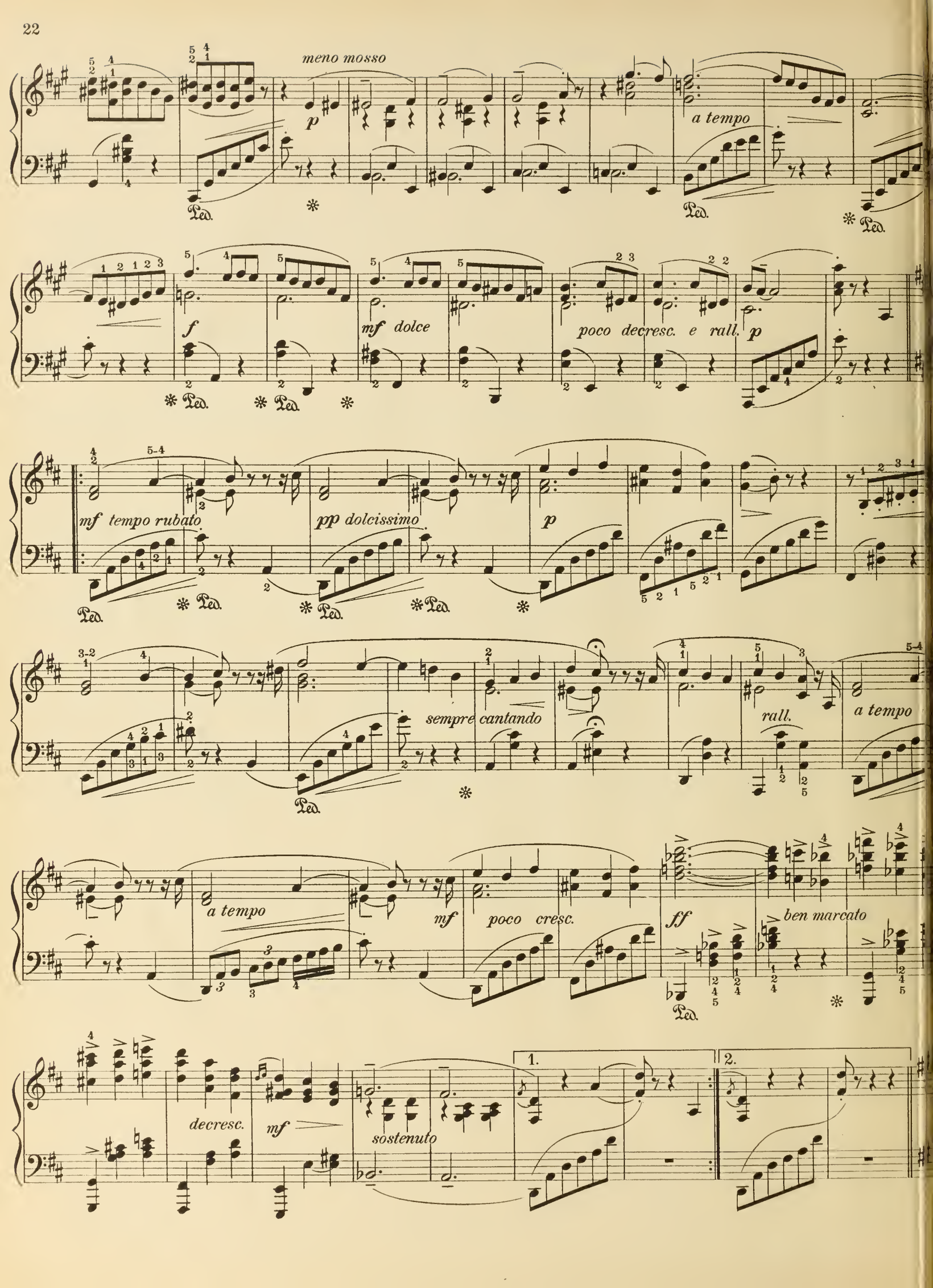
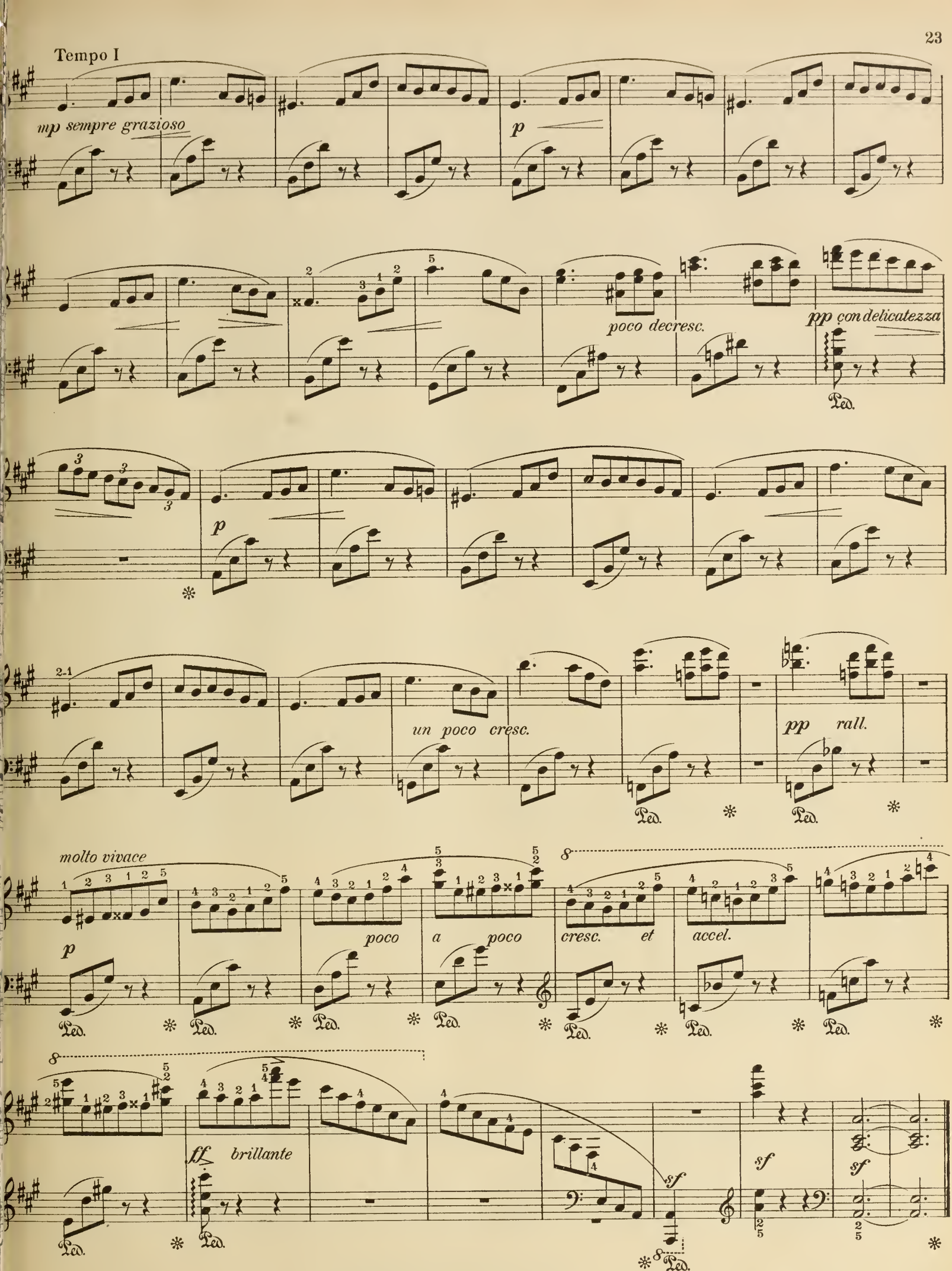

meno mosso
p
a tempo
f
mf dolce
poco decresc. e rall.
p
mf tempo rubato
pp dolcissimo
p
sempre cantando
rall.
a tempo
a tempo
mf
poco cresc.
ff
ben marcato
decresc.
mf
sostenuto
1.
2.


Tempo I
mp sempre grazioso
p
poco decresc.
pp con delicatezza
Ped.
p
un poco cresc.
pp rall.
molto vivace
p
poco a poco
cresc. et accel.
ff brillante
sf
sf
sf

GAVOTTE in G minor

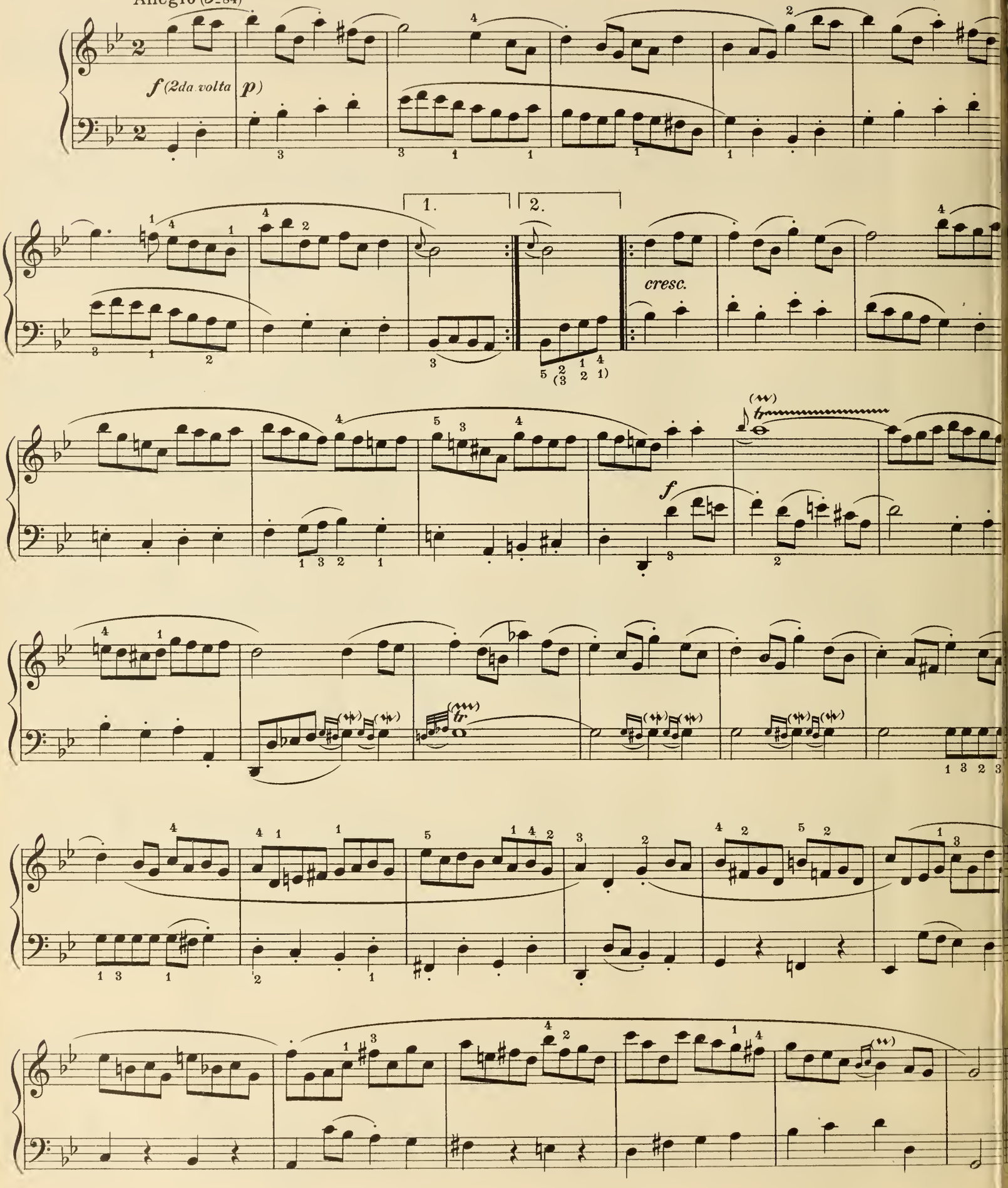
Edited by Ebenezer Prout

From the Third English Suite

GAVOTTE I (Alternativo)

Allegro (♩=84)

JOHANN SEBASTIAN BAC
(1685-1750)



Grade III-IV

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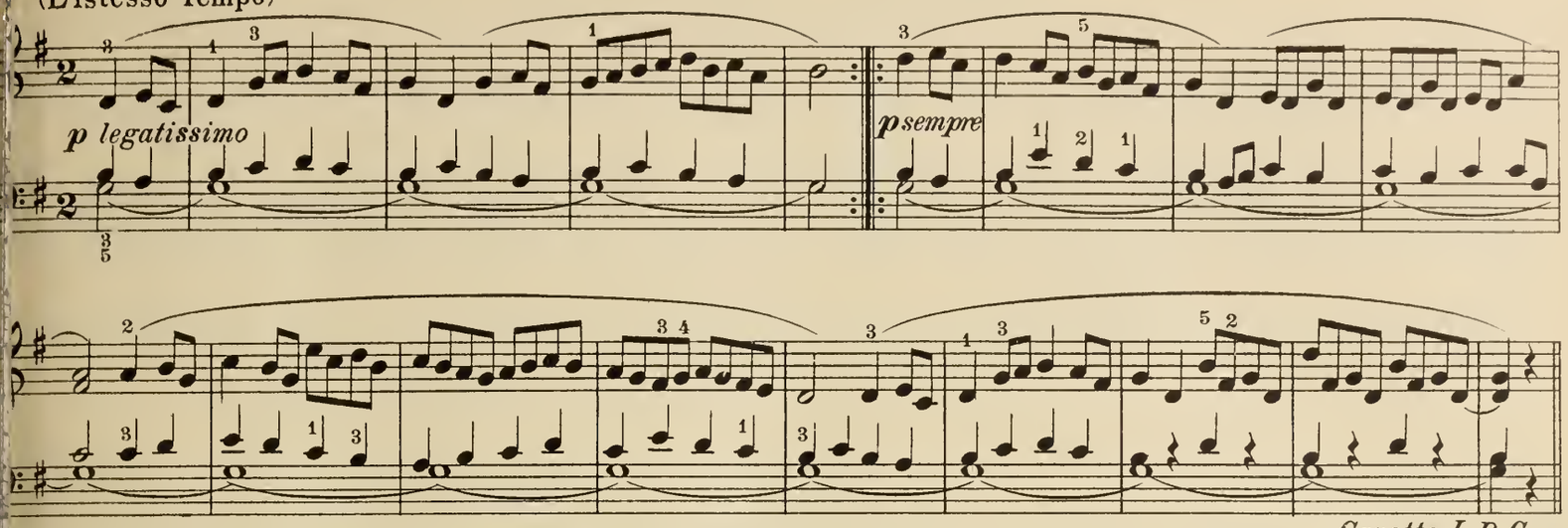
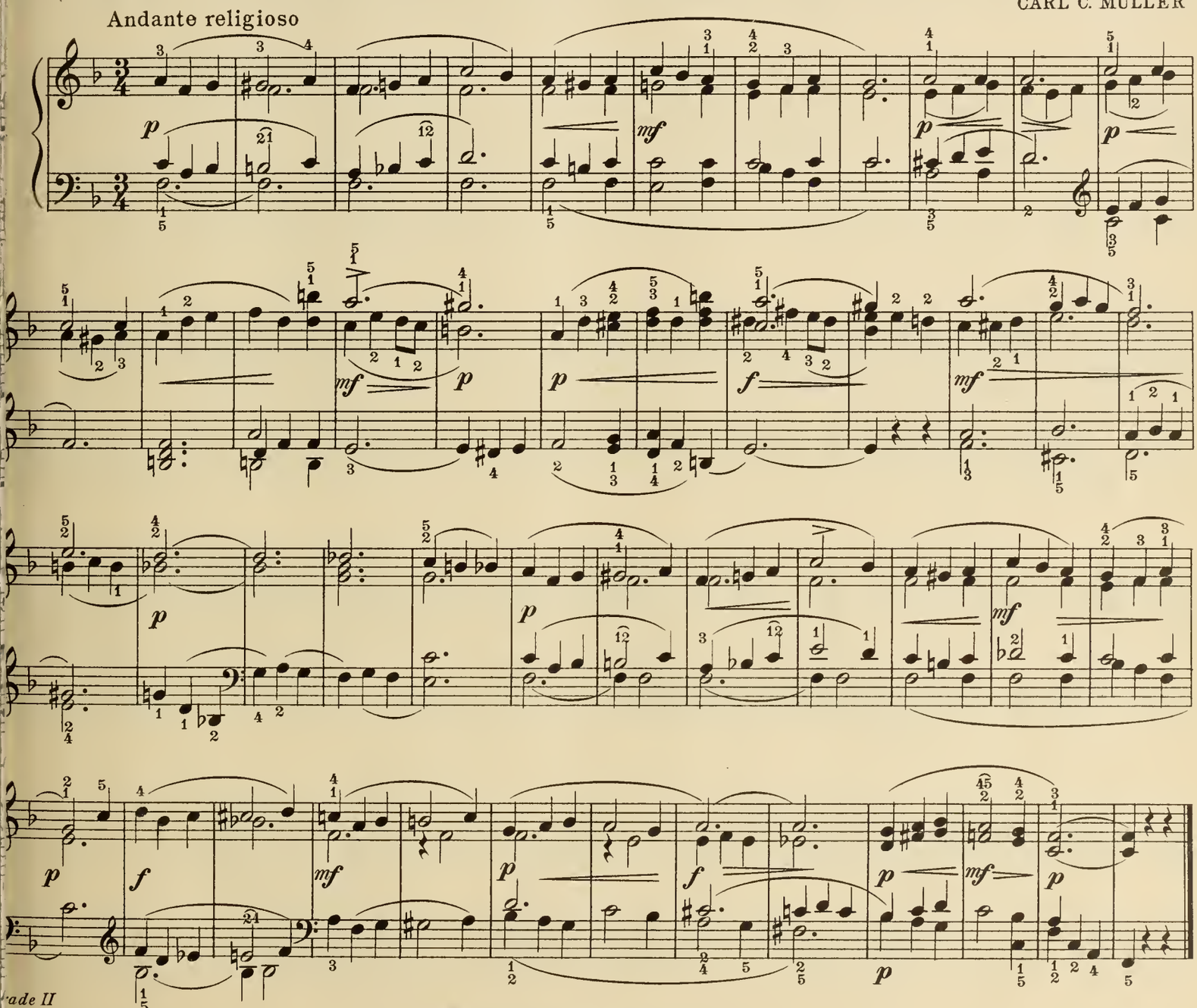
GAVOTTE II (La Musette)
(L'istesso Tempo)

Gavotte I. D.C.

AT VESPERS

CARL C. MÜLLER

Andante religioso



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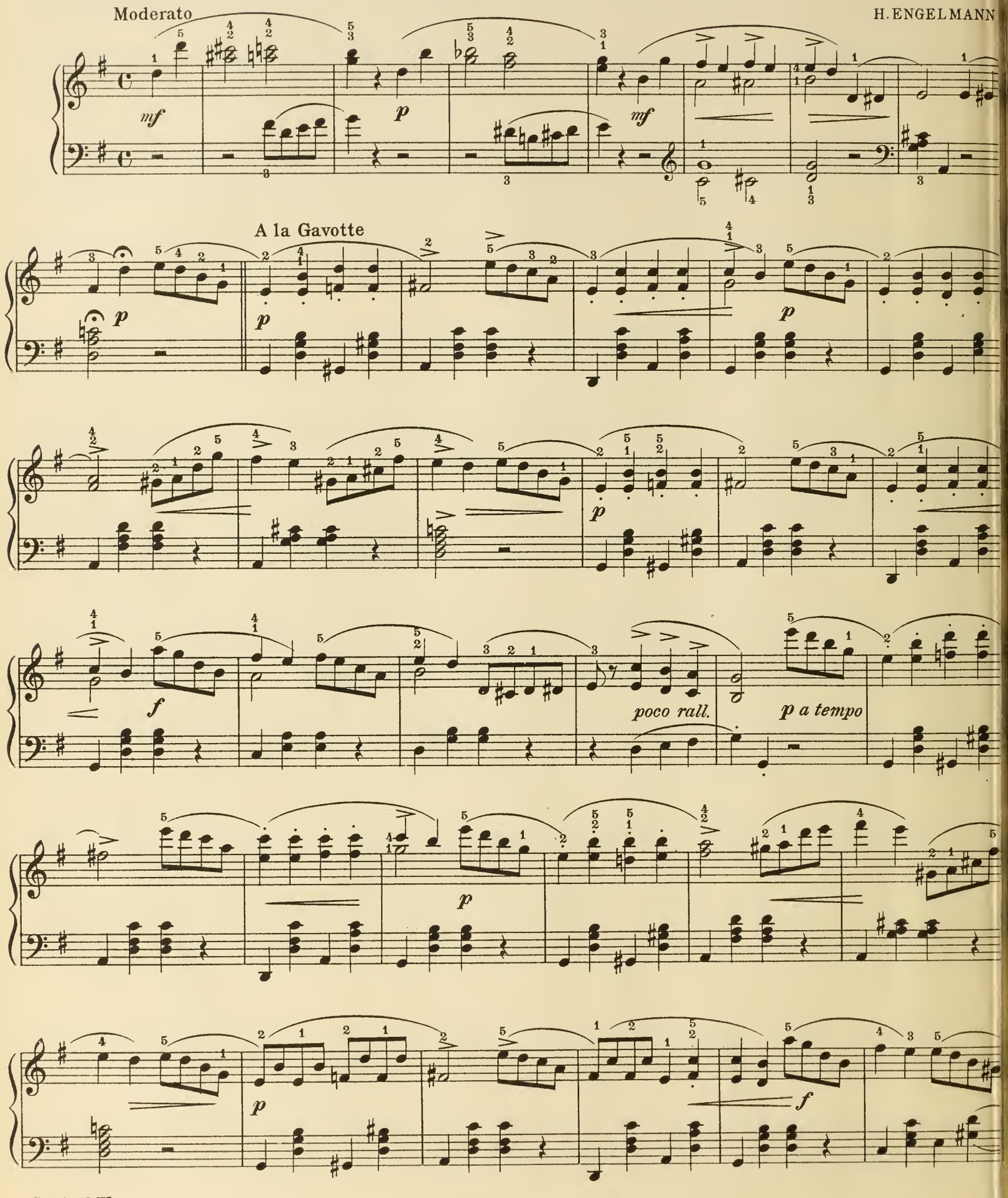
ANCIENT CHIVALRY

GAVOTTE

INTRODUCTION

Moderato

H. ENGELMANN



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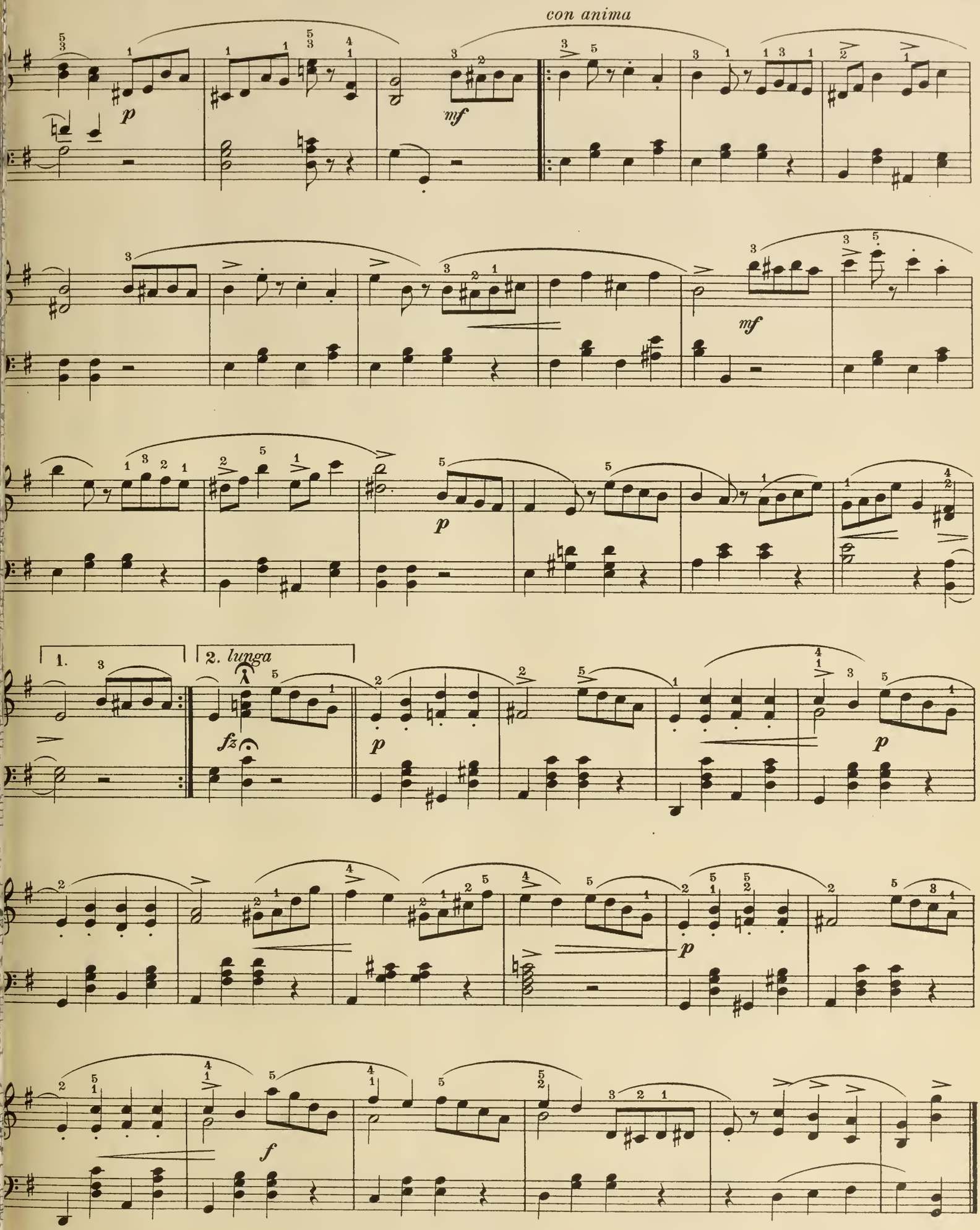
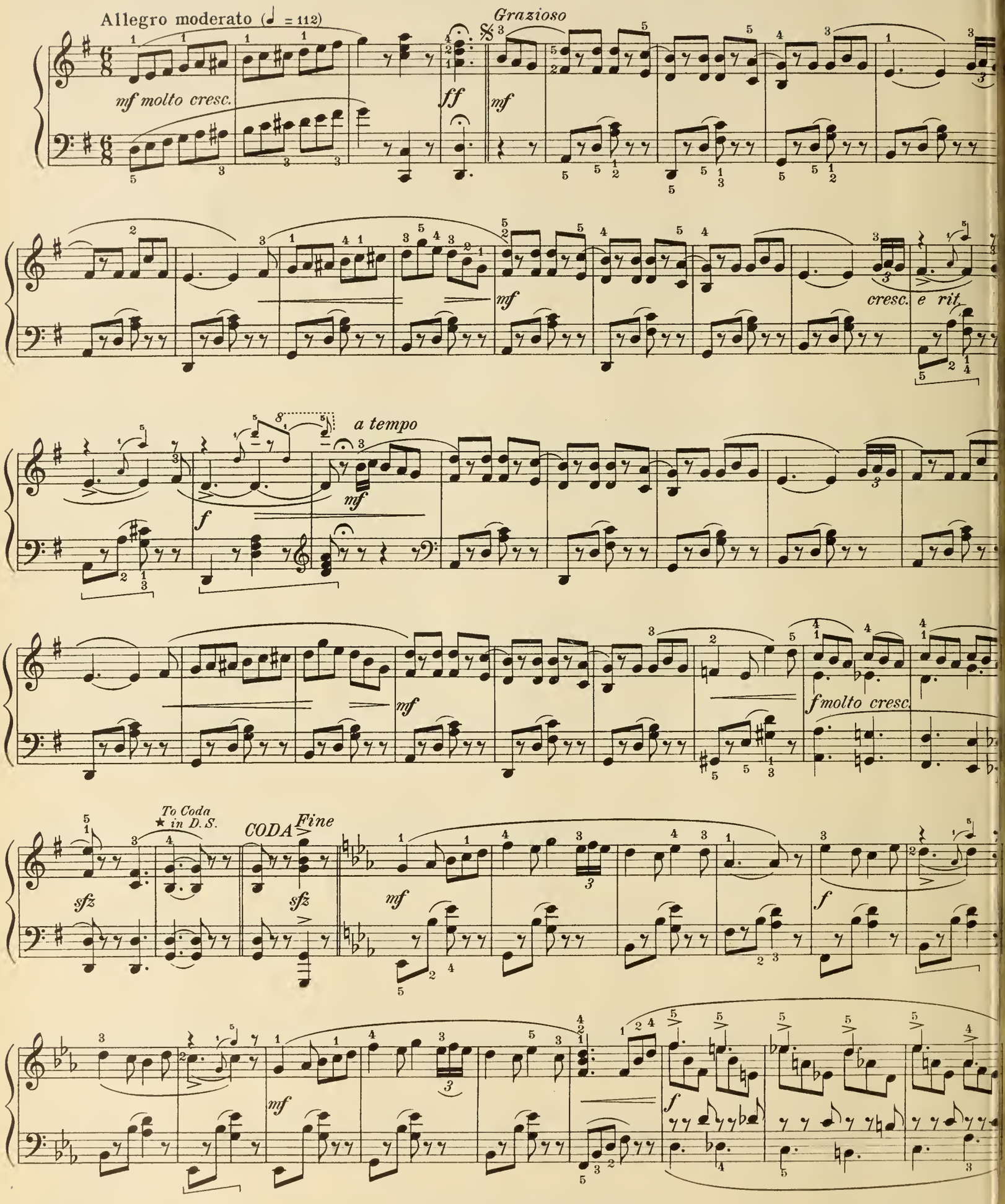

con anima
p
mf
mf
p
1.
2. lunga
fz
p
p
p
f

NEAPOLITAN SERENADE

J. W. LERMA



Grade III
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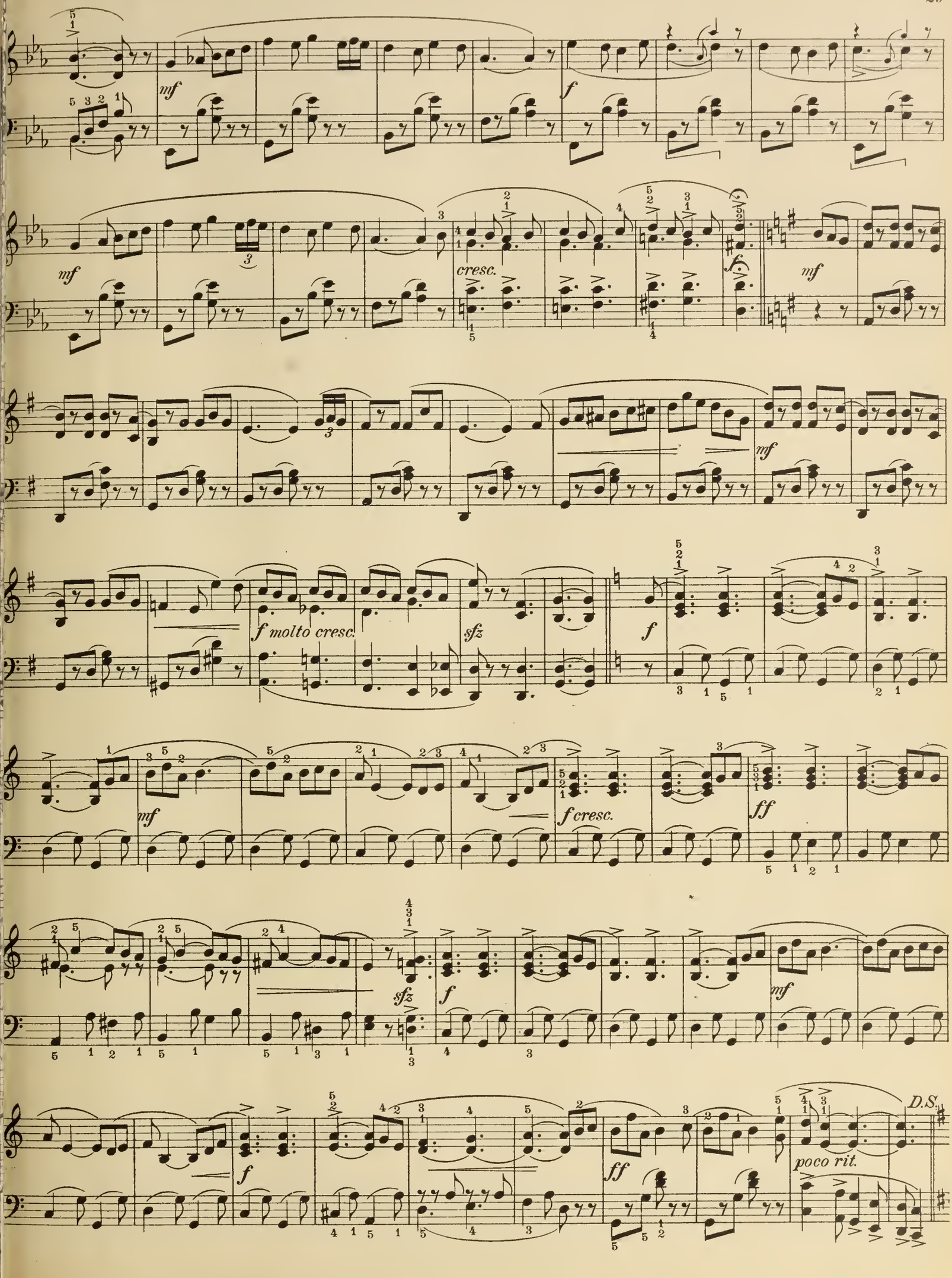

mf
f
mf
cresc.
f
mf
mf
f molto cresc.
sfz
f
mf
f cresc.
ff
sfz
f
mf
f
ff
poco rit.
D.S.

SEVEN O'CLOCK IN THE MORNING

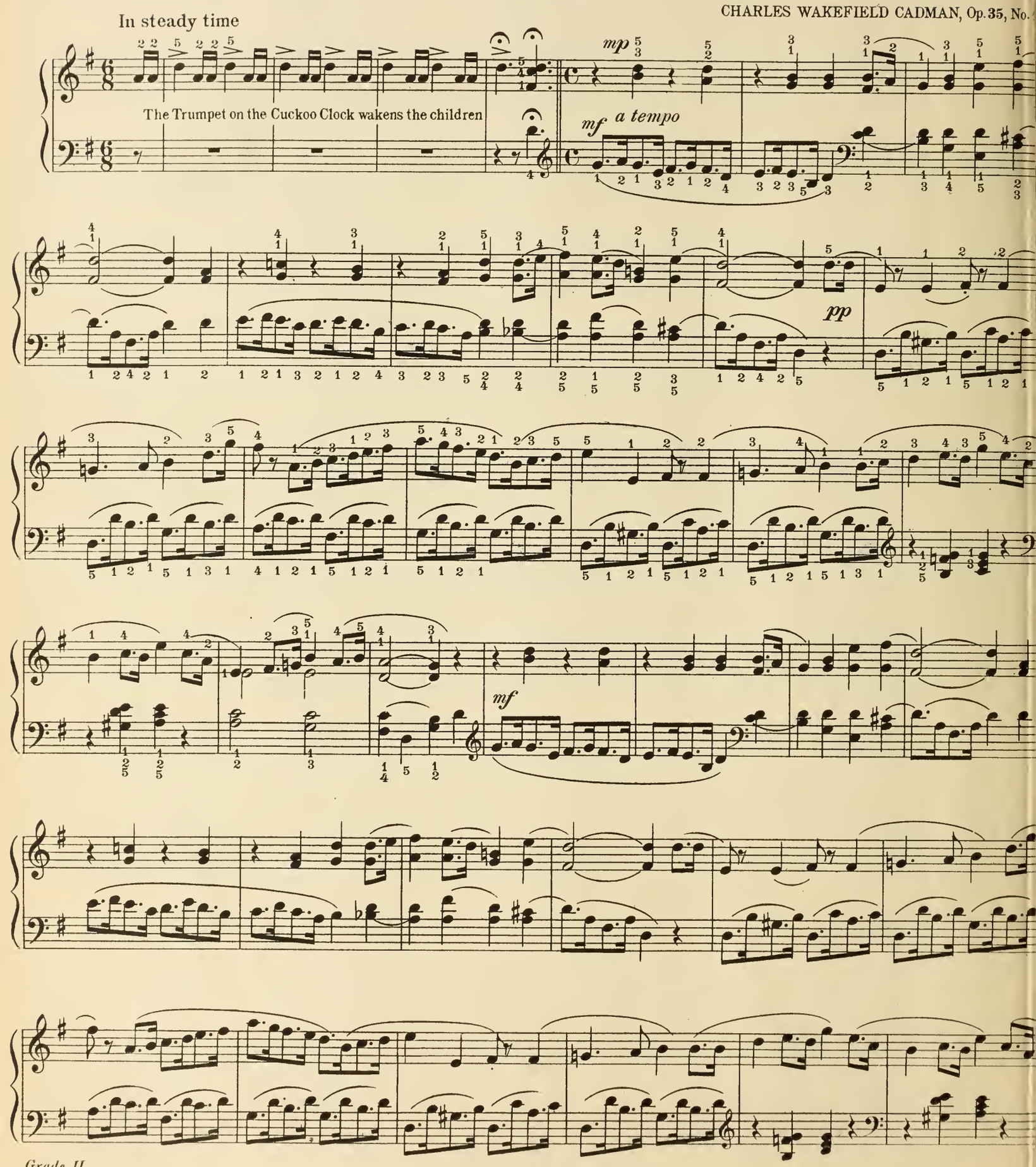
OVERTURE

One-two-three-four-five-six-seven.
Get up, get up, you sleepy-heads!
The sun is shining high in heaven
And you lie dreaming in your beds,
At seven o'clock in the morning!

One-two-three-four-five-six-seven.
Ho, Donald! Constance! Wake and rise:
Your work should all be done by eleven,
And still you lie with drowsy eyes.
Come! this is Saturday morning!

Nelle Richmond Eberhart

CHARLES WAKEFIELD CADMAN, Op. 35, No. 1



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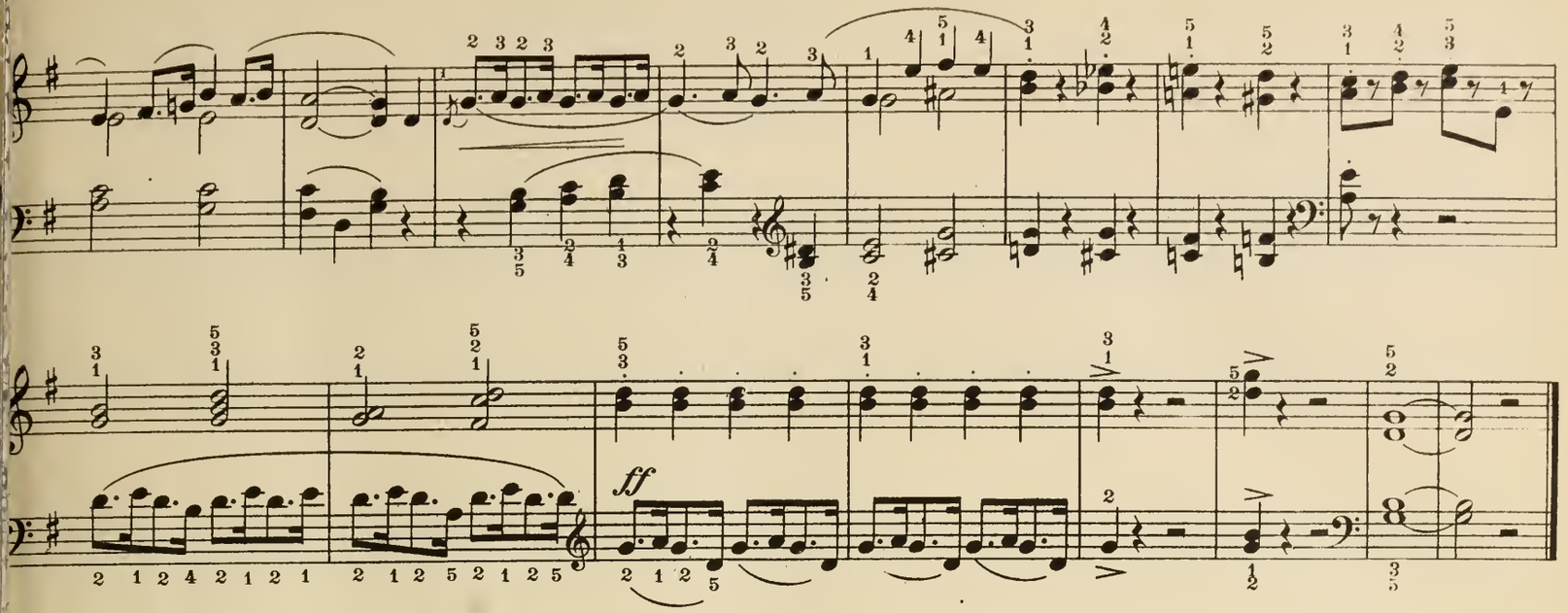
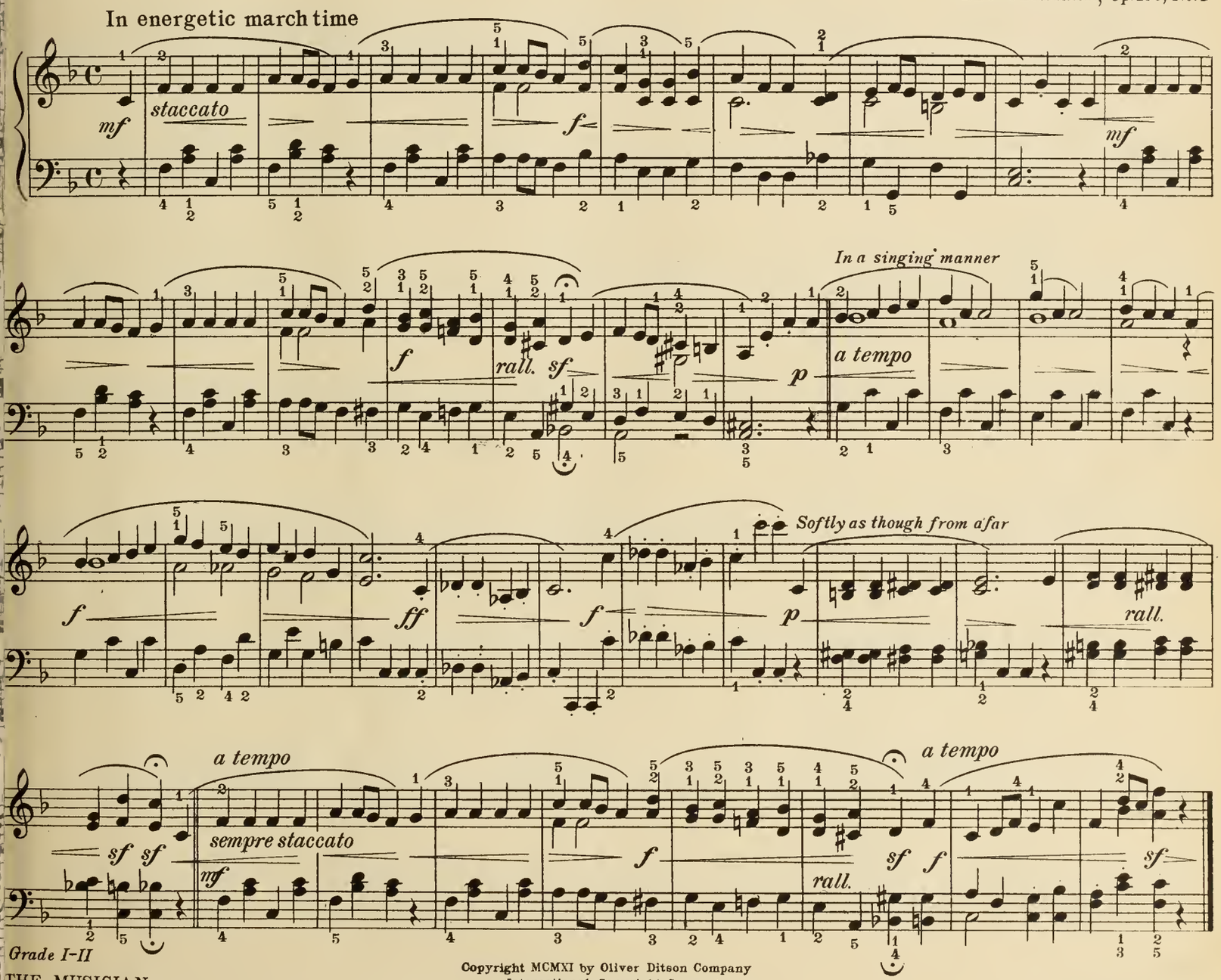


CLOWNS' PARADE

LEO OEHMLER, Op.175, No.1



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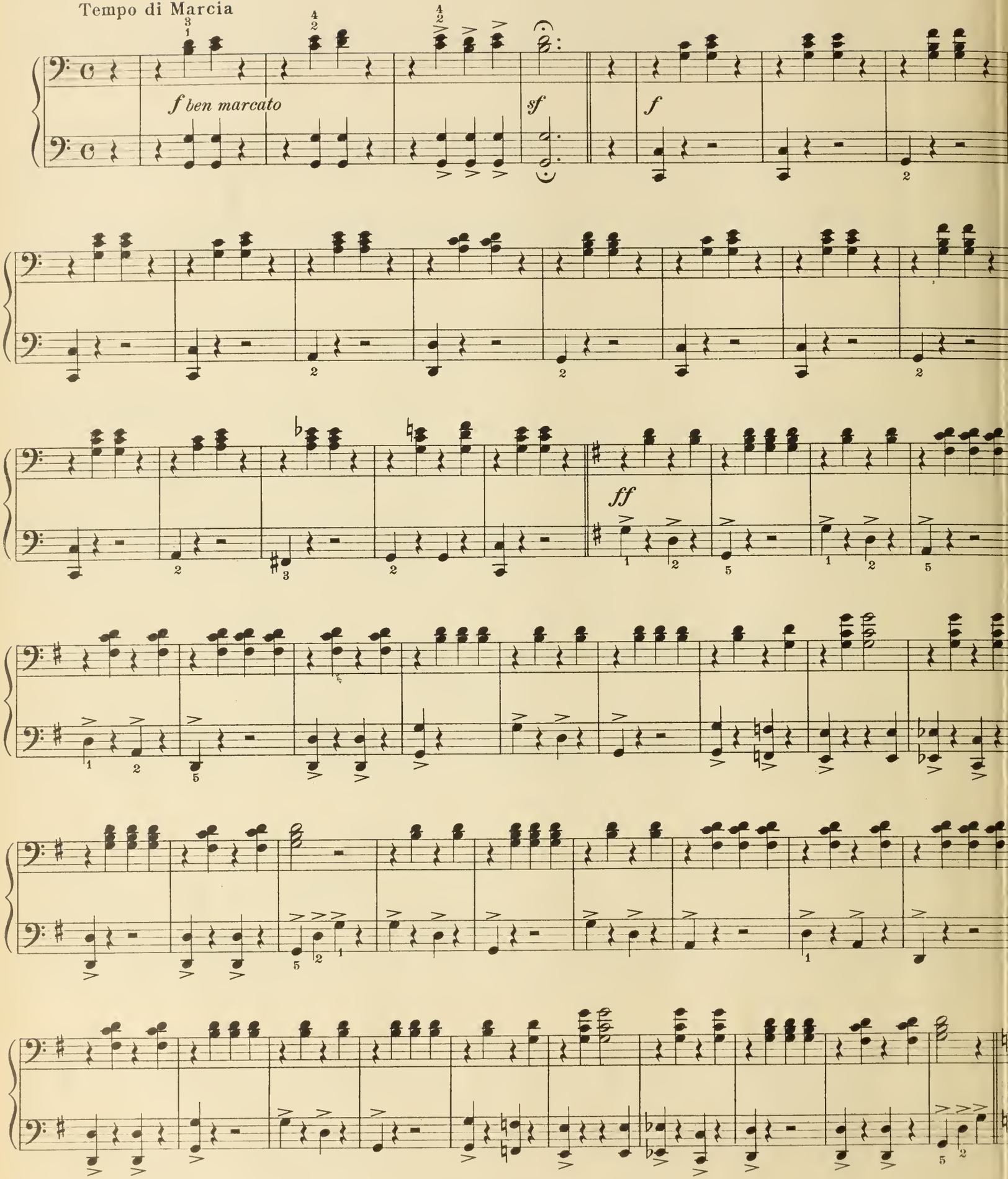
BRAVE BOY'S MARCH

SECONDO

EMIL OTTO



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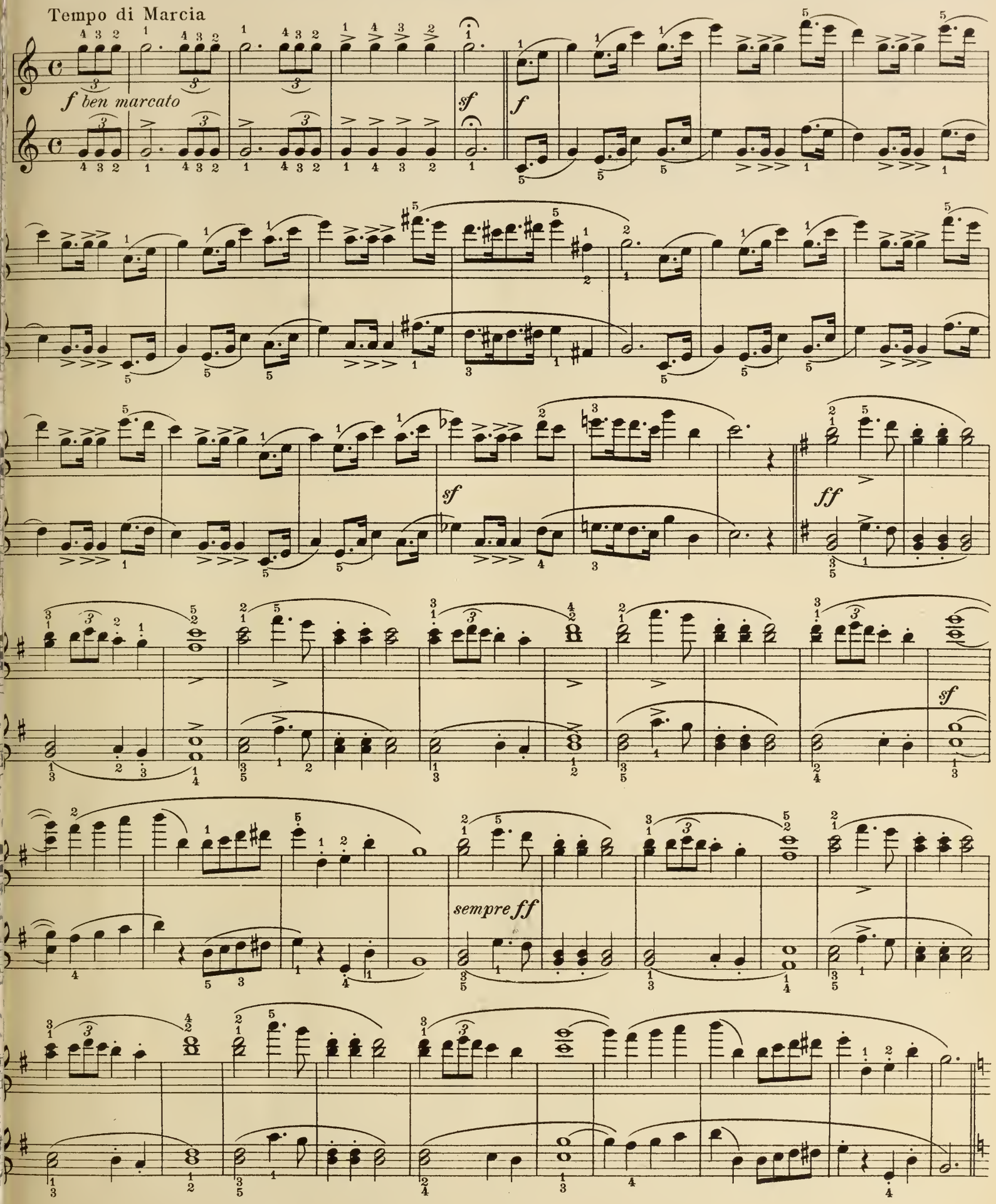
BRAVE BOY'S MARCH

PRIMO

EMIL OTTO



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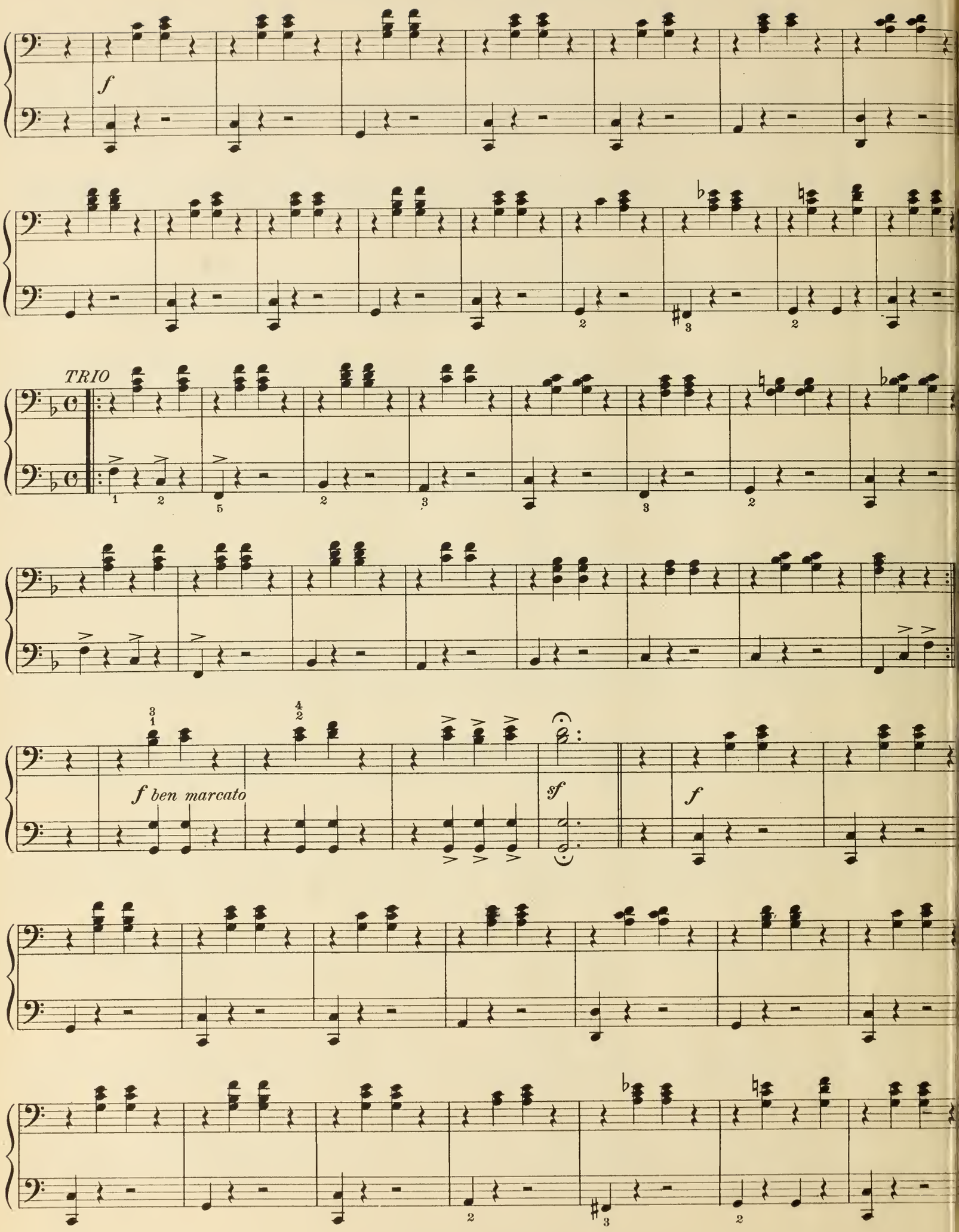
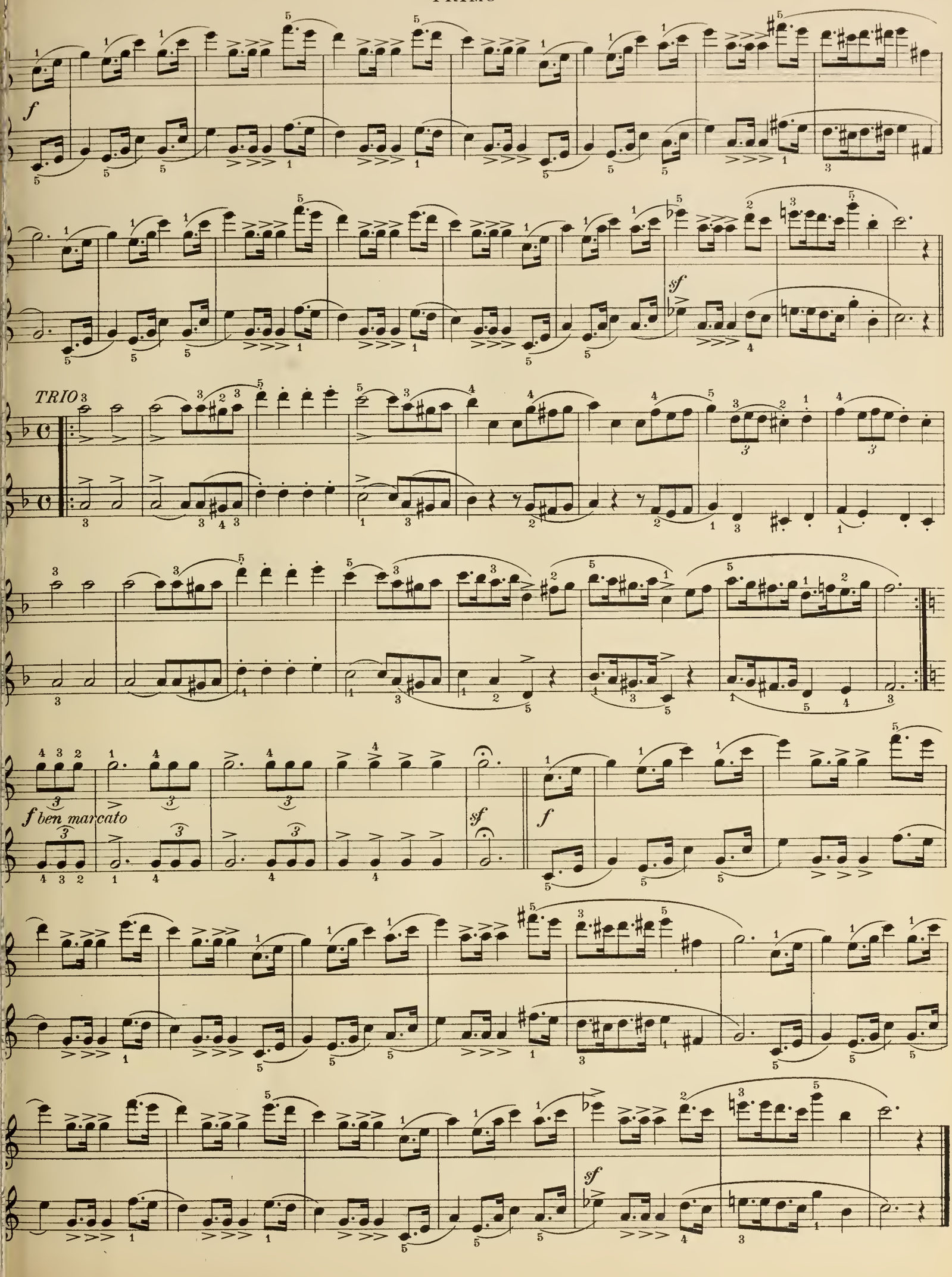

f
TRIO
f ben marcato
sf
f

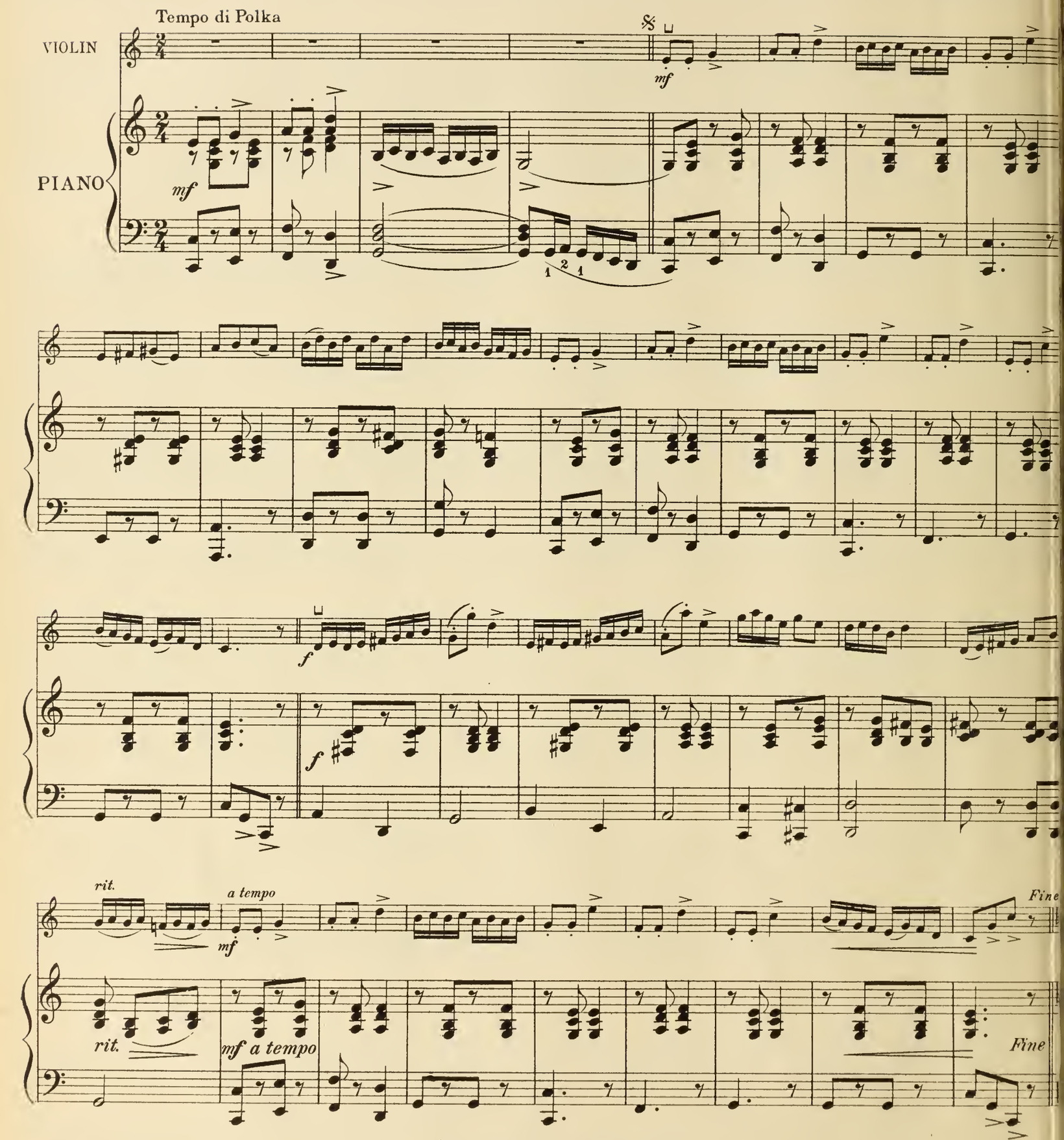

f
sf
TRIO
f ben marcato
sf
f
sf

To Charles Steinbrenner

HOT CROSS BUNS

Hot cross buns, One a penny,
Hot cross buns, Two a penny,
Hot cross buns.

EBER C. HAMILTON
Op. 17, No. 1



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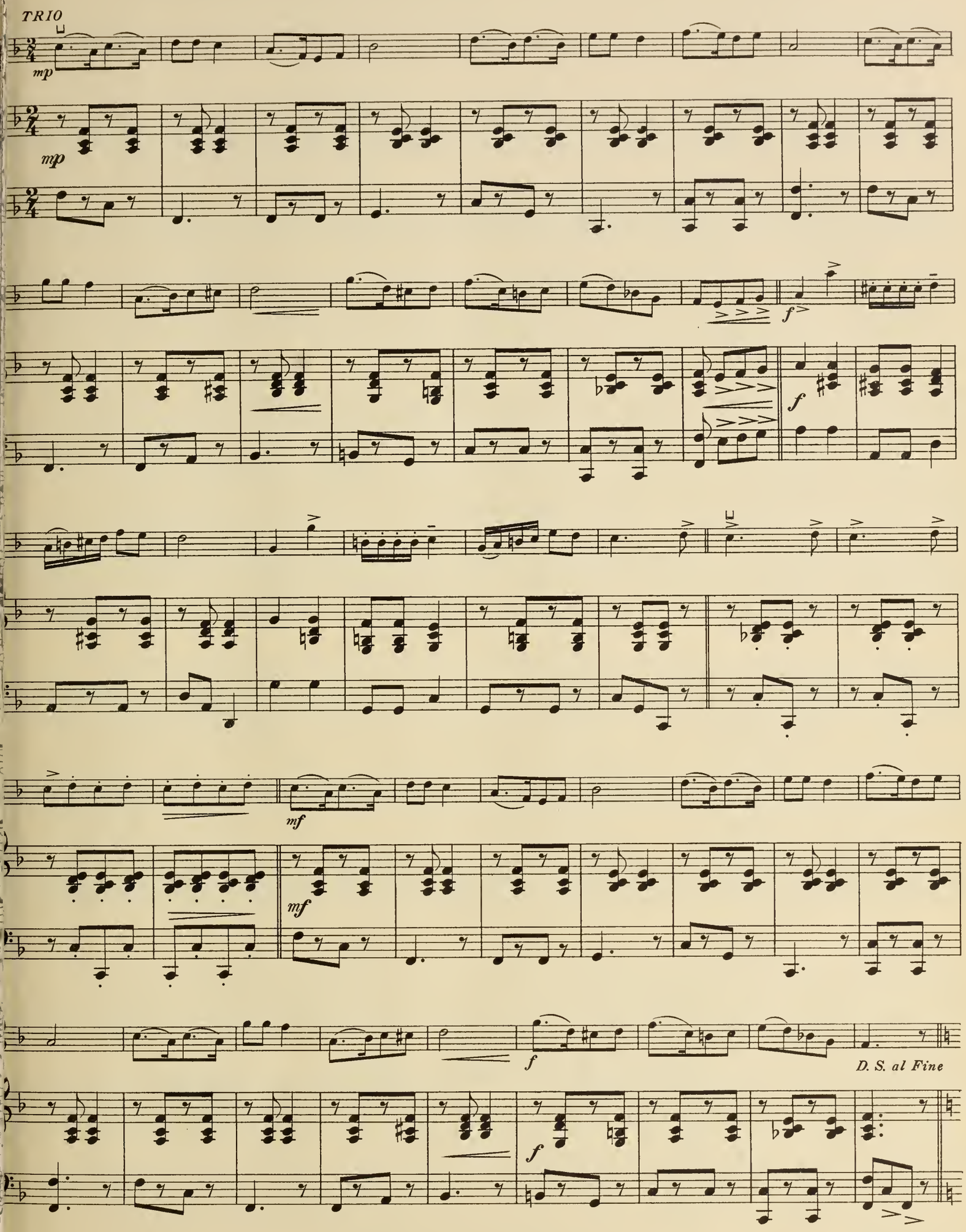
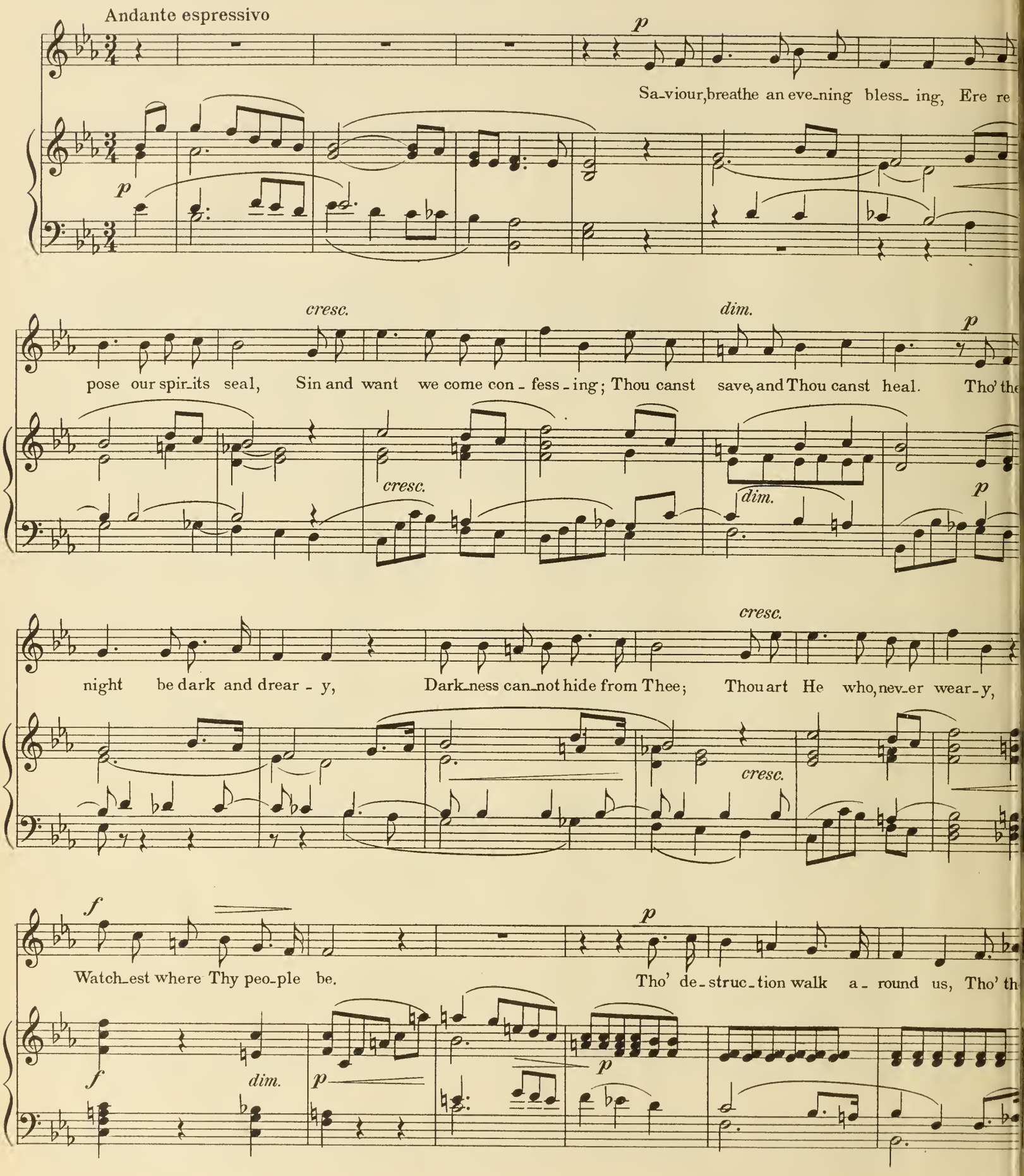

TRIO
mp
mp
f
f
mf
mf
f
D. S. al Fine
f

SAVIOUR, BREATHE AN EVENING BLESSING

JAMES EDMESTON

EMIL RHOI



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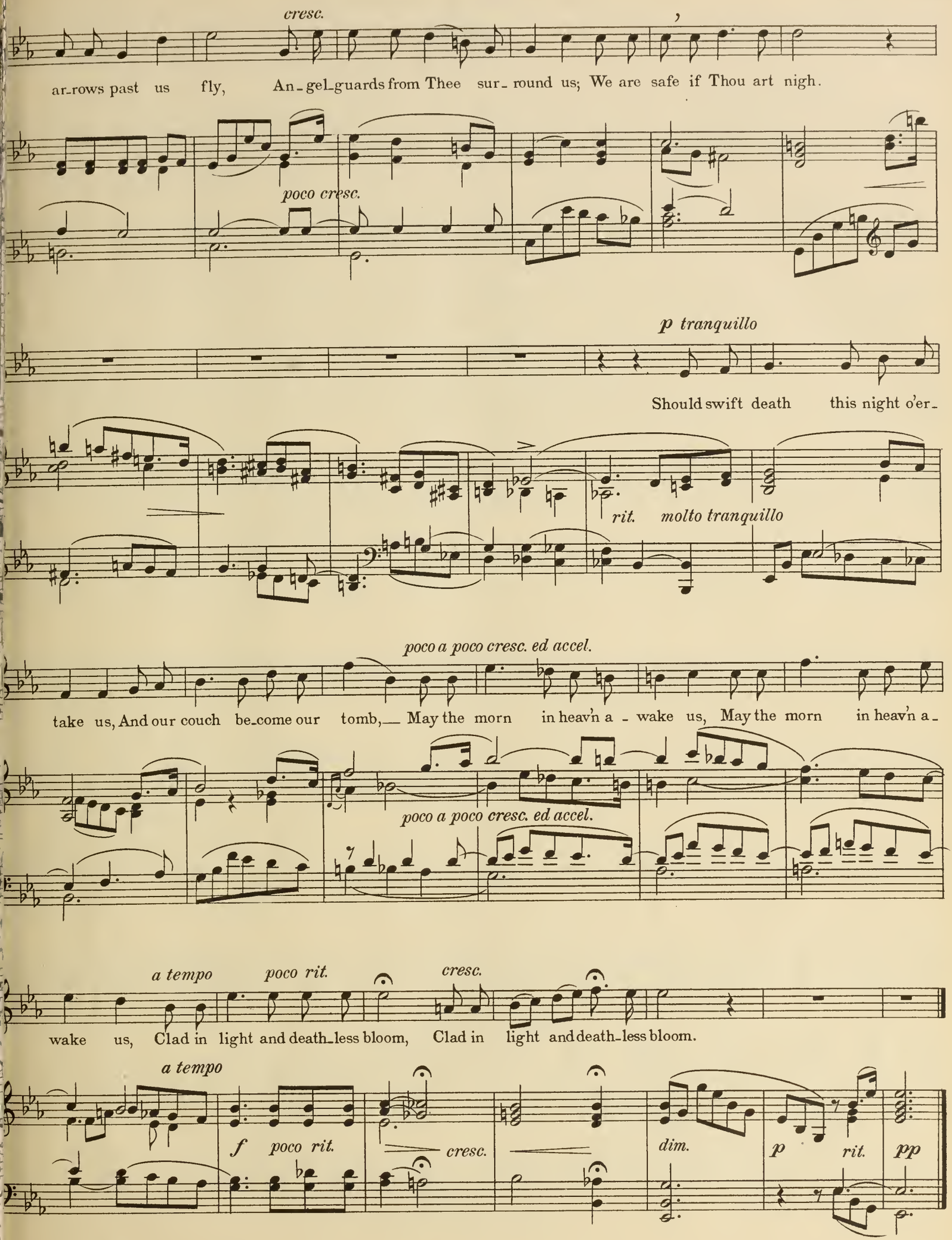
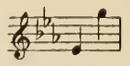

cresc.
ar-rows past us fly, An-gel-guards from Thee sur-round us; We are safe if Thou art nigh.
poco cresc.
p tranquillo
Should swift death this night o'er-
rit. molto tranquillo
poco a poco cresc. ed accel.
take us, And our couch be-come our tomb, May the morn in heav'n a-wake us, May the morn in heav'n a-
poco a poco cresc. ed accel.
a tempo poco rit. cresc.
wake us, Clad in light and death-less bloom, Clad in light and death-less bloom.
a tempo
f poco rit. cresc. dim. p rit. pp

A SOUTHERN LULLABY



(Original Key, C)

ROGER SHERMAN

PHILIP GREELY

Moderato espressione

1. Man - y years a - go in ole Car
2. Now dem dear ole days am gone for

mf *rit.* *mp marcato*

li - na, Whar I pass'd de hap-py hours a - way. Mu - sic of de hum min'-bee was
ev - er, Soon I'll lay dis trem-blin' form to res'. From de joys of earth I den mus

Ped.

rit. *a tempo*

fin - er Dan de sweet-est song I heah to - day. Dear ole mam-my sit - tin' by de
sev - er. Praise de Lord, I'se num-bered with de bles'. Dear ole mam-my I shall see up

cresc. *rit.* *a tempo*

Ped.

fire,— 'Twas a pic-ture dat I loved to see. With her head a-rest - in' on her
yon-der. Free from all dis world-ly care and pain. In ma dreams I see her dar, an

rit. *poco cresc.*

Ped. Ped. Ped.

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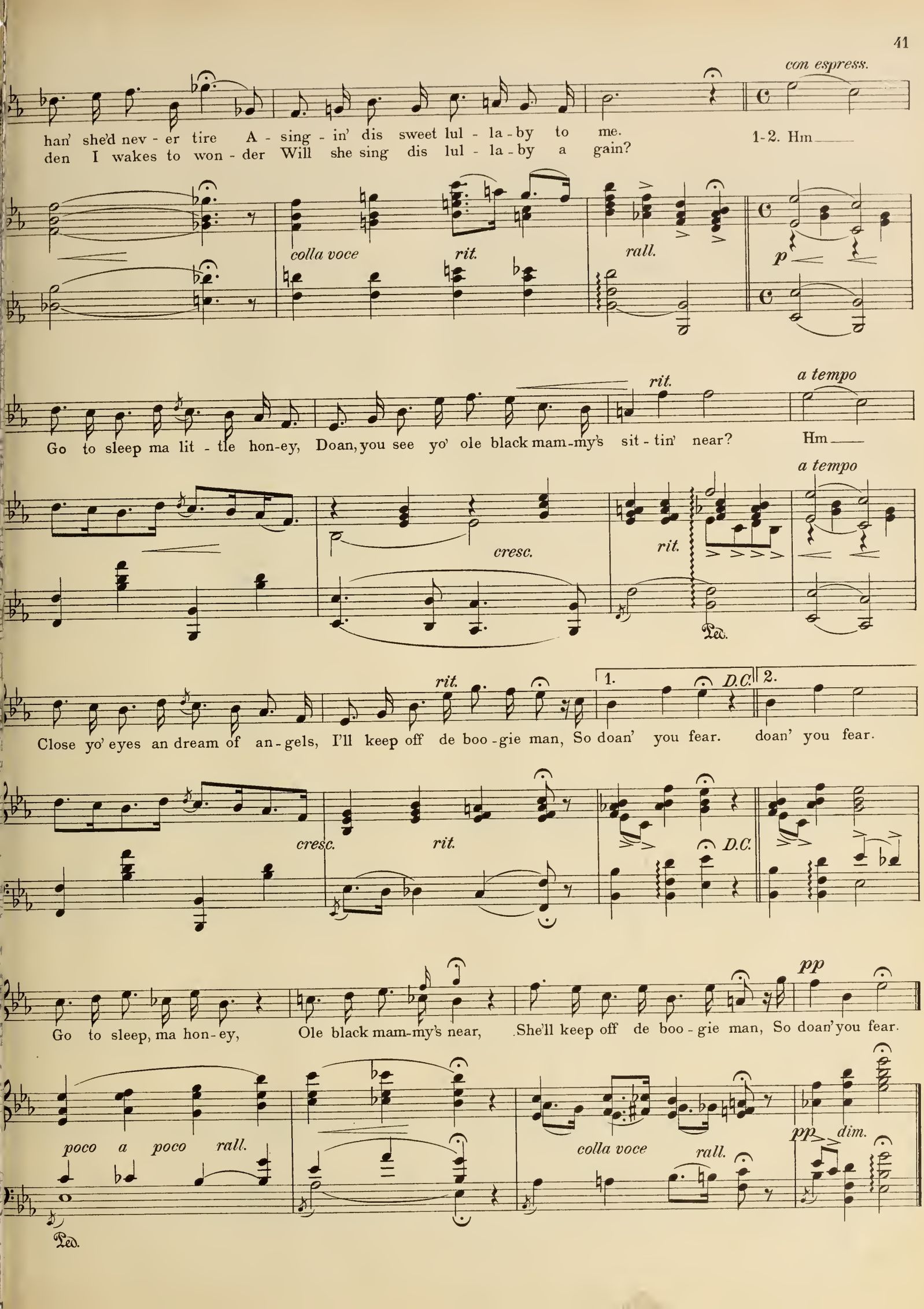
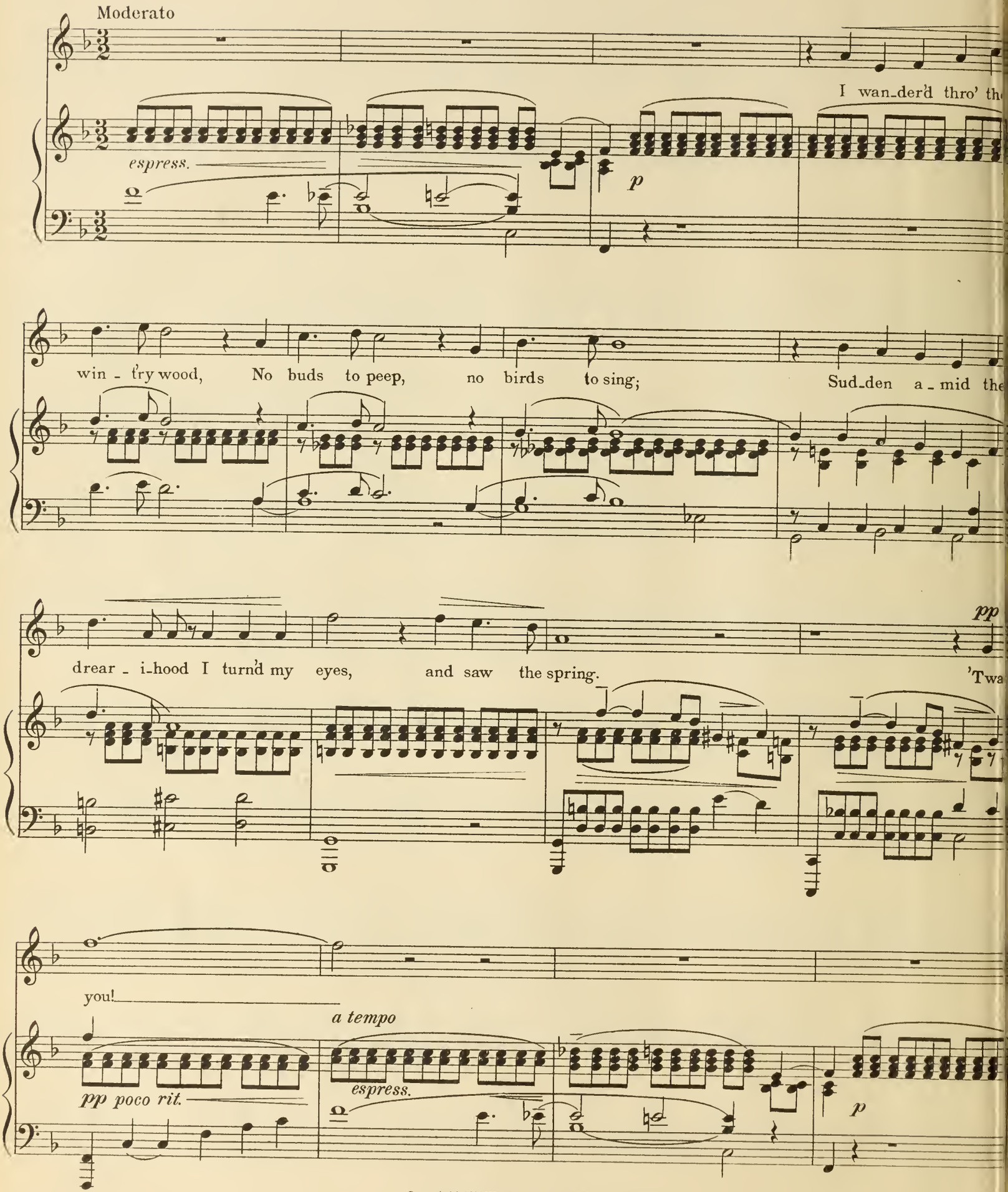

con espress.
han' she'd nev - er tire A - sing - in' dis sweet lul - la - by to me.
den I wakes to won - der Will she sing dis lul - la - by a gain?
1-2. Hm
colla voce
rit.
rall.
p
rit.
a tempo
Go to sleep ma lit - tle hon-ey, Doan, you see yo' ole black mam-my's sit - tin' near?
Hm
a tempo
cresc.
rit.
Ped.
rit.
1.
D.C.
2.
Close yo' eyes an dream of an - gels, I'll keep off de boo - gie man, So doan' you fear. doan' you fear.
cresc.
rit.
D.C.
pp
Go to sleep, ma hon - ey, Ole black mam-my's near, She'll keep off de boo - gie man, So doan' you fear.
poco a poco rall.
colla voce
rall.
pp
dim.
Ped.

To Mr. Roy W. Steele

WINTER

ISRAEL ZANGWILL

FAY FOSTER



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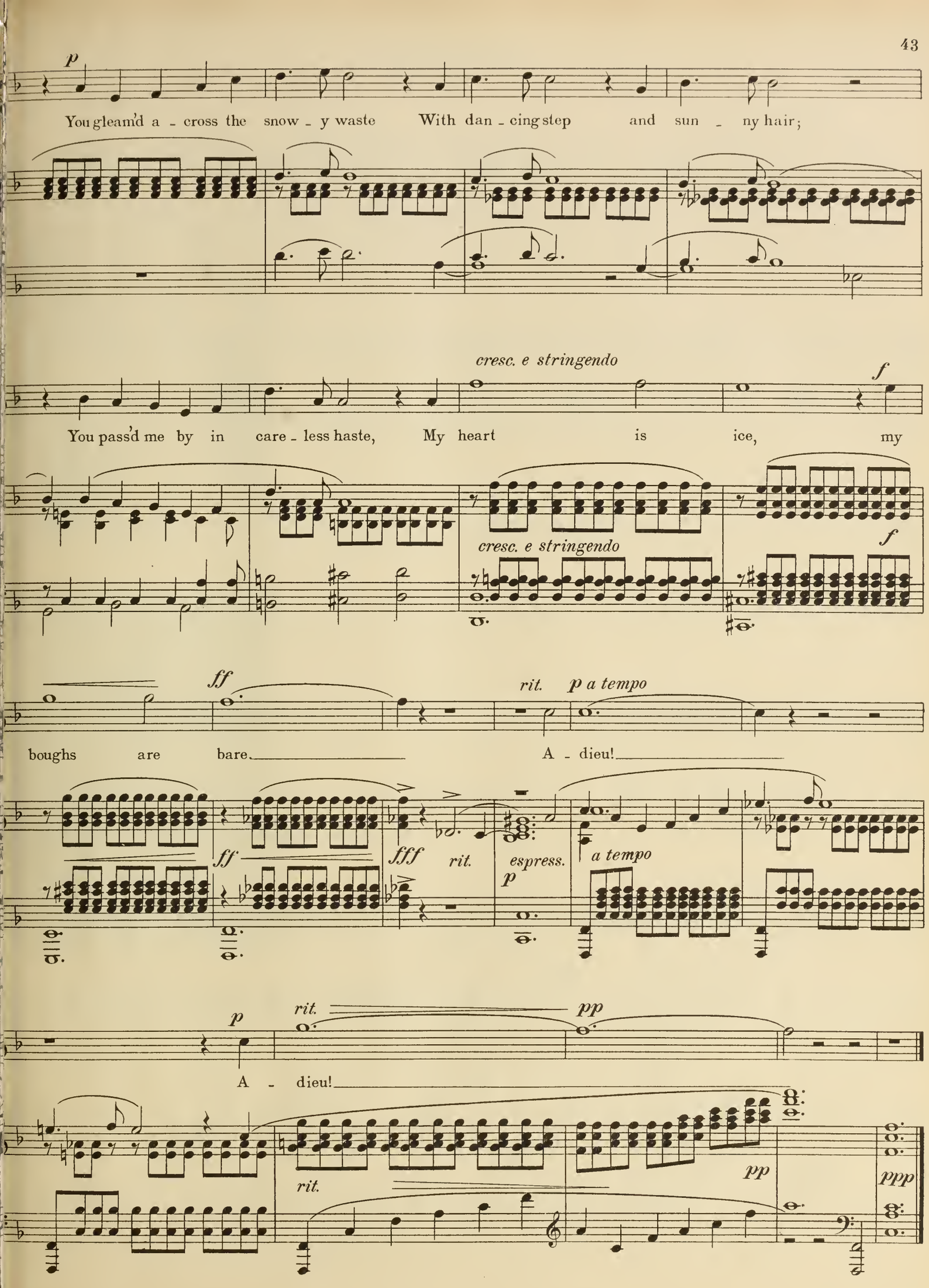
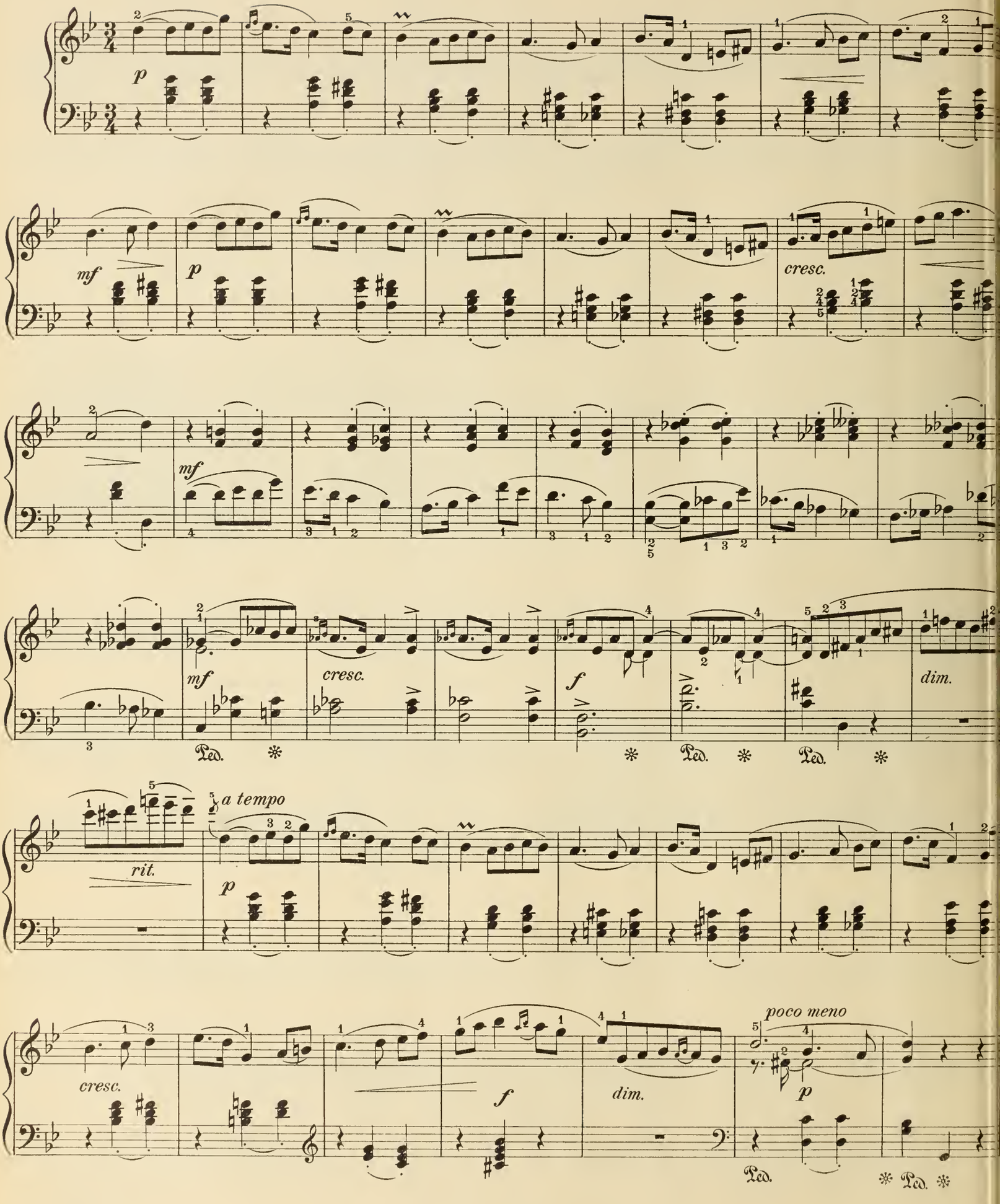

p
You gleam'd a - cross the snow - y waste With dan - cing step and sun - ny hair;
cresc. e stringendo
f
You pass'd me by in care - less haste, My heart is ice, my
cresc. e stringendo
f
ff
rit.
p a tempo
boughs are bare. A - dieu!
ff
fff
rit.
espress.
p
a tempo
p
rit.
pp
A - dieu!
rit.
pp
ppp

MAZURKA

R. GLIÈRE, Op. 43, N°



The SINGER and His ART

MME. TAMAKI MIURA

A JAPANESE BUTTERFLY

BY ALICE WOODROUGH CHAPMAN

"Almost transparent, fragile, and slender,
Dainty in stature, a quaint little figure,
Seems to have stepped down straight from a screen—
But from her background of varnish and lacquer
Suddenly light as a feather she flutters,
And like a butterfly hovers and settles."

THIS description best describes Tamaki Miura, Japan's one and only prima donna, who is singing with the Boston Grand Opera Company this season.

In wonderful blue silk kimono, heavily embroidered with cherry blossoms shading from the deepest rose to softest pink, finished with a blue obi scarf around the tiny waist and with fluttering fan constantly in motion, this almond eyed bit of Orientalism was *Cho-Cho-San* reincarnated as she bowed me into her presence and inquired for the health of my honorable parents. After a mutual exchange of courtesies as to the state of health enjoyed by our various relations, I turned to the more interesting subject of Tamaki Miura herself.

With a half-shy side glance she looked up at me as I asked her what she thought of New York. "Your land most wonderful; your people most kind. I like America," she replied; "I hope to sing here long time."

"Will you tell me something of your work, Madame Miura?" I asked. "You know the public is very much interested in you."

"I so glad they like me, yes—I tell you much," the prima donna replied, as with a bird-like motion she fluttered into the depths of a great armchair.

"When I was little baby, I love music always. Japanese music not like Western music. Japanese music much more sad. When I was four I begin dance; I like dance much. Then people say I can act. I want to study music." Here she clasped her tiny hands and gazed straight before her rapturously. "My honorable parents say no—Oriental, especially girls—could not understand Western music, and my honorable grandparents, my aunts, and uncles are grieved that I desire to sing before the public. They say no nice Japanese girl show love for man, no matter how much she love. But I very much in earnest, and at last I go to conservatory in Tokio. Here I study all music—Italian, German, French, and English. I work years till I grow up; it so much easier to understand your emotions than to ex-ex-press them. To phrase in your languages is most difficult. I am not stupid, and Western languages very much alike, but Japanese and Chinese not at all. I teach when I leave Tokio Conservatory, and 1903 make my début in opera at Imperial Opera House, Tokio, singing title rôle in Gluck's opera *Orpheus and Eurydice* at first grand opera ever given in Japan. My people now very pleased. I also sing Santuzza in *Cavalleria Rusticana,* but not like so well as *Butterfly.*

"I then go to Berlin and London. People most kind always. I get first kiss London, Mme. Patti she give to me." Here with a shy glance from her soft brown eyes and a dimpled smile, she sighed and said, "I like Western kiss much. We not kiss in Japan; some day maybe I try kiss again.

"My doctor husband watch me most careful, teach me much about how take care of my voice. We very happy, some day I teach him kiss, yes—"

Here with repeated wishes for our honorable family, many bows, and flirting of fans, I took my leave in order that the little prima donna might rest before the afternoon performance, and with a rude awakening dropped from the oriental atmosphere of her apartment to the cold occidentalism of a New York hotel rotunda.

THE FALLACY OF THE NASAL RESONANCE THEORY

BY BERNHARDT BRONSON

SONORITY, Resonance, Timbre, *Metallo di voce, Wiederklang,* these are synonymous terms in different languages, and are used to designate a certain quality in the voice without which it would be valueless.

It is this quality which gives carrying power to the voice, and the development and control of it constitutes one of the chief reasons for vocal study. It has been the cause of more controversy and is the subject of more theories than any other point connected with the singer's art, with the possible exception of breathing.

During the past ten or fifteen years the theory of the nasal cavities and their importance has been widely discussed by scientists, physicians, and vocal teachers. Seemingly incontrovertible arguments have been advanced to prove that resonance depends upon the cavities of the nose and head, and, as a result thereof, the majority of present-day teachers have come to lay great stress upon the resonating space of the nasal cavities. Many singers who have acquired resonance believe that it is largely due to the nose or the head (it is all the same).

"How can it be otherwise," they exclaim! "Is there not a distinct physical sense of vibration in the frontal bones of the face, and just over the bridge of the nose, when the voice is placed right?"

And the doubter, who is perhaps also a singer, is forced to answer: "True enough, there is." Incontrovertible argument!

Books written and charts drawn by eminent authorities (who were not singers by the way) would seem to clinch the argument and settle the question for all time, especially for those who are willing to take things on trust.

Yet withal there was never a greater fallacy than the statement that "tone depends for reinforcement (resonance) upon the vibration of the air in the nasal cavities," and those who cling to these theories betray an utter unfamiliarity with the conditions under which ideal tone is produced.

The present-day advocates of the nasal resonance theory are so enamored of the idea that they undertake boldly (in order to make conditions square with their theories) to upset one of the first requisites of resonant tone, namely, the elevated soft palate.

Because, as they themselves declare, it is impossible to set the air in the nasal cavities in vibration except through the naso-pharynx, the soft palate must *not* be allowed to ascend; it must be "lowered" so as to allow the tone to pass up behind it. In their minds the THEORY is always uppermost; the conditions must be made to fit.

The fact is, however, that the soft palate rises spontaneously and remains elevated during the production of every resonant tone, and that every good singer, every great artist, who produces the kind of tone which is most admired by the discriminating public, stands as a living contradiction of the nasal resonance theory.

All of these, whether they know it, whether they believe it or not, perfect their tone through the subtle adjustment of the size and shape of the buccal cavity, and, so far as sonority is concerned, their noses have about as much to do with it directly as their elbows or their ankles.

The interior of the mouth is lined with elastic tissues capable of being stretched and contracted into innumerable sizes and shapes through the muscular activity of the lips, cheeks, soft-palate, tongue, and jaw, and, guided by the ear and aided by the hard palate and teeth, these various organs combine subconsciously (in the trained singer) to perform

those functions required to perfect and augment the tone in all of its various qualities.

Perfect "tone placing" is, therefore, nothing more than the perfect coördination of these muscles and the ear, and it is the mouth cavity that is responsible for resonance; for any tone, the least part of which is allowed to escape into the nasal chamber, is impoverished through that much loss of resonance, the *lowered soft palate constituting a veritable trap to catch and kill* the initial voice as it issues from the vocal cords in both speech and song.

Some very interesting tests to prove this contention are advanced by Mr. George E. Shea, of New York, and singers who think they have resonance or that it is dependent upon the nasal cavities will see a great light if they will apply them. They are given herewith:

1. Sing on "aw" frankly in the nose and observe the lowered uvula.
2. Continue so to sing while stopping the nostrils and remark the extinction of the tone.
3. Sing the nasal tone with lowered uvula and pass from it to a sonorous tone without tinge of nasality; immediately the uvula rises.
4. Continue this latter tone and stop the nostrils; no diminution, deterioration, or alteration of the tone results. Therefore, in a pure tone the nasal cavities do not form part of the resonator.

These directions are concise and to the point, and are demonstrable (with the aid of a mirror) by any singer who has the right kind of tone production.

I repeat: No singer of note produces resonant tone with "lowered" palate. To insist upon "lowered" palate is to impose an impossible task upon the mechanism. The rising of the soft palate is a perfectly natural and spontaneous movement, when it is understood. Moreover it is an indispensable condition of the "open throat."

The fact, then, that the soft palate rises when we sing upon the sonorous voice ought to be in itself sufficient evidence that the nasal cavities are not concerned, for by the very contentions of the nasal resonance enthusiasts the rising of the soft palate interferes (according to their theories) with "full use of resonance space by shutting off the passage leading to the nasal cavities."

However, should there remain any doubt as to the truth about nasal resonance, let the resonant singer use this test:

Every resonant tone is or should be accompanied by an apparent physical sense of vibration in the front of the face just over the bridge of the nose. While singing such a tone in full voice cover the ears firmly with the hands; immediately the sensation ceases! Upon uncovering the ears it returns. This proves that our sensation of tone is purely auricular, and that physical sensation of tone is only an auricular illusion.

There is no such thing as nasal or head resonance in any other than an empirical sense, and I know of no more pernicious practice than that of students trying to "localize" the voice in the nasal cavities.

That wonderfully subtle organ, the soft palate, is doing its best to act right in response to the call of the ear; by trying to localize the tone in the nose its purpose is defeated.

The nasal passages have only two important functions in singing: One is to allow free and unobstructed passage to certain subvocal consonants; the other is to insure perfect respiration. These are all with which the student need seriously concern himself.

In actual singing (on words) the soft palate acts in its twofold capacity of tone reflector and articulator. In order to sing perfect "legato" as wide and free a passage through the nostrils as possible is necessary. There must be no stoppage on those subvocal consonants which require sealed lips or where the tongue cleaves to the roof of the mouth. In such cases the soft palate relaxes spontaneously to allow the sound to escape through the distended nostrils.

But the *resonance at any such particular instant is of a very negative character,* and if prolonged beyond an instant the loss is immediately detected by the ear. It is only when such consonants are disposed of instantaneously that any decent singing is possible. Even in certain French nasal vowels the greater part of the sound is reflected into the buccal cavity, so that the question here is one of color rather than of resonance.

The question now arises: If the nasal cavities play no important part in resonance why does a "cold in the head" interfere with resonance, and why do such maladies as adenoids, polypus, enlarged turbinates, etc., affect the voice?

A "cold in the head" does not always result in deterioration of resonance. Indeed it often imparts an abnormal "ring" to the voice throughout its entire range. It is only after it reaches the stage during which it affects the delicate membranes of the soft palate, throat, and larynx that a cold seriously affects resonance. Adenoids, polypus, and like maladies affect the health of the larynx and soft palate, preventing free vibration of the vocal cords, and interfering with the free lift of the soft palate. Elongated uvula has the same effect.

A renaissance of the vocal art seems to be fairly upon us. With all due regard for what we owe to science, let us not forget that singing is still an art and as such the all important factor is the EAR.

Show me a fine singer who produces the world's ideal tone with all its varying colors and I will show you one with a delicately trained ear. The ear teaches us everything in singing; our tone quality, interpretation, enunciation, even our breath control is perfected through the ear. A vocal student's progress is therefore measured by his ear experience. His teacher must be a good singer, in addition to which he needs models of all kinds, not only to imitate but to compare.

Absorption must be the keynote to which his education is tuned and absorption is a process of ripening which requires time.

Teach your pupils how to use their ears and they will shoulder the major portion of your burdens of teaching them to sing.

"Hush! a voice from the far-away
Listen and *learn,* it seems to say."

Surely this application of the familiar lines of the old song is not amiss in this age of sophistry and mechanical research.

DICTION IN SINGING

THERE is a thought in connection with diction in singing which is worth keeping in mind. In a way singing is really more distinct than speech, the vowels are carefully brought out, and a careful teacher will insist upon an enunciation of the consonants more vigorous and positive than is the custom in speech.

Why, then, is it that the text of a song is less intelligible than the same words in a recitation?

May it not be that our ears are not so accustomed to the effect of the various combinations of vowels and consonants in singing as in speech. We experience difficulty in following the speech of a person whose voice and style of expression is unfamiliar.

It is evident that both speech and singing have different principles. The singer cannot make sound like speech and make it artistic. It is true that in songs which have the words or syllables in rapid succession, it is possible to parallel speech quite closely. Not so, however, in songs in which the voice's part is sustained in character.

In his book *Success in Music,* Mr. Henry T. Finck, music editor of the New York *Evening Post,* refers to these differences between speech and song and illustrates his point by the following lines:

Yet nightly pitch my moving tent
A day's march nearer home.

He comments thus: "In singing English we must largely abandon the characteristic English procedure of ending syllables on consonants and approximate to the Italian practice of beginning as much as possible with a consonant and ending on a vowel." And here is what this method does to the two lines quoted:

Ye tnigh-tly pi tchmy mo-vi ngten
Ta day' sma rchnea-re rhome.

Absurd as it looks it represents fairly the diction of a singer. The problem is to prolong vowels to get a good legato and to pronounce consonants easily and accurately and not disturb the flow of tone. If this is accomplished the hearer can follow the sounds and separate them into intelligible words.

TILLY KOENEN

TILLY KOENEN, A MISTRESS OF LIEDER SINGING

IT was several years ago that Miss Koenen first became known to American audiences, and earned a full measure of appreciation for her splendid artistry as a singer.

She is of Dutch parentage, and was born on the Island of Java, where her father was commander of a regiment of artillery. While she was still a child her parents returned to Holland, where her musical education was commenced. The first studies were on the piano, the expectation being that she would enter upon a musical career as a professional pianist. At the age of eighteen she won first prize at The Hague for piano playing. But about this time the unusual quality and beauty of her contralto voice became evident and it was decided that she should prepare for concert singing under

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Mme. Cornelie Van Zanten. Today she is ranked as one of the foremost concert and lieder singers of Europe, not only because of the beauty of her voice, but because of her evident musical intelligence, breadth of delivery and temperament.

Miss Koenen is again in the United States and but lately returned to the East from a trip through the Western States. During this tour she gave a concert at Hutchinson, Kan., a city which is distinctly musical, the seat of an annual music festival and competition which has drawn noteworthy artists and choral organizations. One of the local papers, after Miss Koenen's concert, discussed her work in terms of the warmest encomium. "She is the finest contralto Hutchinson has ever listened to. . . . Besides perfect method, this Dutch singer, from a land that went mad over the gayest of spring flowers, has temperament, spirit, and personality. Only one with a merry heart could have sung the Dutch children's songs as she sang them. She sang to an audience that loved and warmly applauded her wonderful gift of song, her big, warm, golden tones."

———*———

ON THE ART OF SINGING

BY MAX HEINRICH

The art of singing and the art of teaching or training the natural voice is precisely what the name implies: An "art." It is not an exact science, else all voices could be trained alike.

Nature, however, makes the thorny path of the student of singing easier, insomuch that she places some of the first essentials at the instant disposal of the possessor of the "natural" voice. These are: An ardent desire to sing (and to sing in tune), the gift to acquire a correct management of the breathing apparatus (thereby developing an artistic emission of tone, in volume and sonority), and the capability of distinct and finely artistic enunciation.

There are, however, three far more important factors still wanting, which are not so frequently bestowed by Nature, namely; Intellect, poetic conception, and musical ability.

Can a teacher develop those greater essentials in a student if he himself possess them not? Certainly not.

It is a grievous pity that the aim of so many students and teachers at the very beginning lies in the direction of developing a voice of volume, imagining that a loud voice is the most important goal to be reached, is, in fact, the very alpha and omega of great and artistic singing. But a powerful voice does not always imply a powerful brain or a fine intellectuality.

Least of all is too powerful a voice the best vehicle, the finest material for the cultivation of the highest form or art of singing, which is—and always will be—the cultivation of the classic song.

Nor, indeed, is the voice of greatest volume always the most highly admired voice in opera, oratorio or concert, or the most virile and resonant one, capable of greatest carrying power.

The classic song (and be it here stated that all good songs are "classic," be they ancient or modern) awakens and develops in the student the finer characteristics of his art and his personality; it develops in him a noble expression, a refined and poetic, as well as musical, emotion, and a truly artistic temperament. And the control of it!—*Musical Courier.*

———*———

INTERPRETATION BY MEANS OF SONGS

BY FLORENCE EUGENIA EDWARDS

Last year I removed from an eastern city to one on the Pacific Coast. I had been teaching the piano in the former city for some years, but feeling the need of a complete change in climate and environment I decided the Pacific Coast would be the best place for carrying out my purpose.

At first the wonderful natural beauties of Southern California and the newness of everything proved a sufficient stimulus to work; but after a time I began to miss the musical atmosphere of a conservatory town and the many advantages of a great eastern city in the way of concerts, lectures, etc., to which I had always been accustomed.

One day I happened to read an article on Russian music and musicians in an old copy of The Musician, and became so interested that I procured a book of Russian songs and immediately proceeded to study them. Behold the wished-for inspiration! I played and sang those songs until I was fairly steeped in them, and to my surprise I found that I could interpret the "old masters" with a clearer and deeper understanding of their meaning and beauties than ever before.

So I determined to try an experiment. One of my pupils is a child eleven years of age, very gifted and intelligent. I began with her. I chose Schubert's song, *Hedge Roses*, as the music is simple and the words easily comprehended by a child. First I read the words very carefully to my pupil; next, although I have no voice worth mentioning, I sang the song through without accompaniment. Then I had the child play the melody until her interpretation of the words of the first verse was quite satisfactory. After we had played it together, I playing the accompaniment and my pupil the melody an octave higher than written so as not to conflict with the accompaniment, we proceeded to study the *words* of each verse in turn and interpret *them*. The result was most gratifying.

CONDUCTED BY HELENA MAGUIRE

A CHEST OF VIOLS

Until late in the 17th century, the stringed instruments used for the highest types of chamber music all belonged to the family of viols. The violins, at first, were only used to play dance tunes and light music, to make people "jocund and sprightly." They proved better adapted for orchestral purposes than the viols, because their stringing and tuning is simpler, their tone more pungent and powerful. With the growth of the orchestra and the resultant demand for violin players, professional musicians abandoned the viols, which became obsolete. Still the viol had a clearness, a charm and technical resources which the violins do not possess, and which render it imperative that the viol should be revived. A complete "chest" of viols consists of six instruments: two trebles, two tenors, and two basses.

A poem by Mr. John Todhunter, inscribed to Mr. Arnold Dolmetsch, who has labored for years to revive archaic instruments, gives a very delightful picture of viol music. Below are three of the seven verses of which the poem consists.

"Old Music, and old Instruments....and O
The harmony they make,
As, touched by Music's magic wand, the Bow,
One after one they wake,
Voice after Voice, as Sister answers Brother,
Answering each the other,
Sedately as the Muses on their lawn
Under the Pines of Helicon!

"A Chest of Viols, every one the dream
Of some old craftsman's heart!
And each a well-trimmed Argosy doth seem,
Planned by his careful Art.
Her burden rich to bear, of mellow sound,
From the profound
Abysses of the Spirit, where Music dwells
Beside Delight's most hidden wells.

"O rare old Music, brave old Instruments,
And quaint old masters writing,
Whose art in that severe old style invents
New methods of delighting!
Here Harmony waits on fair Melody
Most sisterly;
And nobler, tenderer, lovelier Music, none
Hath ripened under English sun."

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THE LITTLE "NEW YEAR SPIRIT"

BY ELIZABETH A. GEST

It was the last day of December and Polly had just finished her practising.

"Well," she said, as she put away her music, "this is the last day of the year, and I cannot play much better than I could last year."

She threw herself in the big armchair, and looked out the window at the falling snowflakes, and the room was very quiet.

"I wonder if I will ever learn to play perfectly? Oh, I simply must, and I *will*."

"Good for you," said a small voice. "You are just the person I want to see," and a tiny elf came towards her, with a notebook under his arm, and a pencil over his ear. "May I stay and talk to you?" he asked her.

"Certainly," answered Polly, "but do tell me who you are?"

"Oh, don't you know me? I am the New Year Spirit, and I am very, very busy today," he said, as he seated himself beside her. "I am collecting New Year Resolutions, and cannot stay more than a few moments. So hurry up, and give me yours," he said in a very businesslike way.

"Oh, I do not believe I have made any," answered Polly.

"Well, make some then," he said, as he opened his big notebook and took the pencil from behind his ear.

"But I do not know where to begin," complained the little girl; for the elf had taken her so by surprise that she could not collect her thoughts.

"You take music lessons, so begin with that. Hurry up," he commanded. And Polly made Resolution No. 1.

"I promise to practise scales every day."

"Good," said the little elf as he wrote it down. "Now, No. 2."

"I promise always to practise before I go to play," continued Polly earnestly.

"Good," said the little elf. "Go on."

"I promise to do just what teacher says."

"Fine," said the little elf, as he wrote.

"I promise to memorize all my pieces."

"Fine," said the elf. "Fine. Do you think you can keep all these resolutions?" he asked her.

"I certainly intend to," said Polly solemnly.

"Good. You will learn to play; don't worry. Your teacher will not know you when you go for your next lesson. But, dear me! how late it is, and I have much to do. Really I am as busy the night before New Year's, as Santa Claus is the night before Christmas. But then, you see, we both have all year to rest," he told her.

"Don't you ever come to see people at other times?" asked the little girl.

"Well, no. People don't want to be bothered with me at other times. Would you like me to come to see you?"

"Indeed I would," said Polly.

"All right. I will come in a month and see how you are getting along. Good-bye."

And Polly opened her eyes and found that it was tea time, and she wondered if she had been dreaming. "Perhaps I have," she said, "but I certainly *will* keep my resolutions, and then I know I will learn to play beautifully."

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BETTY'S DEBUT

BY M. R. BURGESS

Betty was at the piano, practising hard. Her short chubby fingers were flying over the keys, and her fat little legs were stretched to their fullest extent to reach the pedal. Her two stubby, yellow braids kept bobbing up and down her back, and her whole active little body was in motion with her great efforts to play her piece well. For Betty was practising for her first recital, and her papa had promised her a dollar if she played her piece through without making one mistake.

Betty was eight years old, and had been taking music lessons almost a year, but this would be the first time that she had ever played in public, before grown-up people.

Betty's papa and mamma had received invitations that morning which read like this: "The piano pupils in Grade I will give a recital at the home of their teacher, on Friday afternoon, from four to five o'clock. All parents and friends are invited to be present." Then came the program; Betty's piece was the third number, *The Minuet of the Disobedient Fairies*. Miss Elizabeth Brown.

When Mr. Brown, Betty's papa, came home that night, Mrs. Brown showed him the program and invitations. Then it was that Betty's papa had taken her on his lap and had told her that he would give her a silver dollar if she did not make any mistake when she played her piece, for Betty's father was very proud of his little daughter, and nothing pleased him more than to have Betty play for him the little melodies she had learned.

So Betty practised harder than ever from then until Friday. A whole dollar all her

own! Why, she could get anything she wanted with so much money!

Betty's teacher had told her a little story about her piece; how the fairies had once been naughty and the fairy queen had forbidden their dancing that night on the green, but the little fairies had disobeyed her, and had all crept out when she was not looking, and while they were dancing so lightly and so softly that not a blade of grass stirred, suddenly their queen had rushed out upon them and had sent them all back to their home in the dell.

Then Betty's teacher had played the piece and Betty could see the fairies dancing just as plainly as could be, but when she played it herself, it seemed to sound far more like an elephant's dance than a fairy's. But she practised so faithfully, that at last anyone could tell that little fairies were dancing that minuet, so lightly and gracefully did they trip.

Friday afternoon soon came, and Betty and her papa and mamma, together with other little girls and their papas and mammas, were in the big room with the big piano at one end. The little girls all in fresh white dresses sat at the front, in the order in which they were to play.

Then the program began. The first little girl went to the piano, played her piece and came down again, all in about half a minute, and everybody clapped their hands. Then came the next little girl who sat by Betty. "Oh, dear, I'm so scared," she said to Betty as she started to the piano. Then such a queer thing happened, Betty thought, for after the little girl sat down on the piano stool she did not play, but jumped down all of a sudden and came running to her seat. "Oh, I forgot what to play," she sobbed to her teacher, who took her in her arms and tried to comfort her; Betty herself felt very sorry for her, but she could not understand what made her forget her piece.

It was her turn now, so she marched up and took her place on the stool, not forgetting first to spread her white skirts on either side, as her mamma had told her. But she felt very strange all at once; her fingers seemed so stiff and cold, and her feet trembled so that she would certainly never be able to pedal. What could she do? How awful it would be if she should cry like that other little girl!

"Think of the fairies," she heard her teacher whisper.

Oh, yes, the fairies! Betty began to play and forgot everything but making the people see the little fairies come stealing out and dancing so quietly together; and how right there, at that big chord, the fairy queen caught them and sent them all home to bed.

Then Betty was through and ran straight down to her papa and mamma, while all the people clapped their hands as if they never would stop.

"Oh, papa, tell me, did you see the fairies dancing?" Betty cried.

She had forgotten all about the dollar.

AN HOUR WITH SCHUMANN

BY ELLA M. POWERS

To many teachers of the piano, the thought of a recital seems like a mountain. To other teachers the time required for the preparation almost gives an attack of nervous prostration. Many teachers never give a recital because they say, "It does not pay." Others say, "It takes too much time."

My experience has been that it does pay, and that a quiet hour with one's pupils does not take such a nerve-racking amount of time and strength. The pupils will remember and appreciate any little program you may plan.

My method may be interesting to some teachers who have never given any thought to the subject.

I decided to observe the birthday of Schumann with my pupils on September 13th. Note that I said "with my pupils," for no parents or friends were to be invited to the first recital. Several of the pupils had little self-confidence and, to them, it was enough to render a solo to each other. One of my pupils had been studying Schumann's *Träumerei* and *Romance;* a little fellow had attempted to master the *Merry Peasant;* a third had finished work on the one page *Clavierstück,* while another had devoted time and completed the *Spring Song.* These four short selections would not make a very long program so I decided that I would play to them the little *Slumber Song,* a selection from the grand cantata, *Paradise and the Peri* (I chose *Sleep on in visions of rest*). Then I also planned to play the brave, strong *Northern Song,* the *May Song* and *Convivial Song.* The selections which I chose were all simple, but they would give my pupils some idea of the character of the music composed by Schumann. Then, too, as Schumann was instrumental in bringing Schubert's works before the public, I added Schubert's *Rosamonde* to my own list.

I made no nerve-racking preparations. The day before the event I telephoned to the various pupils that the anniversary of the birth of Schumann would be the next day and I asked them if they would like to come to my home and hear some music written by Schumann. They were all delighted, especially the boy who was asked if he would play his *Merry Peasant.*

"Gee! I'd just like to play it, but it's a long time since I had that. I'll try it though. I guess I can do it all right."

Apropos of his remark I will say I have always urged my pupils to be ready at any time to play any solo which has been once completed.

In the meantime I prepared a short sketch of the life of Schumann—just a few facts to remember—similar to: "Schumann was born in Germany, September 13th, 1815. He composed many symphonies, sonatas, and pianoforte compositions to be played with and without the orchestra. His most famous cantata was called *Paradise and the Peri.* He died in 1856. His influence on the music of the present day has been wide." A few more facts were typewritten and ready to distribute to the pupils when they came.

I found in one of my Schumann books a list of rules for musicians. These were written by Schumann. I copied off several among which were: "Dragging and hurrying are alike great faults."

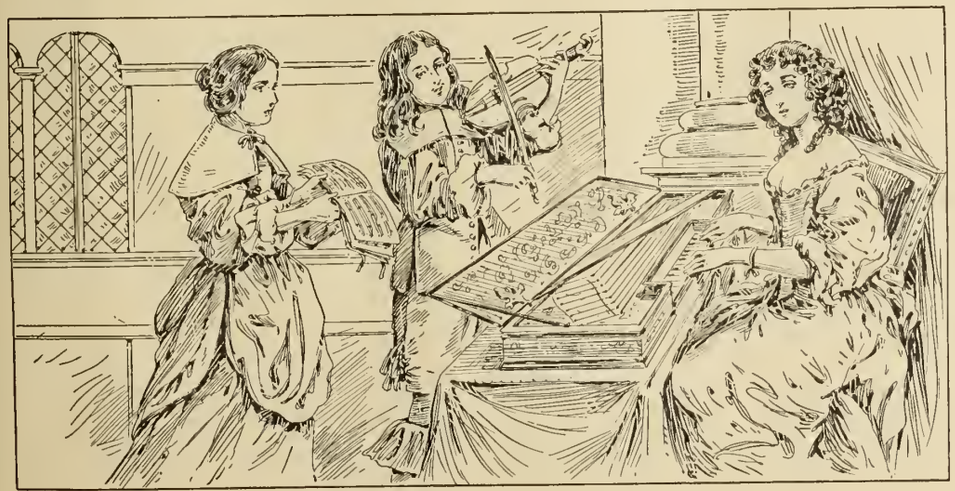
"Take pains to play easy pieces well and perfectly; this is far better than to render difficult ones in a middling fashion."

"Play always as though a master were listening to you."

"You must by degrees become acquainted with the more important works of all great masters."

About a dozen of these wise sayings were copied and I marked upon the slips the names of various pupils who were to read them.

How many of the young readers of THE MUSICIAN know the names of the instruments shown in the illustration below? To what period do they belong?



The children came and we had a delightful hour—at least, they said they enjoyed it. They were quite natural and free from the nervous strain which usually accompanies the formal recital. The parts assigned were read well and we talked informally about the composer's life and his good advice to musicians. The four children played their piano solos and I played mine. I rendered my own solos without notes except the number from *Paradise and the Peri*. I fully believe that example gives a far more lasting and deeper impression than hours of talking, and we know children and young people are all great imitators.

I placed a photograph of Schumann upon the piano and I passed around a large book which I own in which are many pictures of Schumann, his home, manuscripts, Clara Schumann, his room, etc.

At the next recital of that character we invited the Junior Class, then later some of the parents were invited, and at last all the parents were invited to the informal monthly recitals, the pupils doing more of the playing at each recital.

———*———

A MUSICAL DIALOGUE TO TEACH DEGREES OF THE SCALE

(Book rights reserved)

BY LAURA ROUNTREE SMITH

THE children stand in a semicircle holding cards upon which the names of the degrees are written. The Music Master enters.

MUSIC MASTER: Oh dear, oh dear, I am so tired.

ALL: Welcome, Music Master, why are you so tired?

MUSIC MASTER: I am so tired trying to teach the children, for some of them will not learn their scales. They do not know *do* from *sol!*

ALL: Oh, oh, oh, what strange children!

MUSIC MASTER: One little boy will not keep time, one little girl cannot tune her violin, one little boy will not learn to read notes, and one little girl cannot sing a scale farther than *sol!* When the teacher talked about degrees of a staff one child said, "*Tonic* is something you take out of a bottle!" How can we teach such children the names of the degrees of the scale?

ALL: We all will help you teach the children.

Sub means below, super above,
Musical things the children love,
Supertonic is above the tonic,
Subdominant is down below,
Musical names and musical signs,
The children like to know.

MUSIC MASTER: That is fine. Tell me all you know!

TONIC: I am the first degree of the scale.

DOMINANT: Here I come, here I come. I am very important in any key!

ALL: Go back, go back, you are out of place!

SUPERTONIC: Super means above and so I am the second degree, the tone above the tonic.

MEDIANT: I am the third degree, I stand mid way between, between—between—

ALL: Poor Mediant stutters so you will have to excuse him.

SUBDOMINANT: I am the fourth degree.

DOMINANT: Now it is my turn. I tell you I am very important.

TONIC: And so am I important, so am I!

LEADING NOTE: I am important too.

MUSIC MASTER: Hush! let Dominant tell his story.

DOMINANT: I am the fifth degree and a dominant chord is founded on my note.

SUBMEDIANT: I am the sixth degree.

LEADING NOTE: I am the leading note. I lead to the tonic. I am the seventh degree.

OCTAVE: I am called Octave or Tonic. I feel important for I have two names.

MUSIC MASTER: Very well said, but dear me, here comes the boy who can't keep time, and the little girl who can't tune her violin, and the little boy who won't learn his notes, and the girl who can sing only to *sol!* What shall we do?

ALL:

We have names 'tis very true, sir,
And we'll tell you what we'll do, sir,
Every day we'll sing and play,
Till children learn our names to say.
(Run off the stage.)

———*———

SKETCH FOR TWO LITTLE GIRLS (AGED 8)

BY ADELE SUTOR AND CAROLINE NITZKY STINE

BETTY: At our last musical party, Janet, you gave us a lesson in ——

JANET: *Concentration!*

BETTY: Yes, that was it. Thank you. What are you going to tell us today?

JANET: Shall I just talk about what I've been learning?

BETTY: Please.

JANET: Well, mostly, I've been thinking about phrasing. I think I can 'splain to you this way. A phrase is a part of a sentence. In a verse there are a number of phrases and you must learn to say them intelligently. That is you must not run your phrases together, or break them—if you can help it. Now—listen!

R. L. Stevenson wrote some little lines which I guess you know. I'll say them for you two times and two ways. Now see which you think is the right way:

A birdie with—a yellow bill
Hopped upon—the—window sill
Cocked his—shining—eye and said
"Ain't—you 'shamed, you—sleepy head?"

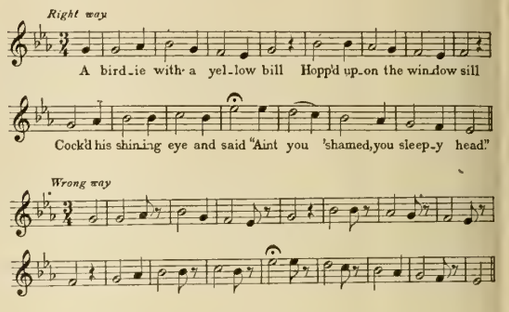
Now this way:

A birdie with a yellow bill
Hopped upon the window sill,
Cocked his shining eye—and said:
"Ain't you 'shamed, you sleepy head?"

BETTY: Oh; yes—I see now. What a difference it makes! Does it matter so much in music?

JANET: Just as much. I'll show you.

(Sings following tune or any other suggested by the teacher.)


Right way
A bird_ie with a yel_low bill Hopp'd up_on the win_dow sill
Cock'd his shin_ing eye and said "Aint you 'shamed, you sleep_y head"
Wrong way

BIRD CORNER

RUSKIN'S BEAUTIFUL CONCEPTION OF THE BIRD

IN *The Queen of the Air,* which is a study of the Greek myths of storm and cloud, Ruskin gives us the thought of the bird as a combination of cloud and wind; he says—

We have two orders of animals, the serpent and the bird; the serpent in which "the spirit" is less than in any other animal, and the bird in which the spirit is more full than in any other creature.

"The bird is little more than a drift of the air brought into form by plumes; the air is in all its quills; it breathes through all its frame and flesh and glows with air in its flying, like blown flames; it rests upon the air, it surpasses it, outraces it;—*is* the air, conscious of itself, conquering itself, ruling itself.

"Also, in the throat of the bird is given the *voice* of the air. All that in the wind itself is weak, wild, useless in sweetness, is knit together in its song. As we may imagine the wild form of the cloud closed into the perfect form of the bird's wings, so the wild voice of the cloud into its ordered and completed voice; rippling through the heaven in its gladness, interpreting all passion through soft spring nights, bursting into acclaim and rapture of choir at daybreak, or twittering through the heat of day, like little winds that only make the cowslip shake, and ruffle the petals of the wild rose.

"And so the Spirit of the Air is put into, and upon this created form, the bird; and it becomes, through twenty centuries, the symbol of divine help, descending, as the Fire, to speak but as the Dove, to bless."

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THE MICRO-STRUCTURE OF BOW HAIR

BY JAMES SCOTT

THEORETICALLY the hair from which violin bows are prepared should be as durable as horn, yet, as readers are aware, frequent renewal of them has to be maintained. It will, therefore, be informative if I ascertain the reasons for the liability for such hair to disintegrate. Most of the hair used is from horses bred in Russia, and the remarks in this article refer to that kind.

A hair is derived from a cellular bulb situated deep down in the under skin. The cavity containing it is lined with a layer of skin cells, and these furnish the material—which is elaborated by the blood—for the development of a hair. New cells are continually being created on a level with the surface of the surrounding main skin, and the point of the hair is being meantime pushed outward. The oldest part of a hair is always the free extremity; and the newest is the neck just above the bulb.

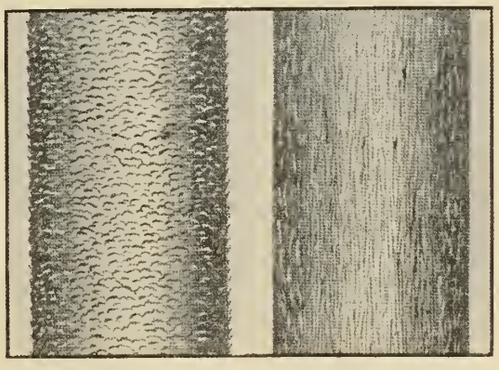
All animal hairs, no matter what may have been their source, are derived from the skin, the basic compound of which is a substance called keratin. This also constitutes the principal ingredient in nails, hoofs, horns, and bristles, and is susceptible to only a very slight extent to bacterial, chemical, and atmospherical influences, which are capable of rapidly destroying many other organic matters. The structural formation and cohesion of the particles of anything composed of keratin is responsible for the wearing out processes. In horn and nails the flattened cells are so densely compacted together as to comprise a permanent, almost indestructible substance. In hair the particles are not so rigidly fixed, and the whole object is flexible.

Upon magnifying a fresh clean hair we find that it appears as in No. 1. The effect of light and shade is responsible for making the sides appear dark, and the middle light. In the ordinary a pale hair looks like a fine, uniformly tinted object, but when it is examined under the microscope it discloses very distinctly the variations indicated.

The first obvious structural feature is the covering of scales, represented by the small curved cross lines which together constitute a kind of delicate mesh or network pattern. These scales are separable and infinitesimally minute, yet the utility of the bow depends on their presence.

Along the sides of the hair the free edges of these scales form a row of teeth-like projections not unlike, in figure, those of a saw. Of course, the hair is cylindrical, not flat; so that when it is turned sufficiently some of the lines which represent the net in top view become the teeth in side view.

Beneath these scales the material of the hair consists of fibres compacted in between one another. They can be seen if the hair is cut or torn lengthwise; but the best manner in which



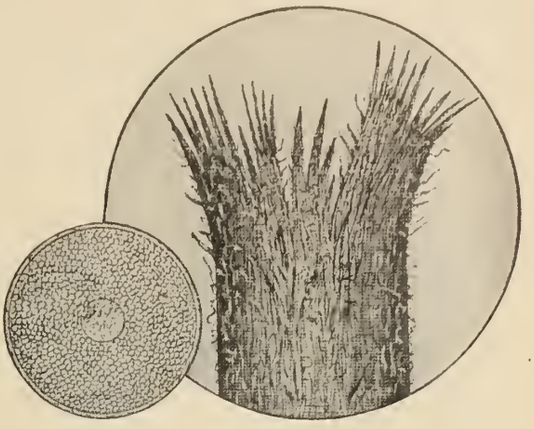
NO. 1 NO. 2

to disclose them is to lay a hair for a few minutes in a solution of caustic soda. Eventually the scales are dissolved off, and leave the under strata of fibres showing as in No. 2.

These fibres constitute the chief portion of a hair, and along their middle area—the part corresponding with the longitudinal center of the entire object—runs a tubular channel which may, or may not, be filled with pigment granules, pulp cells, or minute bubbles of air.

The core in either of these circumstances would be dark, but it often happens that the tubular portion is quite empty. In the case of the pale tinted bow-hair examined, some of them contained pulp, while others appeared to have a content of clear, horny matter. They were all semi-transparent or translucent.

Upon cutting a hair crosswise into thin slices we can verify the observations conducted upon the longitudinally placed hair. One can also gain a good idea of the structure by gluing several hairs to a glass slide, and cutting the ends with a sharp razor flush or level with the edge of the slide. By then magnifying and examining the latter in a strong light the details are disclosed as in No. 3. In that illustration we see the space indicating the core, or central tube, surrounded by the sections of the fibres which collectively resemble a sieve, but are solid and



NO. 3 NO. 4

transparent. Outside of all is the thin ring representing the scaly layer on the surface.

Reverting to the scales it ought to be pointed out that their free edges are directed away from the skin whence they grow. They can be felt during the following test: Grasp the ends of a long hair, and while holding it taut, drag it slowly and firmly across the lower lip, and you will distinctly notice a rasping sensation as the hair passes in one direction, but while it is drawn in the opposite one this will be absent. The feeling, which is strikingly pronounced considering the extreme minuteness of the scales, is occasioned by their edges catching in the sensitive skin.

Care must be taken during the experiment to avoid cutting the lip by moving the hair too quickly.

Elasticity may be noted by gently pulling the two ends of a hair away from one another.

It is the myriads of minute scales which enable bow-hairs to grip the strings. The scales, being hard and firmly set, act with ease, but they get torn away a few at a time, and expose the underlying fibres, which are loosened and hang outwards as limp and useless parts. Suppose a hair, fresh and prim, is passing with the scales perfect. As the edges meet the strings they serve as a rasp. In reverse order the hair travels smoothly; but there are always some with the teeth facing the strings. When the scales have worn off, the exposed fibres simply dangle against the strings and flop to and fro, as the bow is drawn backwards and forwards, without affording any particular amount of grip. In time they fray so much that the natural cement which has hitherto held them together is destroyed, and the entire hair snaps in the manner shown in No. 4.

Rosin, by getting beneath the edges of the scales, furnishes additional firmness to them.—*The Strad.*

———*———

WITH HUBERT LÉONARD

BY PAUL STOEVING

SOME PERSONAL REMINISCENCES

THE name of Hubert Léonard will be familiar to most violinists, not only as that of the composer of two fine works of studies (*Etudes classiques,* and *Etudes harmoniques*) and of many once very popular solos for the violin, but by reason of his having been the master of some of the most famous violinists of this generation, such as César Thomson, Henri Marsick, Henri Marteau, Ovide Musin, Henri Schradieck, and others, and among the dead, Maurice Dengremont, perhaps the most remarkable of the pre-Franz Veczey prodigies of the violin, who died after a brief and brilliant career in Rio Janeiro, in 1893.

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At one time, with Massart, the chief representative of the Franco-Belgian School of violin playing in Paris, Hubert Léonard was indeed, thirty or more years ago, an outstanding figure in the annals of our art, tracing, as he did, his violinistic antecedents through his teacher Habeneck (a pupil of Baillot) directly back to Viotti himself, and representing in his style, perhaps in greater purity than any other famous teacher of his day, the best traditions of this incomparable artist.

As a youth of nineteen, after having completed the usual three years' course at the Leipzig Conservatorium, I arrived one morning, in October, 1880, in the French capital where my parents had sent me for the further pursuance of my violin studies under whichever celebrated master I should choose.

Being barred by my nationality from entering the Paris Conservatoire (it was but nine years after the Franco-Prussian war, and French national feeling still ran high against the victorious enemy, although I was not a Prussian, but the son of a staunch Hanoverian of the ante-1866 days), I had the choice of studying privately only with one of the three men most familiar to me by name, that is, Léonard, Charles Dancla, or Massart, providing either one accepted me as a pupil.

Although inclining to Hubert Léonard, the choice did not seem an entirely easy one until a week or two after my arrival I met an old French musician who said at once to go to M. Léonard, because, as he put it, *"Léonard est grand maître et musicien, et aussi fort au talon qu' à la point."** I may not have fully realized the significance of the second half of this comment, which expressed in a few words of an old practical violinist the technical features and versatility of the master's style. But I went the next morning to the *rue des Martyrs* in Montmartre and after a short interview became Léonard's pupil.

Henceforth, for a whole year, regularly once a week, I boarded one of the old horse 'buses which rumbled along the Paris streets from *le Quartier Latin,* across *le Pont du Michel,* through *le rue St. Denis* to *la Bourse,* and from there to Montmartre. It was before the days of electric trams and underground railways; only in some of the broader streets could be heard the foghorn-like signal of the horse trams; and unforgettable are the equilibristic feats necessary to climb the steep ladder which led to the *Imperiale* of the vehicle when the inside was full, particularly on rainy days. One had to hold on to ladder, umbrella, violin case, and music roll, and, sometimes, the hat too, at the same time and while the 'bus was in motion, and thus for some anxious seconds hang suspended between heaven and slush.

The lessons took place in a tiny study with one window facing the court yard, and sparsely furnished, with a good-sized table, a few chairs, a music stand, and a chest containing in its lowest receptacle a number of violins, put in *pêle-mêle,* with and without cases.

* "Léonard is a great master and musician, equally strong at the frog and the point."

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The maitre would sit by the table, violin in his hand, before him a thick manuscript volume in which seemed to be entombed the second violin accompaniment by himself of every conceivable solo and study. I often wonder what has become of this foliant; into whose hands did it fall at the master's death! It should be a valuable possession, not only from an autograph hunter's point of view, but as a contribution to violin didactics.

I do not know whether Léonard played the piano at all; I do not recollect one as being in the room. At all events he never used one for accompanying, but sat as we would picture to ourselves the old maestros, Tartini, Pugnani, Viotti, and Spohr, etc., in the intimacy of their teaching studios, before the days of a many-sided conservatory training. He believed in, and confined himself to a second violin accompaniment when a solo or étude was, in his opinion, ripe for being rendered thus. Until then, with the violin in his hands, he unceasingly watched every movement of the pupil, commenting, correcting, and demonstrating. So fastidiously scrupulous was he on the point of demonstration that one day, having squeezed a finger between the door which prevented him from playing as well as he thought he should, he sent me home without a lesson amid profuse apologies on his part for causing me the inconvenience and disappointment, although he was financially the loser by this accident.

And this reminds me of the sensitive pride with which he would treat the monetary side of our relation. When first I handed him his fee (the gold pieces neatly wrapped in paper), with a kingly bow of the head he motioned me to leave it on the table. After that I made a point of depositing it there with something of a clandestine, motioning look. By his affable smile I learned that he appreciated this little regard for his artistic foible. In my teaching experience I have become accustomed to other methods: some of my American pupils would count before my eyes, with painful thoroughness, the dollar bills and beg me to re-count them and give a receipt for the amount.

Once a week, on Saturday nights, the Léonards had their *Soirée musicale,* to which the Maître invited me after I had studied with him for some time. About half past eight the guests, many distinguished in the Paris musical and artistic world, would drop in, not in evening dress but informally, and assemble in the salon for the musical treats which their host, with a few artistic associates, invariably supplied in the form of chamber music quartets, trios, and sonatas, etc. I remember hearing the master play, among other things, the *Rondeau* by Schubert, and the more important sonatas of Beethoven. But he was especially fond of the larger, then modern, works of Raff and Brahms. Among the frequent guests and contributors to the programs was Mme. Pauline Viardôt-Garcia, whose singing of *Ich grolle nicht,* and the *Erlkönig* still linger in the memory of those who heard her in these songs; also her son Paul Viardôt (also a pupil of Léonard); Arabella and Benjamin Godard, and others whose names I have forgotten or was too careless to ascertain. It was at one of these

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evenings that I heard for the first time, then just published, Gabriel Fauré's charming little *Berceuse,* played on the 'cello.

At about half past ten o'clock coffee and cake was brought in to the cosy little parlor adjoining the studio, and Mme. Léonard *née* Garcia (a sister or near relation of Malibran-Garcia), a charming and still very handsome lady, posted herself at the head of the long table and poured the coffee, with a smile and a kind word for everyone who came crowding around her for his share of the aromatic drink. It was all so simple, unceremonious, and hearty. Everybody chatted, laughed, and seemed happy. The master himself was perhaps one of the quietest of the company and rather in contrast to the vivacious Mme. Léonard. But then he was sixty-two years old and rather troubled with gout. Judging from his luncheon of a glass of claret and a sandwich which, as I had my lesson at one o'clock, usually was standing untouched on the mantelpiece, awaiting his pleasure, his habits must have been frugal enough, at that time of life at least.

As a teacher he was unfailingly courteous and kind, not given to much talking, but taking pains, nevertheless, to make his meaning clearly understood. To unresponsive students, however, I could imagine him to have been stern. His face and manner expressed something of a military sternness, not to say hardness, in the man, anything but *bonhomie,* and his faultlessly stiff, erect attitude in playing was in perfect keeping with this impression.

From his compositions for the violin (except a few like the *Études harmoniques* and his fine edition of Corelli's *La Folia*) one might infer that he leaned altogether to the virtuoso side of his art. In his younger days, the time of his concert tours in the forties and early fifties, he doubtless did; but at the time of which I write just the reverse was the case. With seeming reluctance, as though he were half ashamed of the dubious early fruits *à la Prûme* and *d'Artôt* of his music, he consented to my studying with him two or three of these solos, among them the *Souvenir d'Haydn* in a revised edition published by Richault in Paris (the one formerly played a great deal by Ovide Musin).

Like so many Frenchmen of all musical creeds and convictions Léonard entertained an unbounded admiration and reverence for J. S. Bach, whose works, in the words of Schumann, he call *le pain quotidien du violiniste.** An excellent edition by him of Bach's six solo sonatas, also published by Richault, which deserves to be better known than it is, bears testimony to this loving respect for the genius of the great Leipzig cantor.

But besides these and of course the classical master works for violin, the concertos by Beethoven, Mendelssohn, Bruch, etc., he cherished in a special degree, the name, memory, and works of Viotti. And I must say he succeeded splendidly in kindling a like love and admiration in me. Among my most vivid recollections of that time are his demonstrative renderings of portions of Viotti's concertos, No. 24 in particular, and No. 20, both with his own brilliant cadenzas (published by Schott and Son). With these and similar works he seemed to be most in sympathy; in them his style shone to its greatest advantage

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For compositions like the concertos and solos by Paganini or the lesser fireworks of Ernst and Bazzini, etc., he perhaps lacked the enormous, dare-devil technic to which we have since become accustomed through a younger generation of violinists. Although even in his advanced years and after a long abandonment of the concert stage his left hand technic was still quite adequate to any demands laid upon it by such works, and his intonation in the most difficult double stopping scarcely ever at fault, his main strength lay, as I now think back comparingly, in his consummate command of the bow, especially in the sense of the older classical French School of violin playing and its traditions which looked to Viotti and his immediate successors for the embodiment of violinistic perfection.

His *sautillé* was not so scintillating as I have heard it with far inferior players, and he used it rarely, preferring the short, crisp *detaché* which Vaillot calls *le perlé.* His spiccato sounded less brilliant than that of many other violinists; but his accentuation of broad passages, his easy mastery of the bow at all parts and in every tone-shade, in *detaché* (*grand et trainé*) and *martelé* his *vervé, élan,* and finish were incomparable and fully justified his violinistic fame. His springing arpeggio, tremolo, and *à ricochet* likewise had more than ordinary power and clearness, and he played with the utmost delicacy when needed. In addition he commanded a staccato with both the up and down stroke, which, in such perfection, I have rarely heard before or since. When tuning up, by way of an improvisation (for he always seemed to make light of this particular accomplishment), he would occasionally roll up and down the whole length of the bow, a string of pearls, one like the other, without a perceptible jerk or break at any part of the stick. It was not like the staccato of Henri Wieniawski which, I remember well, sounded more *martelé,* more compressed, *serré,* "steel-like," as it were. Léonard's staccato was more elegant, easy, natural, without any suggestion of effort from beginning to end, such as I imagine De Bériot, Ernst, and Sivori to have had, and of modern players very few can claim.

In talking one day of the difference between violinists of the German and French and Franco-Belgian Schools, he made the interesting remark: *"Les violinistes Allemandes ont beaucoup de méchanisme et jouent avec d'expression, mais ils manquent du stile et de l'accent."** He did not mean by German violinists Joseph Joachim, for whom he had the greatest admiration and who, it will be remembered, had Joseph Boehm for a master, a pupil of Rode; nor did Léonard refer to any of the best pupils of Joachim. He meant rather the old school of Spohr which this comment of the Belgian maître fits indeed admirably, if by style and accent be understood what Léonard wished to convey, that is, the traditions from the great classical old masters made, as regards bowing, the means of interpretation and expression. The work of the bow was ever uppermost in Léonard's sympathies and consideration. Typical of this attitude was his saying to me one day in pointing to his right arm: *"Viola l'artiste,"*† and pointing to the fingers of the left hand: *"Ce ne sont que des artisans."*‡

He always insisted on a comparatively low position of the elbow, but while advocating flexibility of the wrist without too great looseness, which is incompatible with a ready and effective accentuation, he endeavored to develop to the utmost the strength and efficiency of the forearm as the prime factor in the art of bowing. There was, I must add, nothing of the drill-master in him; he always subordinated technic to, and made it serve musical ends. For the acquisition of mere technic, therefore, other teachers might have been considered better, in the earlier stages of a student's development.

Nor was he in any sense pedantic. Whether old or new, classical or romantic, deep or shallow, easy or difficult, the good in every class of composition, even if it did not exactly appeal to him, found in him an unbiased, faithful, and eminently fitted interpreter. His teaching material for this reason was drawn from all schools and all masters, the old Italians, Corelli and Tartini (of whose *Trillo di Diavolo* he issued an especially fine and historically correct edition), with Viotti, Rode, Kreutzer, Paganini, and Bach, etc., following, as well as Vieuxtemps, Wieniawski, and Sarasate, etc. With regard to Wieniawski's *Souvenir de Moscou* (second variation), by the way, he claimed, with just a little justifiable pride, in his *Souvenir d'Haydn* the priority for the effective use of interspersed harmonics which mark the theme.

Among the many things for which I have reason to be grateful to this master of style was also his having taught me the use of *mezza voce* playing in both cantabile and passages, an art which is scarcely understood, much less practised, by the majority of players nowadays, although it is one of the most highly to be esteemed of the Viotti traditions. A large, loud tone at all cost has become the war cry of violinists, instead of a tone which aims higher at beauty and variety, and reveals in the subdued quality of the true *mezza voce* an effect as exquisite, intimate, and restful to the ear as to the eye the *clair obscure* in a Rembrandt picture.

* "The German violinists have very much mechanism and play with expression; but they lack style and accent."

† "Behold the artist."

‡ "These are only artisans."

THE CHOIR & CHORAL DEPARTMENT

CONDUCTED BY H. C. MACDOUGALL

THE PHOTO-PLAY ORGANIST

BY H. C. GERWIG

HIS WORK

[The following article is enough to turn the orthodox organist's hair white; it will serve its purpose, however, if it sets him to thinking. A new instrument and a new style of playing are here sketched. While it is not at all likely that the church organist will ever steal the tricks of his (at present) outcast cousin, there will be a definite reaction of some sort on the staid and decorous church organ and on the amiable, placid, and dignified gentlemen who play it. Just what that reaction will be no one of us is clever enough to forecast.—H. C. M.]

In this era of enlightened life all roads lead to the "movie show." Modern theatres, throughout the land, are offering the silent drama as a more popular mode of entertainment than the legitimate. Moreover, they are successfully catering to all classes of people. Witness the long double line of motor cars outside the place where Mary Pickford cavorts in her latest vehicle. Go inside and notice the many empty dinner pails and lunch boxes awaiting their owners' exit. The beauty of it is that all sorts of people housed at one and the same time forget their own importance, so absorbed are they in the problem on the screen, be that what it may.

Truly there is no more democratic institution than the modern photo-play theatre. And all this at a cost of ten cents or thereabout.

The modern house of the lighted screen spares no expense in equipment. There are seats in excess of a thousand; there is every convenience for patrons, the most expensive projecting machines, aluminum screens, and feature films are used; and, last but not least, a modern pipe organ, frequently with special registration, is installed.

The use of this king of instruments with motion pictures is one more proof of Spencer's "survival of the fittest." In the early days an automatic piano sufficed to relieve the silence of the drama; then came the male or female pianist whose chief claim to fitness was an ability to "rag" all sorts of music from Tosti's *Goodbye* to Handel's *Largo*. After that was added a vocalist or a violinist who rendered occasional pathetic solos in weeping parts of the picture, and, finally, some places adopted an "orchestra" of five pieces or more—an expensive item on the pay roll—consisting usually of players unable or unfit to secure employment elsewhere, and ordinarily very unwieldy for co-operation with the pictures.

At this juncture some brilliant mind, working on the basis that all of the aforesaid music was too conspicuous, detracting from the picture rather than adding to its realism, conceived the idea that a pipe organ would serve, if properly handled, to enhance and beautify many episodes in motion pictures.

The success of the pipe organ as an "intensifier" of photo-plays is even now a matter of history. In the present writer's city alone not less than a dozen instruments of no small dimension have been installed. Many more houses possess "near" pipe organs which, of course, are advertised as the real thing.

But not so great is the history of the real photo-play organist, although his "near-so's" can be found in abundance. The real photo-play organist is one of a rare species, a combination of artist and student, knowing much but able and willing to know more, a good memorizer and improviser, with a quick eye for the picture and another for his music, and, above all, temperamentally nervous and susceptible.

He should be able to interpret the music score for any instrument or set of instruments. Above all, his organ translation of piano music should be a subject of special, constant study that it may lose none of its original character and yet be organistic and attractive. Impossible as it may seem to the church organist—and ridiculous—this can be done on the modern organ with almost all piano music from the syncopated songs and "rags" of the day, through Chaminade to Chopin, and even much of Liszt. Certainly much change must often be made in the figuration and ornamentation of the original text, but not necessarily at the cost of its original character. Perhaps seventy-five per cent of all music suitable for photo-play accompaniment can be obtained in score for piano only.

Again, the real photo-play organist must have at his instant command a great fund of generally known melodies, old and new, popular and classic, patriotic and pathetic, from opera comique and grand opera, wedding and funeral music, child songs, etc. Episodes for which such music should be used are frequent.

Just here comes the opportunity for the organist to show that he is fitted for photo-play accompaniment. Many more there are who will not "stoop to conquer" than there are who will, but the latter class constitute that rare species, the real photo-play organist. He can, by the use of just the right melody at just the right time and in just the right way, greatly "intensify" the picture. He can send his audience home with an indelible memory of the picture and, incidentally, he should earn an increase in salary.

But he must be exceedingly awake to make successful use of these opportunities, for they knock but once, then flit away.

Another suggestion which the writer of this sketch has found will particularly please motion picture audiences—a well-known melody carefully chosen for its fitness, when repeated at recurrences in development of a given episode, will contribute more and more to the realism of that episode until that episode, at its climax, will fairly "live" through the medium of that melody. This is true of episodes of various character but notably so in the development of a love affair, and love affairs are many in motion pictures.

In other words, a *motif* for the picture is just the thing, but it must be well chosen to produce the desired result. For example, Balfe's song *Then you'll remember me,* from *The Bohemian Girl,* and Mendelssohn's *Spring Song,* are both highly appropriate motifs for a love affair but emphatically not for love affairs of a similar character.

On the other hand, it is a fact that some pictures are "unplayable" from a musical point of view, that music does not exist which will contribute one iota to their realism. At such times the real photo-play organist will remember that his music must not, by undue prominence, intrude upon or detract from the picture. Many are the organists who "sin" on this point, working away with might and main, to interest the audience in his music because he is unable (and sometimes unwilling) to be musically interested in the picture.

Yet again there come periods in some picture where, although melodious music fails utterly, harsh discordant, unmusical effects will assist in a greater realism. Violent storm scenes, catastrophes, battle scenes, tragedies, etc., belong under this head. The overture to *William Tell* is an excellent number for storm or other violent effects, but the poor thing is now so much overworked that its character is, perhaps, wasted on much abused audiences. For episodes of extreme violence, particularly when of long duration, the present writer uses only a single soft reed stop (the Vox Humana answers well) with all organ coupled, and all couplers drawn proceeding to play on the Great Organ with Swell shades closed, using augmented and diminished chords in connection with rapid chromatic progressions in a *Molto agitato* manner. Frequently and fitfully the crescendo pedal should be thrown on and off, sometimes suddenly and again by spasmodic degrees. No attempt at melody need be made but rather should be avoided with the idea of producing tragic, unreasonable explosive effects from the softest organ tone to the fullest. The tremolo may well be used. Caution must be exercised that the Full Organ is sparingly and only intermittently brought into play, or the audience will gape at the organist instead of the picture.

Ability to improvise is indispensable to the real photo-play organist. On any given theme or without a theme, he should be able to offer attractive variations with modulation in various major and minor modes. He should be as familiar as possible with the rhythms and harmonics of various nations, English, German, French, Spanish, Hungarian, Oriental, Indian

. For example, with an Indian episode on e screen he should be able to invent an appropriate melody in proper rhythm. Pedal point provisation is highly fitting for an episode of stained interest. Hymn-tunes and café music ust sometimes be improvised in quick alternaon. Parodies on immortal melodies, the Lohengrin *Wedding March,* for instance, are occaonally necessary and desirable.

In the last analysis, the real photo-play organist need not be born—he can be made rough diligent application and much experience. He must be primarily a student over gain, although already an artist at the organ. e must be susceptible and always alert. He ould study his pictures through with notebook in hand before attempting to play for em, even then mistakes in cues will occur. nd finally he must be able to "live" in the cture and describe that "living" at the organ eyboard. Indeed the real photo-play organist olds a man's-size job, since his work is not utine.

—*—

THE FIRST YEAR'S ORGAN STUDY

BY WILLIAM REED

Those who purpose taking up the organ should ave had some foundational piano-training and, so, possess a certain efficiency in sight-reading. ailing such preparation, time will be lost, vexaous delay, and discouragement must inevitably folw; all this hindering reasonable progress.

Presupposing, however, some previous qualificaon, a well-systematized plan of organ study soon ecomes fascinating to those who mean to stick to ; and only such should consider it. The organ not for the *dilettanti.*

Care and thoroughness in all details during the rst year's work are all important, considering the act that slipshod habits contracted during this eriod may seldom or never be entirely eradicated. his is largely because no other instrument offers o many pitfalls to those whose enthusiasm outuns their concentration; to which may be added he temptations to experiment and amuse oneself, nore especially at first.

Here are some suggestions, deduced from my wn experience, which will interest both pupils and eachers, and will help in the laying of a pure and olid foundation. They can be applied in connecion with the use of any good organ method or ook of exercises.

THE MANUAL LEGATO

The first five or six weeks should be exclusively levoted to the manual *legato* and its acquirement *s a habit.* For the time being, a small reed-organ will be found sufficient for the purpose. Commencng with the usual 3rds, 6ths, 8ths, etc., the pupil hould proceed by way of: 1, Chants; 2, Hymnunes; 3, Chorales; 4, Voluntaries for the Manuals, o smoothly-written anthems, care being taken in he selection of all such as to the avoidance of impossible extensions.

This study of the *legato* must be regarded as the nain thing, not only during this stage, but, also, or some considerable time afterward.

AT THE ORGAN

The pupil is here told a few necessary particulars nd restricted to a specified registration for practice purposes, proceeding to learn the pedal-board along the usual lines of distances and intervals. Then scales. I have never found constant scalelaying to be, in itself, of any permanent advantage. It is advisable, of course, to *do* the pedal scales and to play them through occasionally. But f continued as a daily exercise for long, they tend to stiffen the general poise of the player, as well as to stereotype their own treatment. Organ music shows comparatively few examples of complete pedal-scales, the special treatment of such varying according to the manner of their entry in nearly all cases.

Until the pupil can, without looking, find his way with reasonable certainty over the pedal-board, no manual additions should be attempted. This restriction is in reality a time-saver. Once achieved, however, the combinations will be:—

1. R. H. and PED., 2 and 3 parts.
2. L. H. and PED., 2 and 3 parts.
3. R. H., L. H., and PED., 3 and 4 parts.

Too much importance cannot be attached to the value of exercises for L. H. and PED. This combination constitutes the crux of the independence of hands and feet, the R. H. being a more pliable addition.

In pedal work, too, the *firm tread* should be cultivated as a definite touch, the object being a controlled flexibility of the entire foot, especially as regards the pivotal facility of the ankle joint.

Once well launched on combined manual and pedal work, the pupil would do well to begin some thinking and observation for himself in regard to fingering and pedaling.

Choosing short examples of three- and four-part writing, he should, *at the organ,* make these and submit his work to the teacher.

This plan is strongly to be commended; it will bring speedy and excellent results, indicate possibilities, and the fact that individual convenience is the final test in purely technical matters.

All this time, and from the beginning, two points must be simultaneously kept in view, namely: clearness and phrasing. They are distinctly important factors in the foundation both of manual and pedal technic. The pupil will now gradually pass on to the playing of preludes, postludes, etc., in the contrapuntal style, appreciating, as he proceeds, the principles of ordinary registration and, with them, much concerning organ structure itself.

Approaching the working of the swell pedal, its use and abuse must be practically demonstrated by the teacher—its use (almost mathematically) as a graduating means of light and shade, to be kept in reserve; and its abuse as a cheap and often an unconscious habit.

If the above scheme is faithfully followed, a satisfactory year's work will be rounded up by the study of several of Bach's *Eight Short Preludes and Fugues* in the following order: F, B♭, G minor, etc.

LESSONS AND PRACTICE

During the period considered above, two weekly lessons should be taken. These should not exceed forty-five minutes. Half-hour organ lessons are insufficient, while the full-hour lessons are for the more advanced.

Practice should occupy, at least, one hour and twenty minutes daily, the lesson day included. Something, however, depends on the pupil himself and an economical use of the time. On this point, the teacher should be as exacting as on every other.

The foregoing succinct outline of a first year's organ study will, if carefully carried out, produce results of lasting value, and clear the way for not only pupils of average aptitude but, also, for those of special ability who may need some wholesome restraint to leaven their ambitions. All, alike, will

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———*———

THE MUSICIAN has received from M. P. Möller, the well-known organ builder, of Hagerstown, Md., a description including the specifications of the splendid four manual organ which he installed in the New Olympia Theatre, Boston. It contains features of unusual interest to organists and all musicians who wish to keep in touch with modern progress in music.

The article on another page of the CHOIR AND CHORAL DEPARTMENT of the present issue, by Mr. Gerwig, mentions demands which are made upon the organist's skill, ingenuity, and musicianship.

But all this would go for naught were it not for the way in which progressive builders are making it mechanically possible to meet the new demands upon organists. We shall have more to say on this subject.

———*———

PITCH PIPES

IN England, it was formerly the custom in many of the smaller country churches to "sette the tune," as it was called, by means of a pitch pipe. This was a wooden pipe with a long, movable, graduated stopper, blown by the mouth and adjustable, approximately, to any note of the scale by pushing the stopper inward or outward.

The duty of setting the tune devolved upon the parish clerk. From Ditchfield's interesting book *The Parish Clerk,* we quote the following:

"When the time for singing the metrical psalm arrived the clerk gave out the number, using the time-honored formula, 'Let us sing to the praise and glory of God the —— psalm.' Then pulling out his pitch pipe from the dusty cushions of his seat he would strut pompously down the church, ascend the stairs leading to the west gallery, blow his pipe and give the singers their notes, which they hung on to in a low tone until the clerk returned to his place in the lowest tier of the 'three decker' and started the choir-folk vigorously."

———*———

THE ECHO ORGAN

BY H. C. M.

A BOOK entitled *Practical Socialism,* by Canon Barnett, has a discussion of the two aspects of church music which may be represented to the eye as "MUSIC in *church*" and "*music* in CHURCH." The book has an article on the "mission of music" and on this Mrs. Barnett remarks that her husband had no ear for time, tune, or harmony. Barnett goes on to say that whatever developments in church music have taken place during the last fifty years, they have owed their first inspirations to the new spirit that was born of the Oxford movement. But the broad church movement had a sense of its value, too; it was not, however, much more than what may be called a "concert sense." They used it, that is to say, to attract people to church, whereas the Catholic party used it in the service of religion, and as an expression of religious feeling. The musical services of the Rev. H. R. Haweis drew crowds to St. James's, Westmoreland St. [London], but they lacked the religious spirit essential to the act of worship; you were not sure whether you were in a concert-room or at church, and the sense of imitation rather than reality was everywhere apparent.

* * *

THE *Church Times,* from which I have taken the above, goes on to make an insidious attack on the value and spiritual power of music as "we musicians know" it. I have heard the same argument adduced by others, though, I must own always by persons who sympathized with the cause of the Allies, in the present war. As *The Church Times* puts it the argument is:—

"In the new and altered world that will come after these purging fires are burned out, it may well be that we shall have, as Nietzsche said, 'a revaluation of values.' Canon Barnett wrote eloquently of the value of the humanities as a means of social reform, and there is truth in his words. But the Germans have developed the humanities to a much higher extent than we have, and they have sunk to a lower moral level than any race the world has yet seen. Even the 'man-in-the-street' knows now that art, science and literature can be used in the service of the Devil as well as that of God, and that art for art's sake is as dangerous a principle as food for food's sake, or drink for drink's sake."

* * *

I NEED hardly say that, be as anti-German as we may, it is foolish to assert that because the Germans employ or are fond of art, therefore art is vile, and that those who love art will find themselves, if they do not beware, serving the Devil. The Germans are a home-loving people; is it wrong to love one's family? The Germans are a religious people; is it necessary to give up religion? To ask these questions is to answer them.

* * *

As to the falsity of the maxim, "Art for art's sake," I understand that much-misunderstood phrase to mean this,—that art has a value of its own irrespective of its social value or its usefulness as a handmaid of religion; that in judging art you must judge it by its own canons; that to say art has a value of its own one does not say or mean that this value is the greatest value in the world, but that it is one of the world's values.

* * *

MR. EDMUND JACQUES is continuing his noonday services at "Old Saint Paul's," Trinity Parish, New York City, beginning Nov. 24 and concluding May 9. This is the thirteenth season of these recitals of the best choral music, with organ accompaniment. Mr. Jacques has every reason to feel proud of the unqualified praise showered on his work.

* * *

"I HAVE heard Guilmant and many others give brilliant *extempore* performances, but it is a question whether any of these have exhibited so much variety of treatment continuously as Mr. Lemare," writes Arthur Blakeley in *The Diapason.*

* * *

"MANY varieties of themes were submitted and treated with astonishing facility and appropriate grace and ingenuity. No fixed plan of developing the themes was in evidence, the peculiar temperament of each subject being exploited with a remarkable play of fancy and all the resources of harmony, counterpoint, and modulation, and, with-al, rare taste and judgment in the matter of form and style, as might be expected from Mr. Lemare's world-wide reputation as a composer. Usually a dignified contrapuntal theme is preferred, but occasionally a more familiar rhythmical tune in a popular vein, a trumpet call, or even a negro melody is chosen. Once the audience was convulsed and amused for ten or twelve minutes with *Has anybody here seen Kelly?* Fine structures were built up at times from seemingly the most unsuggestive of subjects."

* * *

To continue the matter of improvisation: Mr. Bannard in *The Monthly Musical Record,* London, says sensibly:

"It is to your decided advantage if you can extemporize, although the bulk of organists cannot do so. It is a difficult art, demanding as it does both theoretical knowledge and technical skill. But it is well worthy of study.

"Don't pretend to extemporize without previous preparation. A sketching-out is necessary at first, and can only be dispensed with after considerable experience.

"Don't ramble along your keyboard in order to 'fill in' the unavoidable gaps which occur during a service. Whatever you do, do it on definite lines.

"Don't lightly regard improvisation because of its transitory nature, for it is (properly conceived) the highest form of musical culture."

* * *

I AM indebted to Thomas B. Haines, Jr., for several church calendars of the First Methodist Episcopal Church, Marshalltown, Iowa. The service-lists show a wide range of music and variety of instrumental assistance. All organists or persons interested in church music, reading this column, are invited to send copies of their church calendar.

* * *

MR. ROBERT A. SHERRARD, organist of the First Presbyterian Church, Johnstown, Pa., has organized a choral society in the church which will supplement the work of the regular church quartet on special occasions. Mr. Sherrard reports that the singing of the congregation shows marked improvement since the chorus has been organized and used in the service.

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Will you tell me through The Musician, which I read regularly, whether you deem it wise to play when we are invited at evening parties? Is it right for people to expect us to entertain them gratis?—A. M. S.

Nearly every member of the profession feels that people have no right to ask musicians to play or sing at such gatherings. Just as a physician is not supposed to be asked to prescribe for a patient at such a dinner, so are we not supposed to entertain guests unless we are engaged to do so, with a proper price attached. Artists take the ground that if people can hear them for nothing, why advertise a pay concert?

While I do not question for a moment that this is the practical viewpoint for the artist who depends for his living on concert appearances, I do not consider it the proper attitude for a teacher.

What is the teacher's mission? Does she owe nothing to the community at large in which she lives and works? Does her responsibility cease when the lessons of the day are over? It is in answering such questions that we teachers may best determine what our attitude should be.

Personally, I feel that the piano teacher has a mission—a wonderful work to do, and a medium through which to do it, that is fascinatingly fresh every morning.

If one is working with children there is always a new personal equation and an unspoiled ear and hand to work with, an opportunity to cultivate a real music life with nothing to undo. If one is working with adults there is the whole art of music at our door which becomes more and more appealing as the scientific side is better under control.

How insignificant the ordinary trials of everyday living become after a few hours spent with an inspiring teacher! What a wonderful incentive such a teacher is to better citizenship!

But though we earn our living in giving lessons to a few, what must we do for this great public who have not the privilege of music study? Shouldn't we be willing to play occasionally for them if they are good enough to be interested? I think we certainly should.

It is not necessary for us to play the most ambitious things of the repertoire, but we can have something under our fingers which we can play acceptably at any time. Whether we are rested or tired, whether the piano is good or bad, we can at least be ready to make a few converts for our art if occasion offers.

But, you will say, "I cannot do myself justice when the conditions are unfavorable and it hurts my business if I do not play well." Possibly this is true, but I fancy it hurts your business more if you refuse to play.

Just as soon as you refuse it looks to many as if you were afraid to play, afraid of criticism. As soon as that feeling gets abroad your work and influence are seriously damaged. It speaks well for a teacher if she always has something ready and offers it as if she loved to give pleasure.

The social side of music is one of its strongest aspects. What a wonderful leavener our art is and how it smooths out unpleasantness and clears the atmosphere. If we could only get away from the business side of it and give our music out for the good it may do, I can't help but feel that in the end it would materially improve our business. The community at large would believe in us and in our unselfishness and high purpose whatever our technical limitations might be.

* * *

I have long noticed in your column in The Musician mention of a system of keeping practice records and using stars. Will you please send me more detailed information about this system and also tell me where I can get the material?—J. L. D.

You can buy the stars, both silver and gold, from any school book supply company. I use silver stars for preparation that has no wrong notes or wrong rhythm, and the gold stars when besides this preparation the pupil has done some careful work toward the interpretation, work that shows music thinking. The stars are placed on the music at the close of each lesson and you will find that the pupils are very much interested in the number of gold stars they acquire.

Some teachers use them on monthly report cards only. I prefer them on each piece studied. For poor preparation I use the red star. Any parent by looking over the music can readily keep in touch with the quality of the work done at home and we find it most helpful.

How would you treat a pupil who is unable, because of a long distance in coming, to take a lesson only once in two weeks? It is a girl of nine years. It seems to me that once in two weeks is a very long time to elapse between lessons.—G. S.

Two weeks is a very long time for so young a pupil, but it is better than nothing. The parents will not expect you to make so much progress in the piano playing as if the lessons were at a reasonable distance apart. You can do a good deal of chord writing with such a child and when I have such conditions to contend with I always have the child send in her written work one week from the date of her lesson. This I correct and return together with some little advice as to how to study the music assigned in the previous lesson. Even if I only repeat what I say in the private lesson, it keeps her from making that mistake again. If you have telephone connection, try having her play to you while you listen over the 'phone to what she has memorized. While you can't give her any help on the interpretation this way, as she will have to play loud to have you catch it, you can tell whether she has wrong notes or rhythm. Then, too, if she feels you "are on her trail" she will practise much more regularly and conscientiously.

Give her transposition work to write out and plenty of material to study and you will be surprised to see how much she can do if she is in earnest.

* * *

I have a very fine position here as organist and choirmaster, but I find that I am very anxious to obtain same a little farther west. Can you give me the names of any agencies or suggest any paper in which to advertise to secure such a position?—E. A. B.

I should decide where I would like to locate and then get in touch with someone in the city who can give me information as to the positions available. Advertising in the music journals should do good, but you would have to rely on your own initiative to find the opening desired. The West is full of musicians, but there is always room for good people.

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Will you tell me whether it is a good plan to have pupils spell chords by letter? I notice many teachers advocate it?— C. E.

In my experiments I have found it a very bad plan. Just as in reading a language we are endeavoring to start from the word, so in music must we work toward the quick grasping of our chord as our musical word. To think it in letters is just as foolish, to my way of thinking, as to have to spell out the letters D—A—Y when you want to comprehend the word "day." Children trained on letters always think in letters and never with the chord as a unit.

* * *

Will you tell me where I can buy the little drums you advocate for teaching rhythm. I cannot find them in the toy departments of our stores.

You can secure them from C. W. Beekman, 29 East Eighteenth Avenue, Denver. She is making them for my use, as the toy firms no longer carry them.

* * *

Will you advise me as to how to handle the subject of "Missed Lessons"?—E. K. R.

I am a very poor adviser on such matters. We are adopting the plan of the pupil paying half-price for the time lost. It is impossible for us to make up the lessons, as we have no free time and it hardly seems fair that after saving the hour we should lose it all through no mistake of ours. If you permit pupils to miss lessons, they grow very careless about keeping their appointments.

BOOK NOTES

The Music and Musical Instruments of the Arab. By Francesco Salvador-Daniel. Edited with notes, etc., by Henry George Farmer. Charles Scribner's Sons.

At the present time when composers are turning to exotic music for scales and rhythms as well as tunes, as material for composition when Oriental color is sought in music, a book such as this is extremely valuable to the musician, and also to the student of the history of music. Salvador-Daniel was a French musician, son of a Spaniard who was forced to flee to France on account of political trouble. After a varied career as violinist, copyist, proofreader, arranger, etc. he became acquainted with Felicien David, composer of *Le Desert.* This acquaintance definitely turned his mind to Arabian music. He located in Algiers as a teacher of music, principally the violin. He entered into the life of the people, mixed with native musicians, and played with them in their concerts. When he returned to France later he had accumulated an immense amount of material which he edited and published, being accepted as an authority on the subject. The book itself is extremely interesting and presents a very clear idea of the music and the instruments of the Arabs, with many examples in music notation.

The Opera Book. By Edith B. Ordway. Sully and Kleintcich, 373 Fourth Ave., New York. Price $2.50 net.

No phase of musical activity has so large a literature as the opera. A new book giving the stories and dramatic action of the leading operas must have something special to recommend it. The book under consideration has the following features to recommend it, namely, it discusses practically all of the operas played in the four leading music cen-

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e Natural Method of Voice Production in Speech and Song. By Floyd S. Muckey, M. D., C. M. Charles Scribner's Sons.

Readers of THE MUSICIAN are familiar with Dr. uckey's work as a scientific investigator of the enomena of speech and song through several ntributions to this paper. He has also addressed rious musical organizations and is known as an nest worker in the cause of vocal science. In s book he presents his observations and deducns which are intended to promote the acquiremt of vocal tone without interference. The book filled with diagrams showing pure and impure ies as thrown on a screen by specially construct- apparatus with explanation as to the kind of inference which caused the impurities. An intering chapter is that giving nalyses of the voices famous singers. We com nend this book to seus teachers and singers a one containing much mirable material.

rmony Study at the Piano. A practical course in Harmony, Modulation, and Harmonic Analysis. By Carl W. Grimm. W. H. Willis & Co. Part I, 75 cents. Part II, $1.00.

In these two books Mr. Grimm has worked a ry clear, practical system of "keyboard harmony" make use of a phrase which has some vogue at e time. Book I is devoted to common chords. ook II to dissonances, and the larger chord forations. Of special value to the teacher is the ork in harmonic analysis. We should say that any acher who has studied harmony can use these oks to advantage. And they can also be used for lf-instruction.

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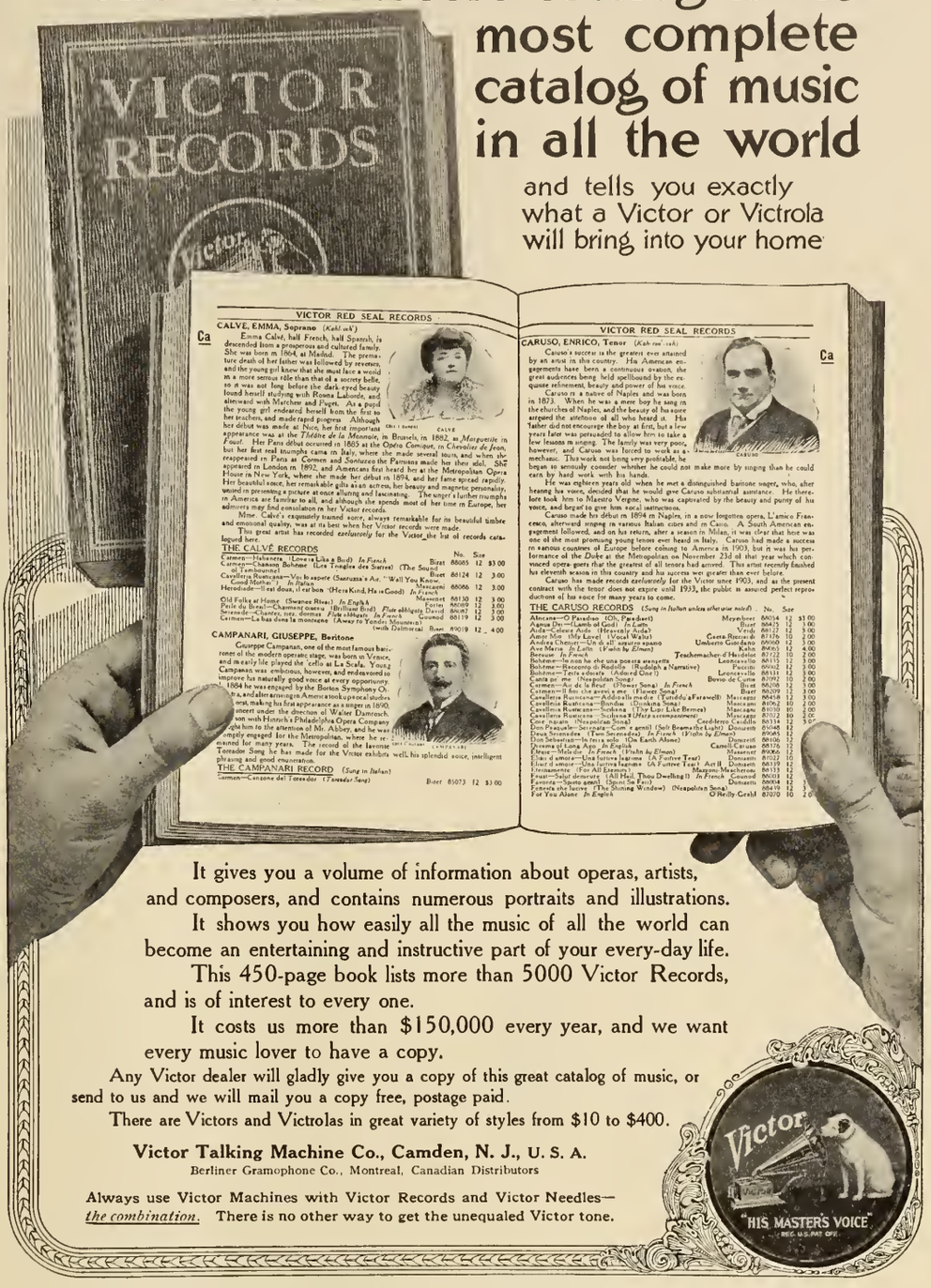

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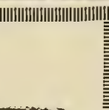

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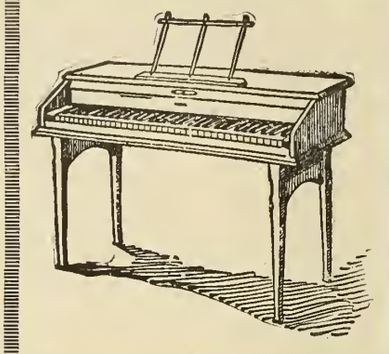

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GENERAL NEWS ITEMS

Mr. Franz C. Bornschein, of Baltimore, was the winner of the first prize of $500 offered by the Tri-City Music Festivals, comprising Newark, Paterson, and Jersey City, for the best choral composition for chorus of mixed voices, written by an American citizen on an American subject. Mr. Bornschein's work was entitled *Anowa,* and the text was written by Frederick H. Martens, a well-known *littérateur* who has written frequently for The Musician. Mr. Bornschein is a member of the violin faculty of the Peabody Conservatory, of Baltimore, and has won high appreciation for choral works, notable *The Djinns.* He is a frequent contributor to the Violin Department of The Musician.

The Cecilia Society, of Boston, under the leadership of its recently elected president, Mr. Henry L. Mason, is making an aggressive campaign for success. During the past few years interest in choral music has waned, but Mr. Mason's plans have brought in a large sustaining membership, and hope is being held out that once more the Cecilia Concerts will be an "institution" in Boston. Mr. Mason is a member of the firm of Mason and Hamlin, and a grandson of Lowell Mason, the famous American musical pioneer.

Baltimore is agitating a symphony orchestra with Gustav Strube, one of the faculty of the Peabody Conservatory, as conductor. Mr. Strube was formerly a member of the Boston Symphony Orchestra, and assistant conductor. The tax budget for next year will include an appropriation for $6,000 toward the establishment of an orchestra.

Philadelphia is to have a series of Sunday concerts by the Philadelphia Orchestra. It is understood that a public-spirited citizen has guaranteed the financial requirements of the concerts. The indications are that the people will support the undertaking. The popular Sunday afternoon concerts of the Minneapolis Orchestra draw audiences, Sunday after Sunday, which fill the house, sometimes to capacity.

The Music Section of the New York State Teachers' Association, which includes supervisors of music and teachers of music high schools and academies, elected Mr. Russell Carter, of Amsterdam, as president for the ensuing year.

At the competition for two scholarships offered by the National Opera Club of America, held in New York, Nov. 18, Miss Lucella Brodsky, coloratura soprano, and Miss Selma Siegel, dramatic soprano, were the successful contestants.

Mr. George A. Veazie, former supervisor of mu sic in the public schools of Chelsea, Mass., die Nov. 20, in his eightieth year. His term of ser ice was from 1869 to 1903, and during part of th period he was connected with the New Englar Conservatory. As a composer of music for schoo he had a high reputation, his best known work b ing *Morning Invitation,* which has had an excee ingly large sale.

Arkansas music teachers have organized an a sociation, the first meeting to be held in Little Roc next April. Mrs. Emil Trebing, of Little Roc was elected president.

The Oratorio Society, of New York, Lou Koemmenich, conductor, performed Bossi's ne oratorio, *Joan of Arc,* Dec. 8. Handel's *Messi* was sung Dec. 28 and 30, and Haydn's *Creatio* is to be sung April 15, 1916. *Joan of Arc* is calle "A Mystery," which defines its character. Th form is a prologue and three scenes, the chor forces required being mixed voices, male choru boys' choir, and solo voices. The Society will al sing in a Bach-Beethoven Festival with the Phi harmonic Society, Jan. 27, Jan. 30, and Feb. 1 Bach's *Magnificat* and Beethoven's *Ninth* Symphon will be given.

Theodor Leschetizky, famous as a composer an maker of pianists, died in Dresden, Nov. 17, 191 An article on his life and work is published in th number, written by one of his famous pupils, Mm Helen Hopekirk, of Boston, who in the course o an intimate acquaintance as pupil and friend, en joyed unusual opportunities to know this gre master of artistic piano playing.

Charles Wakefield Cadman, the well-know composer, was a caller at the office of The Mu sician, Nov. 29. Mr. Cadman will make his hom in Los Angeles, beginning with the new year. H reports a busy season with his *Indian Music Tal* in which he has the assistance of the Princes Tsianina Redfeather.

Mr. Gustav Strube, of the Peabody Conserv tory, Baltimore, has written a tragic opera, *R mona,* a story of the colonizing period of the We Indies.

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IL OBERHOFFER, conductor of the Minneapolis hony Orchestra, has written a march to which is given the title *Americana,* described as "a al march of homage." It introduces Ameri- airs.

TH THE SCHOOLS AND TEACHERS

Operatic Matinee was given at the Wana- r Auditorium, New York, Dec. 9, by the er Institute Opera Class, Mme. Anna E. er, director.

NDEL'S *Messiah* was sung in parts on the four ssive Sunday afternoons, beginning Dec. 5, at Church of the Divine Paternity, New York, r the direction of Mr. J. Warren Andrews, ist and choirmaster.

E Heizer Music School Orchestra, of Sioux Iowa, Frederick Heizer, director, gave a con- Dec. 1.

. STANLEY T. REIFF gave an organ recital at Luke's M. E. Church, Philadelphia, Nov. 30, r the auspices of the American Organ Play- Club. This organization has arranged for iteen recitals between Nov. 4 and April 6, to ven in churches and high schools.

BERT SPALDING, violinist, played at Brenau Col- Gainesville, Ga., under the auspices of the eus Club of the Conservatory. Included in program was an *Andante Cantabile* from sonata, Op. 19, No. 4, by Mortimer Wilson, ie Conservatory.

SS AMY GRANT is giving a series of Opera Re- at her studio, 78 W. 55th Street, New York, unday afternoons. The recitals began Nov. 7 will continue bi-weekly until March 28. Mr. er Zoller is the pianist.

CAL pupils of Miss Mabelle J. Graves gave a al at Glens Falls, N. Y., Dec. 6, presenting ogram in which American songs were largely sented.

. R. NATHANIEL DETT, director of music at the pton, Va., Institute, arranged a recital by nd W. Hayes, tenor, No. 16. The Hampton al Union assisted.

OF. J. LAWRENCE ERB, Director of Music at the ersity of Illinois, makes a specialty of practice als for the pupils. They have pronounced edu- nal benefit.

a recital in Minneapolis, arranged by Mrs. lwin, Miss Marguerite Schutz sang a *Browning Cycle,* Op. 74, by Louis Victor Saar.

MR. HANS EBELL, of Boston, gave a recital of Russian, Polish, and French music at the Boston Art Club, Nov. 21. Mr. Ebell was head of the piano department of the Conservatory of Cracow, Austrian Poland.

THE Lyric Club of Charles City, Ia., Frank Parker, conductor, gave a concert of choral music Nov. 22. The principal numbers were *Sainte Mary Magdalene,* cantata by Vincent d'Indy, and *In Springtime,* by Mabel Daniels.

A RECITAL of orchestra music was given at Winston-Salem, N. C., Nov. 16, by an orchestra of 15 under the direction of Mrs. J. L. Kapp.

MR. WALTER WISMAR is giving a series of monthly organ recitals at the Holy Cross Lutheran Church, Saint Louis. The December recital was devoted to Christmas music.

DR. ORLANDO A. MANSFIELD, director of music at Wilson College, Chambersburg, Pa., gave his fourteenth organ recital, Nov. 29.

THE Von Ende School of Music, New York, has added a department for the Jaques-Dalcroze system of eurhythmic gymnastics, under the direction of Thade de Larecki.

MISS EDNA ELIZABETH SIEDHOFF, of Boston, has opened a studio at Hotel Hemenway, and will make a specialty of the Breithaupt natural piano technic system.

MR. ELLMER ZOLLER, accompanist to Mme. Fremstad, has opened a studio at 28 W. 63rd Street, New York. He will specialize in coaching, accompanying, and teaching piano and theory of music.

MR. EDMUND JAQUES, organist of St. Paul's Chapel, New York, has sent to THE MUSICIAN the program of special services beginning Nov. 24 and continuing to Easter. The following works will be performed: Spohr's *Last Judgment,* Frank E. Ward's *Divine Birth,* Noble's *Gloria Domini,* Shelley's *Vexilla Regis,* Gounod's *Gallia,* Macfarlane's *Message from the Cross,* Stainer's *Crucifixion,* Paulsen's *Love Triumphant,* and H. Brooks Day's *Easter Cantata.* These services will be held on week

ARNE OLDBERG, of the faculty of the Northwestern University School of Music, has been elected a member of the American Academy of Fine Arts.

THE next May Festival of the University of Michigan will be held May 17-20. The Chicago Symphony Orchestra will be present.

"SEVERN DAY" was celebrated at the Newtown High School, Elmhurst, Borough of Queens, New York, by giving a program of compositions for violin, piano, and voice, by Edmund Severn, of New York. Mr. C. I. Valentine is director of music in the school.

MR. EDWARD SCHERUBEL, director of music in Lombard College, Galesburg, Ill., is making a specialty of scientific hand training in connection with piano playing.

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Miss Florence A. Potts, of the piano faculty the School of Music, Converse College, S. C., ga a recital in November, playing, with other nu bers Beethoven's sonata, Op. 12, No. 2, a Brahms, Op. 78. Miss Potts was a pupil of M John Carver Alden, head of the piano departme

Mr. William W. Carruth has installed in l residence studio, "The Abbey," Oakland, Cal., modern two manual pipe organ, to be used f teaching and students' practice.

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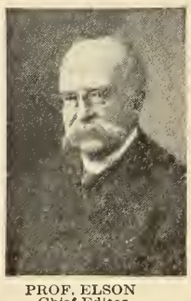

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NEW YORK NOTES

BY EVA EMMETT WYCKOFF

HE first November recital in Aeolian was given by Marian Veryl, accomed by Alberta Bimboni. Her singproved enjoyable, her voice being t and well schooled.

ARCIA VAN DRESSER, whose voice ed beauty and flexibility, was assisted Kurt Schindler at the piano. Mr. ndler also accompanied Mary Jordan, displayed charming quality of voice.

ARA CLEMENS GABRILOWITSCH was inate in having her husband at the o in her recital of Russian songs. Her e is of splendid quality and range.

THUR HIRSCHMAN, who sings with cal intelligence and deep feeling, and io di Gogorza, whose art is superior, accompanied by Richard Hageman.

VIOLIN recital, by Henrietta Bach, Samuel Chotzinoff at the piano, was ed with sincerity and with clean and tone.

ILLIAM ENDERLIN, a pianist of ability, one who has surmounted the handicap otal blindness; Hunter Welsh, who e his first New York appearance, ing talent to be later more under con- Louis Cornell, George Copeland, and or Wittgenstein, all splendid artists, ed to good sized audiences.

AN WILLIAMS came to conquer. That asy for him. The audience weeps n he puts the sob in his beautiful voice, it is a pity he is so gracious with encores, for he wearies himself to satisfy the greed of his hearers. Carl Bernthalen accompanied, as he did also for Christine Miller, who always sings delightfully.

CLEAN diction and refined musicianship characterize the singing of Caroline Hudson-Alexander, who was assisted by Chas. A. Baker.

AN interesting recital was given by Elizabeth Guttman, the program being made up of Russian, Yiddish, Canadian, and Scotch folk-songs, with a couple of miscellaneous groups. Henrietta Straus accompanied.

A CHICAGO singer traveled all the way to New York to show what can be produced in the West. Luella Chilson-Ohrman, with a voice like a string of pearls, merited the admiration bestowed upon her by the audience. Arno Dietch accompanied.

THE Edith Rubel Trio (violin, 'cello, and piano) proved themselves artists of serious intent.

ANDRÉ TOURRET and Camille Decreus, violin and piano, and the Flonzaley Quartet, fittingly wound up the month, as could only such artists.

CARNEGIE HALL

SCHUMANN-HEINK, singing better every year, producing rare beauty of tone and better diction than ever before, displayed her mastery superbly. Anton Hoff was at the piano, and in Schubert's *Ständchen* the singer was assisted by a quartet made up of Messrs. Beddoe, Thomas, Reed, and Chalmers.

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¶Melodious, well-written and extremely effective. Its melodic flow will make a direct appeal.
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¶The work proved to be very effective, and is so constructed as to be within the range of most choirs.
—*N. Y. Evening Post.*

¶This short Lenten cantata is possessed of much melodic beauty and emotional force. The composer is a master in the art of writing effectively for voices, and the chorus parts are at once fluent, significantly independent, and withal not difficult of performance.—*The Musician.*

¶The work was given under my direction at the People's Church, St. Paul, Minn., and achieved a fine success. Not only that, but we enjoyed doing it. I do not believe there is a finer Lenten cantata, and certainly none more suitable, or more grateful to the performers. We really were as delighted with it as were those who heard it.—PROF. MALCOLM DANA MCMILLAN, *Organist and Choirmaster of the People's Church, St. Paul, Minn.*

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Expectancy . . . . . by William Stickles

THE Musicians Club has undergone various changes in its interior. The Club gave two specially interesting functions during the month. Walter Damrosch, president of the Club, played selections from his opera, *Iphigenia in Aulis,* assisted by Merle Alcock, Jacques Renard, and William Kincaid. Sidney Homer gave an evening of his songs, an entire program, sung charmingly by his wife, Louise Homer, with Mrs. E. N. Lapham at the piano.

GEORGE E. SHEA, the vocal teacher, has written a book on stage deportment for the singer. Every suggestion is given to make one natural on the concert and operatic stage.

LADA, the dancer, who melts into living lines, displayed her beautiful art at the Candler Theatre.

CLARA DE RIGAUD announces her appointment as voice specialist to the Advisory Board of the National Society of Music, and is also a member of the Advisory Board of the Montclair Conservatory of Music.

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MR. ELLMER ZOLLER accompanied, Nov. 28th, for Elizabeth Wood and Mary Gailey.

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THE Victor Company evidently believes in starting the new year well. A glance over list for January establishes the truth of the previous statement. For this review we restrict ourselves to the higher class records, those in the Red Seal and Blue Label series. Here are vocal and instrumental pieces to suit a great variety in taste.

McCormack, John, tenor: *Somewhere a voice is calling,* by Tate, a ballad which has won great popularity in the United States.

DeGogorza, Emilio, aritone: *Noche serena* (Calm night) a Mexican folksong, charming in itself and delightfully sung in Spanish.

Martinelli, Giovanni, tenor: *Barearolle, The waves will bear me,* from Verdi's *Masked Ball,* vigorous and tuneful, with swing of the sea song.

Culp, Julia, contralto: *My heart at thy sweet voice,* from Saint-Saëns' *Samson and Delilah,* one of the finest operatic arias ever written, full of pathos and dramatic intensity. Sung in French.

Williams, Evan, tenor: *From the land of the sky blue water,* by Cadman, one of the most popular concert songs of the day.

Elman, Mischa, violinist: *In a gondola,* by Elman, a new composition recently published, and *Spanish Dance,* Op. 22, No. 3, by Sarasate, one of the great virtuoso pieces from the violin literature.

Gluck, Alma, soprano: *The monotone,* Op. 3, N 3, by Cornelius, with violin obbligato by Mischa E man, a remarkable song in that the voice part entirely on one tone, the violin developing a mo charming melody at the same time.

Powell, Maud, violinist: *Tambourin,* by Leclai a delightful number from the 18th century repe toire, played with exquisite delicacy and grace.

Hamlin, George, tenor: *Love's nocturne,* wit 'cello and harp, by Hope Temple, a charming En lish ballad.

Braslau, Sophie, contralto: *Oh, dry those tear* by Del Riego, a song which had much vogue sev eral years ago, and one which still holds an aud

Schumann-Heink, Ernestine contralto: *Th rosary,* by Nevin, a favorite song by one of th greatest singers of today.

McCormack, John, tenor: *Carme,* a Neapolita folksong by de Curtis, with violin obbligato by Frit Kreisler, with orchestra accompaniment.

Althouse, Paul, tenor: *Siegmund's love son* from Wagner's Opera *Die Walküre,* and *Heave and ocean* from *La Gioconda* by Ponchielli, two fin tenor arias from the opera repertoire, sung by promising young American member of the Metro politan Opera Company.

MacFarlane, George: *My own home town i Ireland,* by Solman, and *Ireland,* by Kleineke, tw Irish songs.

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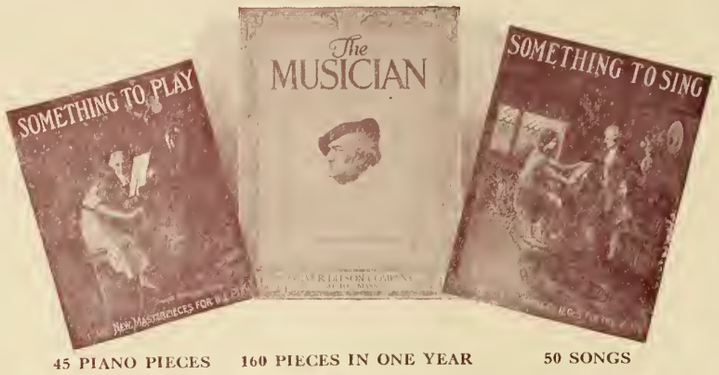
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Shakespeare and Music..*Louis C. Elson* 71

The Efficient Music Teacher. VI. *Thomas Tapper* 73

The Non-Musician's Help *Edna Johnson Warren* 73

The Community and Its Music *Thomas Tapper* 74

Debussy as a Student..... 75

Miss Kate Chittenden, American Pianist and Teacher....*Harriette Brower* 76

Contact Playing.....*Karl E. Rackle* 77

The Practical Side of Music Teaching *Charles Bancroft* 77

Literary Methods as Applied to Music Study. II.....*C. G. Hamilton* 78

Piano Music as Referring to Shakespeare.....*H. J. Storer* 79

The Music Teachers' National Association: 37th Annual Convention 80

The Class Meeting.....*Ottmar Moll* 81

The Professor Talks on the Art of Teaching..... 82

Notes on the Music in This Issue..... 83

Editorial Notes..... 84

Vocal Department..... 109

Children's Work in Music *Helena Maguire* 112

Violin Department....*Ray G. Edwards* 115

Choir and Choral Department *H. C. Macdougall* 118

Teachers' Forum *Blanche Dingley Mathews* 121

General News Items..... 123

With the Schools and Teachers..... 125

New York Notes..... 127

In the Music Section

Humoresque in G Major, Op. 10, No. 2 *Tchaikovsky*

In the Gondola, Op. 20, No. 6.....*Karganoff*

Evening Song (*Chant du soir*) .....*Alden*

Romance in G (for left hand alone), Op. 156, No. 2.....*Spindler*

Fleurette, Op. 79, No. 2.....*Lichner*

Alice, Where Art Thou? (Transcription) *Ascher-Kern*

The Clown (Humoresque), Op. 192, No. 1 *Kern*

Melody in F, Op. 3, No. 1 (Four hands) *Rubinstein*

Nobby Gray, Op. 17, No. 3 (Violin)..*Hamilton*

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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS Page

Briggs Piano Company..... 123
Sohmer & Company..... 121

MANUFACTURERS OF PIPE ORGANS

Hall Organ Co..... 120
Hook & Hastings Co..... 120
Kilgen & Son, George..... 120
Moller, M. P..... 120

MISCELLANEOUS

Hall's Styk-um-Phast..... 68
Signoscope..... 69
Spooner, Wallace..... 128
Suffolk Engraving Co..... 128
Tindale Cabinet Company..... 121
Wood, Clarke Press..... 128

MUSIC AND ART MAGAZINES

Christensen's Ragtime Review..... 122
Music Student..... 65
Musical Courier..... 122
Musical Leader..... 122
Violinist..... 117

MUSIC PRINTERS AND ENGRAVERS

Henning, M. O..... 122
Whitcomb, H. C. & Co..... 122
Worley Company, John..... 120
Zabel Bros..... 122

PIANO TUNING SCHOOL

Faust School of Piano Tuning..... 122
Niles Bryant School of Piano Tuning..... 122
Polk's Piano Trade School..... 122

PUBLISHERS OF MUSIC AND BOOKS

Cecil-McManimon Novelty Co..... 67
Ditson Company, Oliver, 66, 68, 119, 124, 126, 127, 128, 3d Cover, 4th cover,
Fischer, Carl..... 67
Gamble Hinged Music Co..... 122
Hinds, Noble & Eldredge..... 68
Illinois Music Co..... 67
Jaberg Music Co..... 67
Keith Music Pub. House..... 67
Milwaukee Cons. M. Co..... 68
Odell, H. F., & Co..... 67
Pond, Wm. A. & Co..... 67
Schirmer, G..... 69
Schmidt, Arthur P..... 70
Sully & Kleinteich..... 66
Summy Company, Clayton F..... 125
Treloar Music Co..... 67
Violinist Publishing Co..... 117
White-Smith Music Publishing Co.. 65
Willis Music Co..... 67
Wood (B. F.) Music Co..... 69

TALKING MACHINES

Victor Talking Machine Co..... 123

CONCERT ARTISTS

Parsons, Henry E..... 111
Zoellner Quartet..... 116

TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC

American Institute of Applied Music..... 126
American Progressive Piano School 124
Becker, Gustav L..... 124
Bissing, Petrowitsch..... 116
Bogert, Walter L..... 111
Boston Institute of Public School Music..... 125
Brown, May Laird..... 111
Butler, L. S..... 128
Cady, Calvin B..... 126
Chicago Piano College..... 124
Cincinnati College of Music..... 126
Clippinger, D. A..... 111
Columbia School of Music..... 125
Courtright System of Kindergarten 128
Danforth, Mrs. Ada J..... 125
De Guichard, Arthur..... 111
De Rigaud, Clara..... 123
Ellen, Ralph B..... 128
Gilbert, Mary Wagner..... 123
Goldthwait, Willis W..... 128
Heinline, Elizabeth Eldridge..... 128
Herman Klein Phono-Vocal Method 111
Hoffman, Carl..... 128
Institute of Musical Art..... 124
Kern, C. W..... 124
Kuzdo, Victor..... 117
Lewing, Adele..... 123
Martin, Edith..... 128
Musin, Ovide..... 117
New York School of Music and Arts 126
Parsons, Henry..... 111
Schilling, W. P..... 111
Stock, Geo. C..... 111
Storer, H. J..... 128
Thomas Normal Training School.... 125
Trinity School of Church Music.... 120
Wilcox School of Composition..... 126
Wodell, F. W..... 111
Wooler, Alfred..... 124
Wyckoff, Emma..... 123
Zoller, Ellmer..... 123

VIOLINS, STRINGS AND VIOLINISTS

Bissing, Petrowitsch..... 116
Ditson Company, Oliver..... 117
Gemünder & Sons..... 117
Kuzdo, Victor..... 117
Müller's Silk Strings..... 117
Musin, Ovide..... 117
Schoening, M. E..... 116
Williams, R. S. & Sons Co..... 117
Zoellner Quartet..... 116

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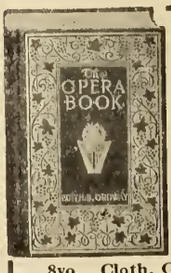

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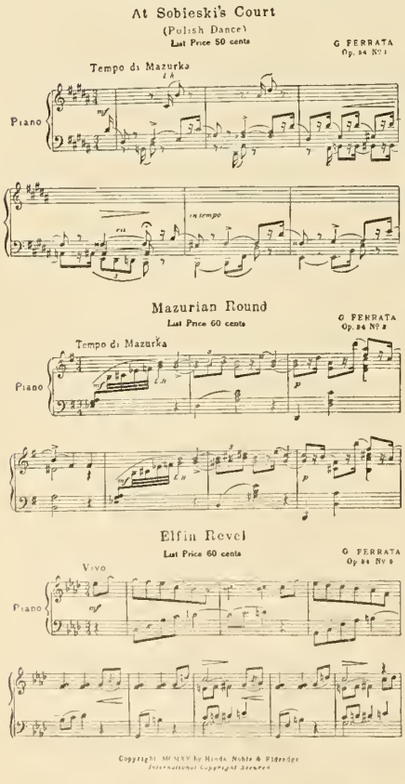
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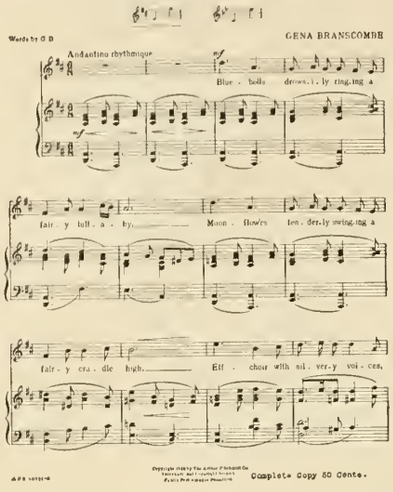
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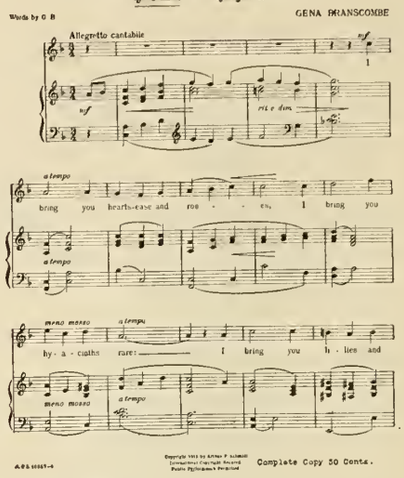
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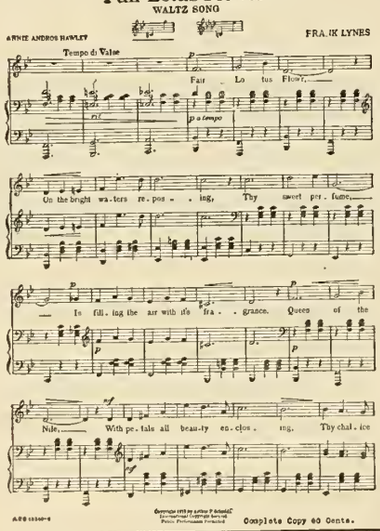
ARNIE ANDROS HAWLEY
FRANK LYNES
Tempo di Valse
Fair - Lo - tus Flow'r,
On the bright wa - ters re - pos - ing, Thy sweet per - fume,
Is fill - ing the air with its fra - grance. Queen of the
Nile, With pe - tals all beau - ty en - clos - ing, Thy chal - ice
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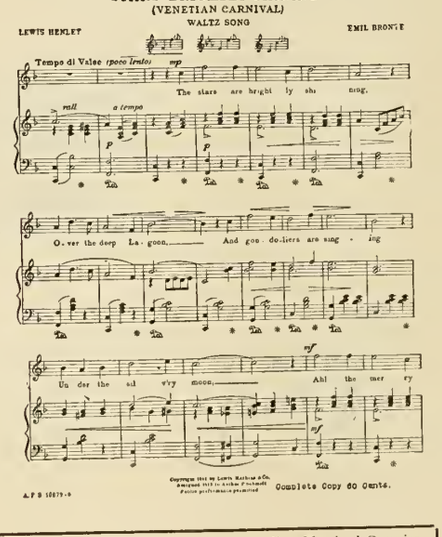
LEWIS HENLEY
EMIL BRONTE
Tempo di Valse
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O - ver the deep La - goon, And gon - do - liers are sing - ing
Un - der the sil - very moon, Ah! the mer - ry
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SHAKESPEARE and MUSIC

1616 A Contribution to the Tercentenary of the Dramatist 1916

BY LOUIS C. ELSON

It is fitting that Americans should honor the memory of this hero of works of the intellect. He touched on so many of the art experiences of the race, music in particular, that THE MUSICIAN has asked Mr. Louis C. Elson, of Boston, author of an authoritative work on the subject, to prepare a short sketch for its readers.

THIS year of 1916 is the 300th anniversary of Shakespeare's death. There will be countless celebrations, hundreds of speeches, and merous estimates of the poet's influence and owledge.

Lawyers will show how wonderful his legal knowlge was by the scenes in *Hamlet* and in *Merry Wives Windsor*. Physicians will prove by the diseases Falstaff and by the scenes of the insane Ophelia, t he knew something of medicine. Theologians l discourse upon his polemical knowledge. And musician, too, can enter the list, and show that akespeare had more than a passing knowledge of sic.

Milton, Browning, and Shakespeare were the ee great poets who used musical allusions ely and with surety, and of these three we y put the last named at the head.

FLUENCE OF SHAKESPEARE ON DRAMATIC MUSIC

There is one field directly connected with oper- music in which Shakespeare has distanced all npetitors. He has furnished more operatic littos than any other poet in the world. All of plays have been set in one form or another, ne of them many times over; and overtures, symonies, symphonic poems, as well as hundreds of gs have sprung from his plays.

All the world loves a lover, and it is quite natural find *Romeo and Juliet* more used musically than other of the plays. There are eleven different operas made from this text, ranging all the y from Bellini's and Gounod's famous ones to a ody, *Rhum et Eau en Juillet* ("Rum and water July"), which had a short vogue in France. Add this a famous symphony, a great overture, and merous other instrumental works, and we see t *Romeo and Juliet* has caused a good-sized mul library in itself. *Hamlet* has also been set ny times, even from the epoch of Domenico rlatti; yet, oddly enough, Shakespeare's greatwork still waits a masterly setting in music.

INACCURACIES OF POETS

But it is rather of the master's own knowledge music that we desire to speak in this article. y poets venture deeply into musical metaphor in ir works, and when they do there is great chance their coming to grief. Coleridge, in his *Ancient riner,* causes his wedding guests to hear the id bassoon," in spite of the fact that the basn is neither loud nor apt to be prominent at a lding-feast. Tennyson invites Maud to come into the garden and hear "the violin, flute, bassoon," a combination which she would not greatly care for if her musical taste were at all developed; and instances like these might be multiplied.

SHAKESPEARE'S TECHNICAL KNOWLEDGE ALWAYS ACCURATE

But when Shakespeare uses musical metaphors they are usually, almost invariably correct. Only one slip can be found that is important, which is where, in the 128th Sonnet, he speaks of the jacks of the virginal leaping "to kiss the tender inward" of the hand of his lady, which is no more possible than that the hammers of the piano should leap out to kiss the fingers of Paderewski. We may suspect that Shakespeare did not understand the virginals, since, although this instrument was the most prominent of the time of Queen Elizabeth, he alludes to it only once in his plays, in *Winter's Tale,* where the jealous Leontes watches his queen with Polixenes,—"Still virginaling upon his palm."

MUSICAL INSTRUMENTS

The careful reader of Shakespeare will find many technical points of musical knowledge revealed. In *Henry V,* that monarch compares the words of Katherine to "broken music." There is a technical touch here that many overlook. In England, at that time, when a composition ran entirely in one kind of instruments, such as a set of viols, or of wind instruments, it was regular music; but when these instruments were alternated it was designated as "broken music."

THE LUTE

How much Shakespeare understood of the lute may be gathered by the reader if he will look through the music-teaching scene in *The Taming of the Shrew,* and the keen musical allusions here go far towards taking this work out of the list of doubtful plays. The lute was of the guitar family, although it had several strings without frets. These open strings caused great trouble in tuning and retuning when the key changed. Mattheson, who wrote in the 18th century, says that if a lute-player reached the age of eighty, he had probably spent about sixty years tuning his instrument! Note, therefore, how Hortensio is sent away by Bianca and Lucentio to try to get his lute in tune. Note also when Bianca says to Hortensio—"Oh fye! the treble jars," Lucentio adds, "Spit in the hole, man, and tune again." Here again we have a glimpse of an old musical custom, for when the pins slipped it was often the habit of the player to moisten them with saliva and cause them to swell a trifle and thus hold better.

One of the finest musical metaphors in Shakespeare is found in *Hamlet,* where, after pleading with Guildenstern to play upon the recorders (the straight flute of the epoch), Hamlet taunts him with the fact that he is trying to play upon a human being (himself) and yet is not skilful enough to play upon a simple pipe.

A MUCH QUOTED PASSAGE

The most often quoted passage about music, in Shakespeare, is the one about "The man that hath no Music in himself," and he is declared as "Fit for treason, stratagem, and spoils." But just this quotation is not to be taken at its face value, since (according to the Clown), Othello is not fond of Music; and Harry Hotspur (In *Henry IV,* Part I) utterly scorns it. We must bear in mind that the above sentence is spoken by the lovesick swain, Lorenzo, in *The Merchant of Venice,* and that he is by no means the strongest character in this piece.

One of the most playful touches in Shakespeare, in connection with music, is the picturing of the musician fishing for compliments, very much as the lesser kind do today. In *As You Like It,* the Page says (Act V, Scene 3):

"Shall we clap into it roundly, without hawking, or spitting, or saying 'we are hoarse': which are the only prologues to a bad voice?"

While in *Much Ado about Nothing* (Act II, Scene 3), Balthazar, the musician, strives with might and main to win a compliment from Dom Pedro, but only gets—"thou singest well enough for a shift," as the result of his pains.

A PLAY WITH MANY MUSICAL ALLUSIONS

A careful reading of the second scene of Act I of *Two Gentlemen of Verona* will surprise the investigator with more musical allusions than are found in any other single Shakespearean scene, unless it be in *Twelfth Night.* In this scene between Julia and Lucetta we get an illusion to setting the pitch of songs ("Give me a note, your ladyship can set"), which was one of the accomplishments of the singer in the olden times. It meant pitching the song by ear, and demanded some degree of what we call absolute pitch. Even in Puritan days in New England the art of "setting" was held in high esteem, if we may judge by Judge Sewall's pride in it, as revealed in his diary.

BURDENS

A little later we have allusion to a "burden" in a song. The "burden" meant the refrain, a constant reiteration of certain words, generally to the same music, even though they had no connection with the surrounding lines. Some of the burdens known today are of great antiquity. *Tol de rol* or *Hey tol de rol,* came from the old Scotch, *Hey Troly Loly,* an exclamation like "alack and alas," in more modern time. *Derry Down* is much older and has been ascribed even to Druidic origin. *Willow, willow, willow* will be recognized as a prominent refrain used in *Othello,* by the unhappy Desdemona. This was derived from the old plant-language of England, where the willow was the emblem of a blighted affection.

THREE-MAN SONGS

Coming back to our *Two Gentlemen of Verona* dialogue, we find "mears," "bases," and "descant" spoken of. These were the parts in much of the social singing of Shakespeare's time. "Three-man songs" were very copious in England then, and almost all the catches and rounds were three-voiced. This may explain some mysteries in certain Shakespearean plays. Frequently a character (sometimes two) is introduced without apparent necessity. But if one looks a little further into the scene it will be found to result in singing. In *Twelfth Night,* which is the most musical of all Shakespeare's plays, we find not only Sir Toby Belch and Sir Andrew Aguecheek, both singers, but the Clown, who is the best singer of the three, and is added to make the "three-man songs" possible.

The close acquaintanceship which Shakespeare betrays with the different catches of his time, and the manner of singing them, leads one to the firm conclusion that he was himself a singer and often joined in the convivial songs at the tavern.

DANCES

What we today call "solfeggio," was rather more intricate at that time, and yet the poet shows the closest familiarity with the "gamut" as this style of sight-singing was then called. He was equally familiar with the dances of his day, and we may surmise that he often tripped the light fantastic toe. Here are a few of the dances to which the poet alludes: The Galliard, Coranto, Cinque-pas, Passa-mezzo, the Jig, are all alluded to in *Twelfth Night,* and most of them again in *Much Ado about Nothing* The Cinq-pas, or Cinque-pace, was a quaint five step dance, and the poet uses it as a simile for the ricketiness of old age. Naturally Shakespeare makes his two arch-vagabonds in *Twelfth Night* enjoy only the livelier dances. The Pavane and the Passa-mezzo were both slow, stately or elegant, and Sir Toby Belch avows that he hates them almost as much as "a drunken rogue." In *Romeo and Juliet* the poet causes Peter to desire the musicians to play him a "merry dump" to comfort his sorrow, which is a playful contradiction since he might as well have demanded a jovial funeral oration, since the dump was a mournful elegy, originating in Bohemia, and gave rise to the modern saying of being "in the dumps."

Shakespeare enjoyed making such musical contradictions, or paradoxes, and we find another when Mistress Ford says that Falstaff's true nature no more fits to his words than *Old Hundred* to the tune of *Greensleeves,* the latter being somewhat rollicking, and about as fit to the psalm as a jig would be.

A DUEL IN STRICT TEMPO

Naturally, time-keeping affords Shakespeare more than one metaphor. King Richard II, when in prison, mourns that although he could keep time in music, he could not keep time to the affairs of his state. But the most apt reference to this is found in the sentence of Mercutio in description of Tybalt,—

"He fights as you sing prick-song, keeps time, distance, and proportion. Rests me his minim rest. One, two, and the third in your bosom."

This mysterious sentence becomes clear if we remember that "prick-song" means printed music as different from improvisation, and recall that such music was counted with a waving of the hand like the present swing of the baton in conducting. Imagine, however, the swing in this case to be done with a rapier, "One, two," and the third beat a thrust to the heart. It is one of Shakespeare's most ingenious similes, and also the least understood.

OLD BALLADS

The ballads of the Elizabethan time were numerous. Each one told its tale, and sometimes such a ballad became almost a drama or a tragedy, recited by a single performer. Sometimes these ballads gave the poet a plot which he worked out in a less crude fashion than it possessed in its musical dress, and the humble ballad became a play. *King Lear and his three daughters, Titus Andronicus, Gernutus, the Jew of Venice,* and others, come very near to the topics of some of the famous plays. It may be doubted whether Shakespeare built an entire plot on any one of them, but he may have borrowed incidents from them on more than one occasion. The absurd and exaggerated character of some of these ballads can be studied by reading the vaunting of his wares by Autolycus in *Winter's Tale.*

There is another musical touch in some of Shakespeare's plays which generally fails of all appreciation in the present day, yet was very ingenious and must have made a decided hit in the poet's own time. It is the parodizing of some well-known song or poem by an illiterate character. Such a parody plays an important part in the grave-digger's scene in *Hamlet.* The digger sings—

"In youth when I did love, did love,
Methought it was very sweet,
To contract, O, the time, for ah, my behove,
O methought there was nothing meet.

"But age, with his stealing steps,
Hath clawed me in his clutch,
And hath shipped me into the land
As if I had never been such."

Now this is sheer nonsense, and its recurrent "ohs" and "ahs" are the hall-mark of illiteracy. But Shakespeare intends to intimate that the clown has heard a certain earnest song and has caught up its sound without in the remotest degree realizing its sense. If we read two stanzas of a poem by Lord Vaux, entitled *The Aged Lover Renounceth Love,* we at once make sense out of the grave-digger's gibberish,—

"I loathe that I did love,
In youth that I thought sweet,
As time requires, for my behove,
Methinks they are not meet.

"For age, with stealing steps,
Hath clawed me in his clutch,
And lusty Youth away he leaps,
As there had been none such."

And in this play of *Hamlet,* too, we have a most pathetic gathering of old ballads, which bubble forth in fragments from the lips of the insane Ophelia. And this too is a musical touch that should be realized: the final Ophelia scenes are made doubly pathetic by the light music which she sings. A tiny candle may serve, at times, to make darkness more dreadful, and the light touches which are given to the heartrending scenes in *Hamlet* or *King Lear,* serve to emphasize the pathos or tragedy.

Yet here one point may not be overlooked; the audience was expected to *laugh heartily* at Ophelia in her madness. There is abundant evidence to show that the Elizabethan theatrical public used to roar at the antics of any insane character upon the stage.

A brief article, such as this, treating of a very large subject, cannot do more than indicate a line of further research. If the reader cares to begin his musical study of Shakespeare by searching out hundreds of further allusions we can only suggest that *Twelfth Night* contains the most musical points, *Hamlet, The Taming of the Shrew, Much Ado about Nothing, Two Gentlemen of Verona* and *Romeo and Juliet* are also prolific in this field but every one of the plays has some touch of musical metaphor and some display of musical knowledge. Therefore, while the lawyer, doctor, and theologian lay claim to Shakespeare as almost one of themselves, the musician may put in his claim with much more emphasis.

Shakespeare was not only a lover of music but he made music, and he understood it, and therefore the musicians too may join most heartily in the celebration of the tercentenary of the death of one of the most wonderful men that ever trod the earth.

LEARNING AT HOME

BY EDNA WARREN JOHNSON

MANY of the music students in the different grades of school, from the seventh or eighth upward, commence talking of the time when they expect to make music a specialty and leave home to study in some musical college or university. Just a word to these pupils will not come amiss if it is only heeded.

Learn all you possibly can as you go along. Have a notebook and in it write every conceivable question you can think of, provided the subject is not just clear to you. I am sure your teacher will be only too eager to help you and glad to feel that you are interested.

Take lessons of the best teacher in your vicinity although it may cost you more at the time, you are lessening your future expenses greatly. Then study every detail to the limit. Find out all there is to find out and apply it to practical work. Be extremely particular about doing as your teacher tells you.

I have in mind a young lady of my acquaintance who studied with a local teacher. No begging, bribing or talking could induce her to practise scales and work on exercises to develop fingers. She was to study in a distant city preparatory to becoming a teacher. Think of it! When school days were over and she entered the conservatory, the first thing required of her was two-finger exercises and she did them and nothing else for six weeks. She wouldn't do finger exercises for her teacher at home. They were so trivial, yet she paid carfare, board and a high price for lessons to secure the same work she might have learned at home.

Think of this, pupils, all of you who intend going away to study. Do the exercises you are asked to do. Learn your scales, backward and forward, thirds, sixths, tenths, contrary and parallel, the signatures, the relative majors and minors. Don't look to the teacher to have her say: "You forgot one of the sharps," "You did finger that right," etc. Find out at your lesson what to do and then go home and do it the same as you would your school work. In public school you will not pass unless you do the work required

THE EFFICIENT MUSIC TEACHER

BY THOMAS TAPPER

VI. The Efficiency of Assignment

I

AUTOMOBILE road books and European travelers' guides are often among the best types of efficiently prepared and published ormation. They aim to convey, in the clear- possible manner, exactly what the reader shes and needs to know.

But to whatever extent a book is unclear, in- urate, hazy, mazy, and indefinite, to that ex- t it fails to serve. It follows upon this that ople will not buy an article that becomes own to be under 100 per cent trustworthy, urate, and dependable. Hence, the business ssible for such a thing begins to fall off.

But given a thoroughly reliable article as stworthy as human ingenuity can make it, l the business possible for it will steadily in- ase.

Here, then, are presented two conditions and o apparently inevitable consequences.

. We start toward our public with a 100 per t efficient article that the public needs and will come smiling to meet us. It wants what have.

. We start toward our public with an arti- that is needed, but which, as we offer it, does exactly serve its purposes. In a little while public will turn around and run away from

Perhaps then we may conclude that:

n efficient article, efficiently delivered, will ld the salesman the maximum possible effi- nt result.

Let us try this out in a few familiar appli- ions.

. The housewife who knows exactly what wants done, who knows exactly how it uld be done and how to convey directions information to her maid, will inevitably suc- d in getting it done.

onversely, the lady of the house who doesn't w exactly what she wants done, who cannot it herself, and so cannot give explicit direc- ns, changes service frequently.

So widespread is the belief in the efficien- principle which tells us,

. **Competent Counselor is best,** even though services are costly, that few people attempt act as their own dentists, haircutters, tailors, shoemakers.

ut the enormous vogue of patent medicines ws that a multitude attempt to be their own sicians and the enormous vogue of all man- of illnesses indicates the efficiency result.

herefore,

he music teacher who isn't quite sure of self, who doesn't clearly see the needs of pupil, and who is incapable of efficiently cting the pupil, must necessarily produce r results mingled with disappointment.

nd furthermore,

he music teacher, however great and mighty may be, however talented, however often his trait may appear to the public eye, who does or cannot say with exact definiteness what pupil is to DO, will reap poor results and ppointment.

he consequence is not a peculiar twist that ies from nowhere in particular. It is the sequence of breaking a natural law. From the preceding paragraph anyone can deduce the law for himself and apply it if he cares to.

II

It is an inevitable conclusion, therefore, that much poor teaching is due to the lack of care in making exact the lesson content (the thing to be done); and from failing to specify the process by which it is to be done.

However much the teacher may be inclined to think that it is the pupil's business to "hear what he is told," it will be forced upon him in time that in all teaching (even with talented pupils) he must reckon upon a certain amount of Inertia on the pupil's part. This we must consciously drive out of him. Lastly, the teacher must also remember that he gives instruction from his sub-conscious mind while the pupil struggles to receive it with the objective mind.

Now the teacher's experience has, year after year, built up his sub-conscious knowledge of music until he speaks from an unusually rich and well-stocked reservoir. But the pupil's very lack of experience makes it necessary for him to build his sub-conscious knowledge out of the experience afforded him by the teacher's guidance. If that guidance is absolutely what it should be, the pupil will in turn build a rich sub-consciousness. If it be careless, inexact, inefficient, he will build a sub-consciousness that will trip him up for the rest of his life. It will always be careless, inexact, and inefficient.

Yes. There are exceptions.

There are pupils to whom no one can sell inefficiency of assignment in great quantities. Like the needle, they always point true North.

But they are not over many and their capacity to orientate themselves is so uncommon that it need not be reckoned with here. What we have to consider is the average pupil. And of him we may say:

1. He is not inventive of ways and means.
2. Nor capable of holding to enthusiasm.
3. Nor likely to exercise 100 per cent of his attention when spoken to.
4. And so he usually fails to take in what is said to him.
5. And therefore his work process in study hours is like the house built upon the sand.

EXPERIMENT NO. 1. Let the music teacher himself take a little instruction as to the nature or use of carbo-hydrates preparatory to giving a lecture on the subject and let him observe that he will display the above five characteristics, at least to some extent, until he gets his bearings.

I think it is Benjamin Franklin who reminds us in his *Autobiography* of the terrible consequences that followed upon failing to heed the loss of a horseshoe nail.

I have forgotten the details, but something as large as a kingdom went to pieces once because of that nail.

The misconceptions of pupils are no less disastrous.

They clog the mind, or balk its action, or set it off in the wrong direction, or inhibit its progress, sometimes for a period, sometimes for life.

I once had a schoolmate who was set back in his studies a year because no one would sit down with him and make the process of long division so plain that he could see it. But he is now a bank president.

There are not a few students of counterpoint who never grasp the fact that they are to reckon all harmonic intervals from the *Cantus Firmus* only when it is in the Bass. Any continued misunderstanding makes life gloomy and unsuccessful.

One might go on citing all sorts of cases to show how a grain of sand will make a $100 watch stop ticking, and yet the moral is simple; for a perfectly clear direction will go farther towards setting the pupil on his way rejoicing than an infinite amount of carelessly handled greatness on the part of an inexact pedagog. Let us keep the refrain ever in mind: **All for want of a horseshoe nail.**

———*———

A NON-MUSICIAN'S HELP

BY EDNA JOHNSON WARREN

It appears to be an established idea that a person who does not understand music in any way is of no possible help to the young boy or girl just starting out on a musical career. This idea should be eradicated at once, for many times it is the root of much evil.

For instance: Within a few days a lady told me her two young daughters had recently started taking piano lessons and that every minute they were in the house they were at the piano; the noon before she had asked them to give the family a rest for a little while. Before our somewhat lengthy conversation ended I had shown her, from a teacher's point of view, the harm she did and how much benefit she could be to them, although she did not know one note from another.

To start with, her money was being spent for her children's musical education. The more she allowed the children to practise, the quicker the returns,—either financially or for entertainment only, whichever the case might be, and that would be a benefit to both parents and children.

In the second place, she could sit and listen to exercises or simple pieces although she did not know personally whether they were done correctly or not. This would give encouragement for work, as well as getting the girls to play to something besides an empty room.

If mothers could only understand the enthusiasm that a small amount of time freely given or a few words of praise, now and then, could arouse in the hearts of their boys and girls, I am sure they would be less—shall we say—selfish. Many a mother would wash, iron, or cook far into the night for her children, and yet if she were asked to spend three minutes listening to piano work, she would do so grudgingly.

Third, she could invite in a few friends and ask the musician to play once or twice, not enough for a bore, but just enough to show more interest. This work of the non-musician should not devolve on the mother alone. Anyone with common sense can help the little ones along in music by taking them to concerts, subscribing to a good musical magazine for Christmas or birthday, starting a musical library with a good bound book, or even reading aloud from the children's page of some of the above magazines. Do not be a knocker. Start the other way, and if you have no little folks of your own, interest yourself in someone and help the musical cause along.

THE COMMUNITY AND ITS MUSIC

BY THOMAS TAPPER

Here are stories of four workers for Music, who have found the means to arouse and maintain the interest of the public in music. These and other accounts have been published in THE MUSICIAN not to praise those who have done something, but to get others to do their part.

COMMUNITY MUSIC AND DRAMA PRACTICALLY APPLIED

THIS department has frequently mentioned concrete instances of a community not only entertaining an ideal but actually working it out.

A booklet describing a Fourth Season of Community Music and Drama as presented in the high school auditorium, at Winfield, Kan., is of permanent value as a record.

Here school children and citizens work to a common end. Just now seven programs are in process, the first of which, by the Winfield Orchestral Club and Mr. Archibald Olmstead, pianist, presented this program, a type inserted here, both for record and general encouragement.

Symphony in B minor.....Schubert
Liebestraüme, No. 3.....Liszt
Rhapsodie, C major.....Dohnanyi
Intermezzo, "Jewels of the Madonna" Wolf-Ferrari
Good Friday Spell.....Wagner
Ballet, Sylvia .....Delibes

Also for record and encouragement:

Program No. 2 is *An Evening of Song* by the High School Chorus.

No. 3 is the presentation of Jessie Braham White's *Snow White and the Seven Dwarfs* by the school children.

No. 4. Program by the Orchestral Club (works by Mendelssohn, Percy Grainger, Wagner, Massenet).

No. 5. Joint concert by a women's chorus (from the Apollo Club) and men's chorus (from Southwestern College).

No. 6. Percy Mackaye's drama *Jeanne D'Arc.*

No. 7. Chorus of four hundred children (from the middle grades) and Children's Orchestra (eighty-five pieces). Miscellaneous program.

THE PURPOSE

Edgar B. Gordon, under whose direction the community work is fostered and developed, thus clearly sets forth what he and his associates are aiming to accomplish:—

"1. To contribute something to the leisure life of the community by supplying it with a varied and attractive form of entertainment.

"2. To offer opportunity for artistic expression to a large number of persons and encourage a more active participation in this type of leisure occupation; there being a too prevalent tendency to permit the arts of music and drama to be monopolized by professionals.

"3. To provide a community enterprise calling for the co-operative effort of all classes of people.

"It has been a source of the keenest satisfaction to the hundreds who have shared in the production of past programs, for they not only experienced the thrill of pleasure which comes to those engaged in artistic self-expression, but they have found in them the opportunity to entertain their friends and render a valuable form of community service.

"The effort from the beginning has been utterly devoid of all commercialism, those taking part having played, sung, and acted for the sheer joy of it, and their reward has come in seeing a fine and growing appreciation of their work and a distinct improvement in taste among all for higher class music and drama. The entire proceeds from the eighteen programs given in the last three years have been devoted to an extension of the work and to those things which would stimulate interest in artistic endeavor. The funds realized from the present series go toward the development of the children's work in connection with the Winfield Chautauqua Assembly.

"Not satisfied with confining the activities to Winfield, the plans for the present season include an arrangement for sharing the programs with some of the rural districts and small towns adjacent to Winfield."

WHAT ONE WOMAN IS DOING FOR MUSIC

That a little village of West Virginia can truthfully boast of being the most musical community for its size in the state is due entirely to the unselfish efforts of one talented woman of wealth, who, without any desire for remuneration whatsoever, except in the satisfaction of seeing splendid results from her work, gives her time and thought to the musical development of her home town of fifteen hundred souls.

Having no organized class in either vocal or instrumental work (this is in charge of a local teacher), this quiet woman—set apart by her social position and well-known musical education from any possible envy or thought of criticism—unobtrusively directs and fosters all musical matters toward community betterment and social needs. No voice has been lifted in a hymn in the most obscure little church of the village that she has not singled out if it holds any promise whatever. A boy singing on the street corner, if he has a voice of merit, holds her attention. At the school commencement exercises she watches the children's musical development, encouraging both child and teacher.

Latent talent which otherwise would never have been thought of this woman discovers and exploits to the surprise of the village.

Every choir in the village has her personal supervision and a certain note of dignity has been attained by the manner in which the music of the service is conducted under her tutelage.

Her spacious home and grounds are thrown open very often for musical fêtes, and people from far and near gather for these real treats. Knowing the very human desire of people to "show off" and the wholesome competition and emulation aroused by competitive effort, she arranges, with infinite tact, her programs with a view to "starring" the most deserving in such a way that followers along the same line will see what they, by effort, can also accomplish.

While the village folk are saying "What a pity Jane's parents think they cannot afford to send her to a conservatory" this woman is devising ways and means by which Jane GOES.

Middle aged and old ladies who are "stiff in their joints," but who "played when they were young," are encouraged to practise duets, which they perform in public to their own and everyone's delight.

As the spring sunshine softly filtered through the delicate pale foliage of the trees and the birds caroled sweetly from near by brakes as if in sympathy and accord with the musical fête in progress this beautiful afternoon, I sat listening, thinking of Oberammergau.

This, I thought, is why the people of F—— seem to be living on a higher plane than the folk in other villages. I talked to the performers afterwards. Their enthusiasm and knowledge of music and matters musical was truly remarkable and they were voluble as to the genuine good times they had at these musical "parties."

There are many kinds of charity and good works to be done in a village but I know of nothing more truly elevating than this. Nearly every village could accomplish something along this line.

At least do not let the musical fires go out in your home town.

N. G. S.

TAKE A YEAR FOR PREPARATION AND FOR WORKING OUT THE PLAN

There follows the substance of a letter addressed to the Editor of THE MUSICIAN by D. Alfred Wooler, of Buffalo, which is worthy of the closest reading. Presented now it offers an abundance of time for the preparation necessary to inaugurate this beautiful plan in your town. Like the Winfield, Kan., programs, the description is interesting because it has to do with a practical factor; with something that can be made to work successfully anywhere. All that is needed is someone who sincerely believes in it.

"My dear Mr. Baltzell:—

"Next Sunday (December 19, 1915) we give special Christmas music at both morning and evening services, with a choir of 40 voices, which includes four soloists, augmented by 80 children's voices in carol singing. On Wednesday evening, the 22d, we shall take the 80 children in two sections of 40 each, out carol singing to 'shut-ins,' that is, to members of the church who have been unable to come to the church during the year. We shall use automobiles to expedite travel. Each section will have a list of nine or ten places to be visited. We meet at the church at 7 o'clock, and can visit the places by 9 o'clock. Each section will have an adult in charge, so that no time is wasted.

"We go right into the homes of those visited and sing two carols at each place, after which we repeat in unison, 'We wish you all a Merry Christmas and a Happy New Year.' This is our greeting to all. Then we hurry out and away to the next place. We use the piano in the home when possible, if impossible, we sing unaccompanied, the pitch being given by the leader, who accompanies each section.

"You can hardly form an idea of the pleasure given to the infirm folks. We did this last year and my heart was so stirred with joy at seeing the pleasure we gave, I can never forget it. I count it among the most happy Christmas times I have ever had.

"We return to the church about 9 o'clock, when both sections there unite and sing for the church people who will be on hand at the midweek services, after which refreshments will be served to the children. We find it best to do this on Wednesday, for the children want to be at home on Christmas Eve.

"This was such a success last year that the Epworth League of the church, a company

out 100 young people, sixteen to twenty-six rs of age, are going to do the same thing s year. However, they will go to such places hospitals, etc., and sing outside. They expect use sleds if snow is on the ground and per- ps each will have a little pocket flashlight to d with. This company will go out Christmas c and return rather late to the church for re- shments and a good time among themselves.

"I hope this may be the means of influencing ers to do the same in the future. I can as- e you it well repays for the extra work in paring the singers."

COMMUNITY MUSIC IN ROCHESTER, N. Y.

Mrs. Elizabeth Casterton, Director of Music the Schools of Rochester, N. Y., presents the lowing report on Community Music in that y. Here is an instance of effort which involves ny dissimilar types of organization, which, wever, when directed to serve a common rpose, become unified of purpose and result. A paper on the general subject of Commu- y Music, by Mrs. Casterton, will appear in a sequent issue of THE MUSICIAN.]

The community music activities which it has en my privilege to direct were inaugurated fore one heard much or at all of the term ommunity Music" or of methods to create existence. For the organization of these ac- ities there was no guide or assistance from er sources, which fact, perhaps, has been of at advantage.

The work was started in a careful and con- vative way. It was supported by altruistic rits, who kept their fingers always on the se of local musical affairs, and was encour- ed to extend and expand only as said pulse med to indicate a desire or necessity for ex- sion or expansion.

Therefore, it seems that building as we have, ording to the needs and supplies of our com- nity, our structure has a firmer foundation itself than if built according to other archi- ts' plans.

The development and growth of the work has n so gradual and so interwoven and cement- togcther are its different features that it is icult to select any one point in its history, separate its activities for description. More- r, some seven or eight years have elapsed ce the inception of the work, and during se years the writer has been much more en- ed in looking into the future of Community sic in Rochester than in reviewing its past.

WHAT THE MUSIC CLUB DID

hortly after assuming my duties in Roches- I felt the necessity of seeking the interest co-operation of the city's musicians in pub- school music and its varied features and ex- sions. The members of the local music club, Tuesday Musicale, fortunately pledged mselves to give their support individually as a body toward the furtherance of musi- culture among the people of Rochester and ointed a committee whose duty it was to as- the school music supervisor in this work.

USE OF SCHOOL BUILDINGS

rograms contributed by the Club were given he students and teachers in grammar schools sections of the city where good music was often heard. These were finally extended he high school in honor of special occasions to present to the assembled students exam- s of good music well rendered, as well as to illustrate certain topics under consideration in music classes. On account of the many neigh- borhood people who attended these programs, it was wisely decided to hold some evening con- certs.

Thirty-three of the evening Community Mu- sic programs for children, parents, and the peo- ple at large were held last year with a total at- tendance of over nine thousand five hundred. Fifteen day concerts also in various sections of the city, with the public invited, were given with an attendance of nine thousand. This makes an average attendance of four hundred and twenty- five at each of the forty-eight concerts.

Of these concerts, thirty-six were miscellane- ous in character, some were of the folk-music of different countries, and nine were of American music.

OTHER MUSICAL ORGANIZATIONS INTERESTED

The demand for concerts became so great that in order not to overtax the members of the Club, who had pledged gratuitous services, and also in order to interest other organizations in Community Music, it was decided to ask the co- operation and assistance of the Symphony Or- chestra, the University musical organizations, the High School Glee Clubs, and some of the church choirs. Their contributions to the cause have been most valuable.

The Symphony Orchestra has given its pro- grams in several different sections of the city. once in a very thickly populated Jewish section, another time in a large German district. I have been told that this season the Orchestra pro- poses to give all its programs in different parts of our city.

The High School musical organizations have also made valuable contributions to Community Music. Their appearances have served to attract large numbers of neighborhood people whose younger relatives and friends were members of the High Schools. The programs given have served to cement closer together school and community. Equally well have the University and other musical organizations of the city played their part in the Community Music ef- fort.

All the above activities will be in operation this year. In addition the following new line of Community Music effort will be undertaken. Several of the local musicians are giving their assistance in selecting a list of music books to be placed in our public libraries for free circu- lation among the people of the city. This list of books will embrace desirable family music books, easy classics, collections of folk-songs, and so forth.

The results of all these lines of Community Music endeavor in our city are manifested in ways too numerous to mention.

An epoch making revision was made in the constitution of the Club itself this year. For twenty-five years it existed "for the mutual im- provement of its members," but now it exists "for the purpose of extending musical culture throughout the city of Rochester."

In conclusion I foretell things for the school music supervisor who enters the broader field of music usefulness in his community. That the field is an almost untrodden one should not make even the youngest supervisor despair. Let him remember that those who have accomplish- ed anything in Community Music have done so of their own initiative.

They learned and grew as they progressed. No special training was theirs. For them there were none to teach.

DEBUSSY AS A STUDENT

DEBUSSY'S parents were not musical, and he him- self showed no marked musical instinct as a child. In 1871 the boy happened to be at his aunt's house at Cannes, and she took it into her head that he should study the piano. An old Italian, Cerutti, taught him the rudiments, and the teacher saw noth- ing remarkable in the boy, who on his return home took no lessons.

The mother of Charles de Sivry, the brother-in- law of Paul Verlaine, hearing Claude strumming the piano, was the first to detect the boy's talent. She had studied with Chopin, and she gave Claude lessons with such good will that he entered the Paris Conservatory in 1873. He studied with La- vignac, and took three medals for *solfège*. His piano teacher was Marmontel, and Edward Mc- Dowell was in the class. In 1877 Debussy took a second prize for his performance of Schumann's sonata in G minor. He resolved to concentrate his attention on composition.

The class of harmony was then taught by Émile Durand. "A succession of notes was given, called either 'chant' or 'bass,' as it was placed high or low. It was necessary to add chords to it according to certain rules as arbitrary as those of bridge, dis- turbed by one or two licenses, no more. For each rebus there was only one solution, which, in the jargon of conservatories, is known as 'the author's harmony.' Debussy was never able to find this 'au- thor's harmony.' One day, when a preparatory com- petition was testing the strength of future rivals, the master, a stranger to the class, who had given out the theme, read at the piano the answers. He came to Debussy's. 'But, sir, you do not understand it, then?' Debussy excused himself: 'No, I do not hear your harmony. I hear only that which I have written.' Then the master, turning toward Émile Durand, all put out, said: 'It's a pity!'"

Debussy studied for three years, and did not gain even an *accessit*, but he was more fortunate in the matter of improvised harmony. The teacher of ac- companiment was Bazille, an amiable old gentleman, who had arranged many orchestral scores for the piano. While waiting for his tardy pupils, he would play from Auber's operas. His one idea was this: "You see, boys, harmony is to be found only by study at the piano. Look at Delibes; he always composes at the piano. And see how easy it is to reduce it! The piano is an orchestra that comes all alone under the fingers." Nevertheless, Debussy had the opportunity to please his ear, and in 1880 he took a first *prix d'accompagnement*.

He then went into Guiraud's class in competi- tion. Guiraud, born at New Orleans, had a finer taste than is shown in his compositions. He liked Debussy, and gave him good advice. The pupil set music to de Banville's comedy, *Diane au bois*, and brought it proudly to the class. Guiraud looked it over, and said: "Come to me tomorrow and bring your score." After Guiraud had read the score a second time, he said: "Do you wish to take the *Prix de Rome?*" "Of course," answered Debussy. "Well, this is all very interesting, but you must re- serve it for a later day, or you will never take the *Prix de Rome*."

For a short time Debussy was in César Franck's organ class. He soon tired of hearing Papa Franck during the exercises in improvisation crying out in- cessantly: "Modulate! Modulate!" when he him- self did not see the necessity. Debussy took an *accessit* for counterpoint and fugue in 1882, and the next year the second *Prix de Rome*.

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THE MUSICIAN is a great help in keeping pupils interested in their work. Pick out articles from each issue for them to read.

MISS KATE CHITTENDEN

AMERICAN PIANIST AND TEACHER

BY HARRIETTE BROWER

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ABOUT the first musician with whom I came in contact, on my professional advent in New York, over twenty years ago, was Miss Kate S. Chittenden. We lived under the same roof and saw each other daily. I was attracted by her sincerity, her fearlessness and candor, her wide experience, and the justice of her opinions on most subjects. As I learned to know her better and got beyond a certain quaint, characteristic brusqueness of manner, I realized how sympathetic she was, how tender-hearted, how ready to help struggling talent, or those who were not even talented but who craved an assisting hand. I saw the *Synthetic Method,* which she organized and worked out, grow from its very inception.

Looking back along all these years, it seems to me that Miss Chittenden's whole life has been one of devotion to her ideals. Those ideals I believe to be:

To develop the most practical method of piano study she could devise; to aid students to find themselves and develop the best that is in them; to help young teachers to establish themselves,—in short to "lend a hand."

We conferred lately on the wide subject of piano teaching. I had remarked that in my experience neither singers nor violinists, as a rule, could give an adequate idea in words, of the essentials of music study or teaching; whereas the progressive teacher of the piano generally has so much that is useful and helpful to impart.

"That is because the piano is a universal instrument," said Miss Chittenden. "The singer can only sing one note at a time, a violinist at the most can play two; but the pianist can depress about a dozen keys; the piano is the instrument of harmony."

"I was greatly interested," remarked the present writer, "in your exposition,—given at the New York Music Teachers' Convention, held in New York in June, 1915,—of the use of half tones in teaching a comprehension of the material used in music. I believe teachers and students who read THE MUSICIAN will appreciate a brief resumé of your ideas."

"I was almost forced into these discoveries," answered Miss Chittenden, with a smile, "by the utter lack of *finger instinct* I found in most of the pupils who came to me. I found they needed to *feel* the black keys as well as the white,—half-steps as well as whole steps.

"We therefore start with the half-step, the smallest interval in music. At the back of the keyboard all the keys are a half-step apart. This very fact seems greatly to simplify matters for the beginner. Who would imagine that out of half-steps there can be made, starting from all the twelve keys, 479,001,600 changes!

"We first use half-steps in pairs, in the form which I call Shaded half-steps. (See Fig. 1.) Then half combined with whole steps, as in Fig. 2. Filled-in seconds, containing three half-steps, are used in these rhythms. (See Fig. 3.)

"Now we take sequences of whole steps played chromatically, with legato touch (Fig. 4). Half-step with filled-in whole can be used in different rhythms. (See Fig. 5.)

"We now take up minor thirds. I first use either B♭ and D♭, or D♯ and F♯,—'two mountain peaks with a valley between.' The pupil can never mistake either of these for a major third, whereas the minor third on white keys is sometimes misleading. I have the pupil *feel* this minor third chromatically up the keyboard, to learn its form. It is then written and played with different touches. (See Fig. 6.) Then come broken minor thirds. (See Fig. 7.) After these the filled minor thirds in eight rhythms. (See Fig. 8.) We also use minor thirds

MISS KATE CHITTENDEN

preceded by an octave below its prime;—excellent for skips. (See Fig. 9, left hand.)

"Major thirds—'two mountain peaks with two valleys and a small hill between,' equal to four half-steps, are next taken up. These are either played together or in broken pairs. (See Fig. 11.) They can also be preceded by an octave. (See Fig. 12.)

"In teaching chords I use the three triads in this order: diminished, minor, major. (See Fig. 13.) Inversions are demonstrated by alternate hands overlapping each other. I call them "shingles." (See Fig 14 and reverse.) The diminished seventh and dominant seventh are taken up in the same way and are quite simple after the drill with the triads.

"I am glad to give you this brief summary of the work. I think the musician should not keep his discoveries to himself, but be willing to share them and benefit his fellow workers, if he has found out something which will shorten the labor of the student. He should be as generous as the physician, who is not allowed to patent his knowledge."

"How long will it take the student to go through the various half-step forms which you use?" I questioned.

"About three months. Of course it all depends on the ability of the learner and the amount of time she has to give. All beginners go through the work with my assistants. Even my girls at Vassar College are quite ready to do it.

"In a college like Vassar, where there is so much laboratory work, as well as so many other subjects which crowd out music, it is very difficult for the students to get in a satisfactory amount of practice. Music students cannot give more than half an hour a day for five days in the week. I have pruned the course in piano just as close as possible. There is only time for the most essential things. I insist on good tone and rhythm, decent phrasing and dynamics, and an intelligent use of the pedals. I am very particular about this point. I make great use of short pieces, the Schumann *Kinderscenen* Op. 15, some of the Chopin preludes; each piece for some special object. My assistants—I have three in the College—give a lesson to each music student once a week. I give them a half hour lesson every other week; the alternate week I have them in classes, six in number.

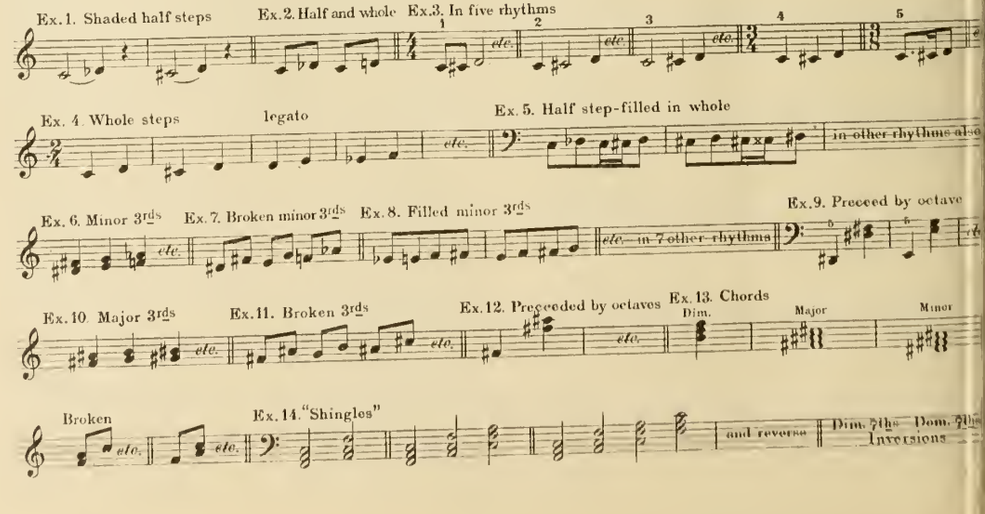
"Dr. Gow has most interesting analysis classes, in which the music students learn to criticise each other. This particular item is of the greatest benefit. A teacher may correct a fault over and over again, and his correction may have no appreciable effect; but let a fellow student criticise another and it makes an indelible impression,—it is the end of that fault."

Miss Chittenden came to New York as a very young girl, from London, Canada, her native city, determined to make her way in the metropolis, for she felt she needed a larger field for her activities than she found at home. She began at once to teach, do accompanying, and play a church organ. This was thirty-eight years ago. She held a position as organist in one of the influential city churches for twenty-five years. For a good many years she was identified with the Metropolitan College of Music, until the way opened for her to acquire it as her own venture and build up a school of music after her own ideals. She has been eminently successful in this undertaking.

Miss Chittenden numbers over three thousand pupils who have studied with her in the course of her long career. For over sixteen years she has been head of the piano department in Vassar College, making the trip to Poughkeepsie every week during the entire season. Besides all this she has been for twenty-five years one of the lecturers for the New York Board of Education free lecture courses, being the first woman ever chosen to lecture on music.

It has been recently said of Miss Chittenden:

"To an exceptional degree she is open-minded to all the new developments in the music world, and is to her capacity for comprehending quickly the points of view and discriminating shrewdly between what is worth while and what is of little or no value in the evolution of pedagogical work, that her success is in a great measure due. She has devised a comprehensive system for teaching children (the Half-tone System) which has produced eloquent results."



CONTACT PLAYING

BY KARL E. RACKLE

Mr. Rackle contributed to THE MUSICIAN for tember, 1915, an article on the subject of ght-playing which may be read to advantage connection with the following.—Editor of THE SICIAN.]

HE application of the weight principle de- ds upon the principle of contact. In the sent article the latter principle is dealt with a rudiment of piano playing.

y contact playing is meant the habit of ping the fingers in contact with the keys— ed to the keys," as it has been significantly ressed. The fingers feel the keys they are to before they play them.

ontact is the preparation for the weight prin- e. It prepares the position of the hand upon proper keys, after which the weight principle orms the actual work of pressing the keys n.

ontact insures precision and accuracy, and imizes the amount of energy required in play-

urthermore, it reduces the requisite hand finger movements to comprehensible order affords a basis for the mental record of the hanism of a piece. Let us examine the con- principle in reference to mechanism.

perfect mechanism is the basis of all thy playing. By this it is not meant to imply mechanical playing is an end to be sought. the mechanism of a piece must be master- before any real expression can be put into execution. If the mechanism is not mastered, piece cannot be worthily played at all, may performer have ever so exquisite an inter- ation in mind. A careful and deliberate king out of the mechanism is the indispen- e first step in the preparation of a piece. ry note and every finger must be conscious- uperintended by the mind, and each passage t be repeated mechanically until reflex ac- has been reliably established in the finger ements. Not until then should the mind dis- ge itself from the mere notes and fingers. he preparation of the mechanism, think o succession of hand positions required to the proper keys.

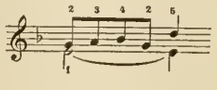
ie point can be made clearer by referring to mechanical piano-players of the old style h were set before the instrument and made perate directly upon the keyboard. Such a hanical player had a finger for each key o piano so that a finger was required to op- e only when the depression of its particular was required. There was no need for a r to find the key before striking. The fin- were always in position, each one in con- with its key. This would exemplify the ideal ontact.

it when human hands are required to ac- plish the work of the mechanical player, process becomes twelvefold more compli- d and involved. For the human hands are ed to ten fingers as agents to manipulate ty-four keys. Thus each finger must neces- y operate more than one key—theoretically keys—in actual practice any finger may be ired to play any key. While with the me- cal player there was no need of fixings of ion, the fingers being always in place, with human hands a constant readjustment is sary in order to bring the proper fingers the proper keys at the proper time. The encies of a piece require numberless differ- ent positions of the hands and these hand positions must be taken on the instant and must proceed in the proper sequence.

The mechanical process, then, can be stated broadly to be a succession of hand positions at any required grade of speed and dynamics. In the preparation of a piece, the student should think of the succession of hand positions called for, and in each position he should carefully remark which notes are simultaneous and which are successive. The interpretation of the piece will demand a certain note or notes of each position to dominate dynamically, and this is to be accomplished by the differentiation in touch of the finger or fingers playing the dominating notes. Such differentiation of touch must be worked out as part of the mechanical process.

The change from one hand position to another must receive equal attention in preparation with that given to the positions themselves. There are two general ways by which you pass from one position to the next, namely, by pivoting on the thumb, and by picking up the hand entirely and assuming the new position. In either case, the fingers (except the thumb when it serves as a pivot) are forced to leave the keys and contact is momentarily abandoned. However, the interval of transition should be reduced to the minimum time and movement by making the change as quickly and dextrously as possible. The fingers should be in actual contact with the keys of the new position immediately and should not delay finding their keys until it is time to strike. The solution of the contact principle is to take each position ahead of time, so that the hand has the opportunity of repose, even though momentary, in each position, and the fingers have a chance to prove their playing, so to speak, before they actually play.

In applying the contact principle, let the hand lie accurately in each position with each finger touching the key it is to play, until all the notes included in the position are played. That is to say, prepare all the fingers used in a hand position at the same time that the first finger of the position is prepared, instead of preparing the fingers one at a time successively. To illustrate:

Suppose this passage occurs in a piece:

The hand should be placed at once so that the thumb touches E, the second finger G, the third A, the fourth B♭, and the fifth D. Then, after each finger feels the proper key beneath it, the passage is played in the succession indicated by the notes.

Such a habit of practice should be instilled into pupils as soon as possible; for the average pupil of small experience wastes much time and energy in placing one finger in position at a time and discharging its action before the next finger is thought of. To be sure, there are instances in which the stretches are too great for all the fingers to compass their respective keys at the same time. Such instances are, of course, *hors de propos* of the point I make here. Ordinarily, the simultaneous preparation of all the fingers in each position is feasible, and it is the principle which makes for accuracy and the saving of energy.

The innumerable phases of positions and transitions are by no means exhausted. A full treatment would far exceed the limits of this article. Many instances of frequent occurrence in practical playing will be found in which the application of the principle will have to be modified. For example, when the hand pivots on the thumb, the key that the thumb plays will be separated both from the position which precedes and from the one which follows. So in this case the isolation of one key will be found necessary. The present writer hopes, however, that he will not be understood as advocating a hard and fast rule which is universally applicable. To the contrary, the purpose is to suggest a general principle which will produce desirable results, but the application of which will necessarily have to be modified to meet required conditions.

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THE PRACTICAL SIDE OF MUSIC TEACHING

BY CHARLES BANCROFT

HE wondered why he was not making a reasonable financial success as a teacher. He felt he did not have a grip on the business end of his profession. If he could only raise himself out of the rut he had unconsciously fallen into, and place himself in a position where he did not have to worry about making ends meet, he felt the world would hold much brighter prospects for him.

He had overhead a salesman tell how he studied his customers' dispositions, and little mannerisms, how it helped him in doing business with them. Why not study his pupils—why not apply his business sense to his profession? He had often heard that variety fertilized success.

His next thought was, how to increase his pupil list. He had some neat announcements printed, and from those he instructed, he obtained the names of friends or relatives, who were interested in music; his pupils did not object in the least to doing him this favor. He explained that he was about to send out his business circulars, and wished to include their friends on his mailing list. He wrote a short personal note with each one stating that he was taking the liberty of enclosing one of his announcements, through the courtesy of ———— (here he placed the pupil's name). He found that this form of advertising had a distinct advantage in the fact that he had a sample of his teaching ability in the pupil these people knew.

He had a card printed large enough to fit in a business envelope with the following announcement:

MISSED LESSONS

The future success of my efforts as a teacher of music depends on the quality of pupil developed under my instruction. Only by taking lessons consecutively can a pupil hope for success. I have made it a rule that all lessons missed must be paid for, except these missed through sickness. These, however, can be made up before the end of the term if the pupil so desires.

Underneath this statement came his name and address. When a pupil showed carelessness in not reporting for his lesson he mailed to him one of these cards.

He also found it was much better to decline instructing a pupil who refused to practise. He realized that the teacher of today was judged by the quality and not the quantity of pupils he turned out, as musicians. He knew it meant a loss financially to him; but people who heard this class of pupils play, he figured, would, in all probability, blame the pupil's failing on him as a teacher.

One day he awoke to the fact that his bank account was gradually growing larger, all of which he realized came from applying business ability to the practical side of his profession as a music teacher.

Literary Methods as Applied to Music Study

A Method for the Appreciative Study of Piano Music, Adapted Either to Individual or Class Work

BY CLARENCE G. HAMILTON, A. M.
Associate Professor of Music, Wellesley College

II

[In THE MUSICIAN for January a plan for applying to the study of musical compositions methods which have proven successful in the study of English literature, questions were an important feature of the proposed method.]

WE pass now to the application of these questions to two

EXAMPLES

FOREWORD.—Number the measures of each piece under view consecutively, beginning with the first *full* measure. Where a division is repeated, number it but once; if there are two endings, use the same numbers for each, calling the first set *a* and the second *b*. Thus in the Bach *Gavotte*,* the two endings of measure 8 are numbered respectively 8*a* and 8*b*. If a measure is divided, be careful to number it but once: For instance, in the Bach *Gavotte* the first measure begins with B♭, the fourth note of the upper part. Measure 8*a* is completed by the three notes at the beginning, and measure 8*b* by the first two beats of the following part.

I

Gavottes I and II, from Third English Suite.
J. S. Bach, 1685-1750.

In performing these, it is customary to play *Gavotte I*, then *Gavotte II*, and then *Gavotte I* over again.

A: FORM

1. Early-classic. *Gavotte I* has two voices, while in *Gavotte II* a third is added, singing below the other two on a single note.

2. Playing the two gavottes as indicated above gives the divisions A B A. Each of these has two smaller divisions, of which the second is much the longer. Inasmuch as the second part of the original gavottes was regularly twice the length of the first, the proportions which Bach employs are quite justified.

3. *Gavotte I* is in G minor, although it modulates to B♭ in the eighth measure. *Gavotte II* is in G major throughout.

B: MOVEMENT

1. The meter is duple, with two half notes to a measure.

2. The pace is indicated as *molto allegro* (very rapid). There is no variation, except that it is customary to slow up somewhat at the endings of the large divisions, in order to add a sense of dignity and finality.

3. When played rapidly, as indicated, the pace is much swifter than that demanded by the original dance. It would be possible, however, to play the piece effectively in the conventional tempo.

4. A regular rhythm of two measures, based upon the succession of a quarter and two eighth notes, persists throughout. Occasionally this is slightly varied, as in measures 11 and 13, where there are unbroken eighths in the upper part and quarters in the lower.

5. There is much more varied interest in the melody than in the rhythm or harmony, although the persistent rhythm dominates the spirit of the whole.

C: MELODY

1. The outlines and range of the melodies in *Gavotte I* are instrumental, not vocal. Those of *Gavotte II* might be sung, although these also have an instrumental cast.

2. In *Gavotte I* the upper melody is full of zigzag progressions, which rise and fall in uneven lines. These lines are softened, however, in *Gavotte II*, where gentler wave-curves prevail.

3. The upper voice is generally first in importance.

4. Since the accompaniment is itself wholly melodic, it is full of interesting progressions which furnish constant contrast to those of the upper voice. An imitation of the theme of the first measure occurs in the accompaniment in measures 14 and 15. This theme is again played upon by the upper voice in measures 18-23.

D: ACCOMPANIMENT

1. Melodic.

2. Chords are merely suggested in the melodic outline.

3. In *Gavotte I*, about 2 1-3 octaves (see measure 14); in *Gavotte II* only a sixth (see measure 39).

4. Though there are no chord massings, the active and buoyant nature of the accompaniment gives a sense of fulness.

5. Only occasional repeated figures, as in measure 2, where the last four notes, played by the left hand, are immediately repeated a degree lower (measure 3).

6. Each two measures constitutes a phrase; but the most of these phrases are connected by the following bass part to those which follow. The endings of the longer divisions are very definite, resembling each other in general effect.

E: STYLE

1. Leaping and joyous in *Gavotte I*; more quiet in *Gavotte II*.

2. It is pleasing.

3. *Gavotte I* is much brighter and louder than *Gavotte II*, though in each there are various degrees of *forte* and *piano*. The range of color, however, is not large.

4. At the ends of the principal divisions. The chief climax is contained in the last few measures of *Gavotte I*, where the upper voice rises gradually in pitch, and culminates in the third measure from the end.

5. *Gavotte II* is called a *Musette*—a name derived from a mediaeval instrument of the bagpipe variety. The continuous G in the lower voice represents the droning bass tone given out by the musette. Contrast between the two gavottes is heightened by the introduction of this feature.

6. This will be answered under the next example.

F: COMPOSER

1. Bach, a native of Eisenach in Middle Germany, spent a quiet life mainly in nearby towns, where he labored unceasingly as composer, organist, and director. Most of his dance music was written while he had charge of an orchestra at Cöthen (1717-1723). His prodigious genius in adapting the methods of the early classicists to the most intricate and subtle compositions, both instrumental and vocal, entitle him to a leading place in the front rank of musicians.

2. Clearness of form, nice balance of phrase and a strong harmonic framework are Germa traits found in this piece.

3. Choral, orchestral, chamber, organ, ar clavier music, all in large and complex stru ture.

II

Second Valse brillante, Op. 56.
Benjamin Godard, 1849-1895.

Number the measures, as before.

A: FORM

1. The Romantic.

2. Prelude (measures 1-5); A (6-21); A (22-37); B (38-55); A′ (55-71); C (72-87); (88-103); C (104-119); B (120-137); A′ (137-153 Coda (154-182). Division A is altered in its r appearances only in the fact that its second pa begins an octave below its original locatio The proportions are excellent.

3. Division A is in B♭ major, B in G min modulating back to B♭, while C and D are r spectively in E♭ major and G minor. The Co though modulatory, finally ends strongly in t original key of B♭.

B: MOVEMENT

1. Triple.

2. Ordinary waltz time is indicated (*tem di valse*). This implies a somewhat quick pa

3. Though the style of the piece is mu more varied than is ordinarily the case w dance music, neither pace nor rhythm preclu its use for dancing purposes.

4. Rigidly even in the accompaniment; ried but generally regular in the upper part

5. Melody and harmony are practically equal importance with the rhythm.

C: MELODY

1. Except in snatches (see the first f measures of C), the melodies in the upper p are purely instrumental.

2. Most of these are scale-wise. Sometir the chromatic scale prevails, as is especially case in the Coda. Occasionally there are l leaps, as in the C and D parts.

3. In nearly all of the piece the flowing n odic part is above the accompaniment. The n ody is heard in the bass, however, in the f four measures of the D part.

4. A striking feature is the use made of four-note figure *B♭ D C F*, made by the low bass notes in the first four measures. In the part this figure is continually repeated a ground bass; while in the other divisions its p ence as a foundation is still quite evident, thoug is adapted to the new keys. Such a unifying de as this was regularly employed in the old da form called the *Chaconne*.

D: ACCOMPANIMENT

1. Harmonic.

2. The foundational note of the chord curs almost invariably on the first beat of e measure, while notes which fill out the harm are played together on the second and t beats. This is the conventional form of acc paniment for the modern waltz.

3. As a rule this is included within two taves; though this range is occasionally tended by transference of the accompanimen another register, as in the C part, where, order to lighten the effect, a few chords ap in the treble. Rich tonal effects are also i duced in the D part and at the end by bass octaves.

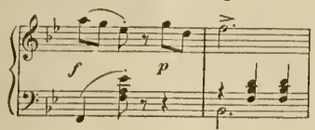
4. Full, especially in the D part.

5. Constant repetition of the four-note

* See pages 24 and 25 of the music section of the January issue.

c mentioned above (C:4) or reference to it ake this valuable as a unifying factor.

6. They are precise. The halting but grace- l forms of ending in the A part:



sumes various guises in this part, but does ot appear in the others; though there are simi- r sudden pauses in the phrase endings of the part.

E: STYLE

1. It is buoyant and active.

2. Varied devices and terse, vigorous expres- on combine to enlist the interest.

3. There are many sudden changes from id to soft and *vice versa,* as in measure 8, here the brilliant strain is cut off abruptly, d a light ending follows. After the close of e repeated A part, the B part enters boister- isly. A similar effect occurs at the entrance the D part (measure 88). A still greater con- ist occurs at the beginning of the Coda when e preceding *fortissimo* chords are followed by a licate *pianissimo.*

4. The piece is fitful and erratic in its ods, with frequent outbursts, often followed soft answers. In the Coda, however, a soft t compelling *crescendo* mounts up from a *pi- issimo* through ascending chromatic runs, until e climax of brilliant arpeggios at the close attained.

5. There are many unexpected turns, such as e sudden rush of notes with their interrup- ns in the cadences of the A part. Noteworthy so is the graceful diminuendo of the B part ich glides softly into the return of the A rt (measures 49-56); and the varied registers ployed in the C part.

6. Compared with the Bach gavottes, this altz has a much wider range of pitch and tone or, with richer harmony and brilliancy of chnical devices. These modernisms, however, e balanced by the compact, unified structure d the nice contrast in voice writing of the ch gavottes.

F: COMPOSER

1. Benjamin Godard was born in Paris, ere he studied at the Conservatoire, and ent most of his after life as composer and nductor. He is known as a composer of much ginality and refinement.

2. Grace and elegance, emphasized by novel- and brilliancy of style are essentially French alities that prevail in this piece.

3. Godard's piano music was especially suc- sful, although he wrote songs, chamber and hestral music, as well as eight operas.

MPOSITIONS OF THIS TYPE FOR FURTHER STUDY

Grades, indicated by a Roman numeral, range m I to VII.

ch, *Gavotte* and *Bourrée* from *Fifth French Suite.* III-IV.
aminade, *Callirhoë, Air de Ballet.* IV.
opin, *Polonaise* in Eb minor, Op. 26, No. 2. V.
Mazurka in F♯ minor, Op. 6, No. 1. IV.
Mazurka in B♭ major, Op. 7. No. 1. IV.
Waltz in A♭ major, Op. 69, No. 1. IV.
Waltz in E minor (Posthumous). V.
pont, *Gavotte,* Op. 37, No. 1. IV.
eg, *Dance caprice,* Op. 12, No. 3. III.
ndel, *Gigue* from *Ninth Suite,* in G minor. V.
cDowell, *Polonaise,* Op. 46, No. 12. VI.
szkowski, *Mazurka,* Op. 10, No. 3. III-IV.
nt-Saëns, *First Mazurka,* Op. 21. V.
ubert, *Minuet* in B minor. IV-V.

PIANOFORTE MUSIC AS REFERRING TO SHAKESPEARE

BY H. J. STORER

It has been stated, and with truth, that great poets always lead to great musicians, whether the poets were themselves musical or otherwise. Any one who is a student of history will know full well that when a poet arises who becomes a favorite with the people, there follows some composer who voices in music the words which have created such enthusiasm in the popular mind. Schumann and Franz were the true musical reflection of Heine, and Goethe found his true musical counterpart in Schubert and to a lesser degree in Berlioz.

Shakespeare's influence was far greater than either of the two first mentioned, for it has extended for upwards of three centuries, and upon composers of nearly every civilized country. To give even a reasonably complete list of all the works inspired by either the plays of Shakespeare or the characters in them would be an impossibility as such a list would fill a volume. Operas, symphonic poems, overtures, and other large works for orchestra alone or in combination with chorus, incidental music, piano transcriptions of songs or instrumental pieces, make up a long list.

While few of these were original music for the piano much of what is known in opera or the larger orchestral works are found in pianoforte adaptations or arrangements, some of them comparatively easy but more often difficult. Some of these pianoforte arrangements are found in old editions, and probably out of print. But a large amount of this material is available, and will be briefly mentioned according to titles of the plays in question.

Take *The Tempest* for a beginning. There are at least fourteen operas inspired by this play. Perhaps the earliest is the setting by Henry Purcell of Shadwell's arrangement of the play. Dr. Arne's setting is in the old solid style of the English school of his time.

Coming down to later times, there is the admirable incidental music to *The Tempest* by Sir Arthur Sullivan, in an excellent pianoforte version.

There is an opera by Halévy in a vocal score and piano accompaniment. There is also an elaborate ballet on the play of *The Tempest* by Ambroise Thomas, with especial dances for Ferdinand and Miranda. One can mention also Tchaïkovsky's overture which is believed to be published in a piano arrangement.

For the *Merry Wives of Windsor* nothing will please better than Nicolai's overture to his opera of that title. It is bright, tuneful and deservedly popular everywhere. Of the several other operas on the subject the most noteworthy is Verdi's *Falstaff* named from the leading character. The full pianoforte version can be utilized for excerpts as may be desired.

Sir Henry Bishop, well known for his many and tuneful part songs and glees, made a fairly good setting of the *Comedy of Errors.* It is seldom heard nowadays, but some of it would bear a revival. For the *Taming of the Shrew,* the best musical setting is the opera by Herman Goetz, well known in European opera houses. Its pianoforte version will give opportunity for study of the many delightful pages of this operatic masterpiece.

Midsummer Night's Dream has its chief reflection in the incidental music by Felix Mendelssohn Bartholdy. The overture is a product of the composer's youth, and nothing in the Shakesperean musical literature will surpass it. Much of its beauty is lost when heard in any other way than in its original version, but the two and four-hand adaptations will give some idea of its delightful character. The *Nocturne,* and the well worn *Wedding March* need no especial mention, as they are familiar to all. The Liszt arrangement of the march was at one time a leading show piece for pianists and is very effective.

Dr. Arne and Sir Henry Bishop made settings, or rather incidental music to *Twelfth Night* which are good examples of the old English school and might be heard occasionally with interest. There is also a pianoforte version of a little known opera on the subject by Carl Taubert.

Beethoven's overture to *Coriolanus* may be mentioned here, although the composer founded his overture on Collin's tragedy of the same name and not from the original Shakespeare.

Coming to *Macbeth,* this tragedy has inspired much music, but little however of interest or lasting value. Purcell is believed to be the first composer to be inspired by this tragedy although some think that the music was by Matthew Locke. Spohr's overture is all but unknown in these days. If Edgar Stillman Kelley's interesting incidental music to *Macbeth* exists in a pianoforte version it should be studied as a fine modern example. Joachim Raff, and Ignaz Brüll were among those who wrote overtures on the famous tragedy, and Verdi's early opera need not be seriously considered, as the libretto was a burlesque on the work and unworthy of any composer.

As to *King Lear,* the best musical outcome is Berlioz's overture which pictures the insane monarch in a most graphic manner. As for *Much Ado about Nothing* one notices a pianoforte version of an opera by Paul Puget, but that is about all.

Othello was the tragedy which inspired Verdi to some of his best work in his latter years, and excerpts from the pianoforte version can be given with pleasure to many. Then one thinks of the old Rossini version which has many tunes and little else. The overture is heard occasionally and the piano version is easily obtained. Dvorák's *Othello* overture is a number that can be given with much pleasure.

Romeo and Juliet has inspired many composers to a greater or less degree. There is Gounod's pleasing opera, with its waltz song, and overture, Berlioz's symphonic poem is another work which will repay careful study, although it suggests a cantata rather than a symphony. Tchaïkovsky's overture is a fine example of the composer's genius.

Of *Hamlet* one finds the opera by Ambroise Thomas, with its inappropriate yet florid music to Ophelia's "mad scene." In Saint-Saëns's opera on *Henry VIII* the ballet music is most pleasing, although not strictly faithful to the spirit of the original Shakespeare.

In the *Midsummer Night's Dream,* two of the fairy characters, King Oberon and Queen Titania, are perpetuated more or less in music. Weber wrote his best operas, with Oberon as the chief character, and the overture is one of the best in the orchestral repertory. It is especially effective either in a two or four hand piano arrangement, and there have been piano "fantaisies" on themes of the opera. Some years ago, Wély's brilliant but superficial *Titania* was a popular piano piece with students, and is still in vogue among teachers in certain parts of the country. Schubert's immortal *Hark, hark, the lark,* has been most effectively transcribed for piano solo by Liszt.

And there is much in the way of Shakesperean music, by numerous composers, past and present, that is not available in pianoforte versions. Some of the old scores are out of print and others by modern composers are known only in full score. This list, however incomplete, will nevertheless give one a fairly representative field for selection in the make-up of programs for Shakesperean musical evenings, or for incidental music in conjunction with a dramatic presentation or a reading.

THE MUSIC TEACHERS' NATIONAL ASSOCIATION

37TH ANNUAL CONVENTION, BUFFALO, N. Y., Dec. 28-30

THAT educational purpose in music is not a new idea is abundantly indicated by the fact that the National Association has been in existence for almost forty years, the first meeting having been held in the midsummer of 1876.

It is true that the programs of the first four or five and the last four or five meetings differ materially; yet both will be found filled with educational purpose. The programs of the early years of the Association were intended to stimulate those in attendance to more serious and definite educational work in music, at the same time offering suggestions and methods for raising the standards of teaching and for increasing personal efficiency. Recent programs have certain features which were not found in those of thirty years ago, for example, the prominence given to work in the public school music field, to the problems which have arisen in relation to community work in music. But the purpose of those who founded the Association, is, in the main, unchanged, and has been unchanged through all the various divergences, year after year.

If one looks back progress may seem to have been slow, very slow. Perhaps the steps forward have been few and the distance covered in a step very small. But there *has* been advance. That more has not been accomplished is, perhaps, due as much to those who have remained outside of the Association as to those who have endeavored to direct and carry on the work. Perhaps the liability is the greater on those who have stayed away.

Another point is worth consideration at this time: During the past ten to fifteen years state associations have been organized in nearly all sections of the country, and these bodies have taken up with earnestness and enthusiasm problems of professional welfare which, in former years, were the province of the National Association. This is not mentioned in the spirit of criticism. On the contrary the writer of this article believes that the various state associations are much better qualified to achieve unity of thought and of action on all matters of prime importance to the music teacher. It is readily apparent that the teachers of New York State, for example, with its many large cities and towns, will have different problems from those which confront teachers in a western state in which there are few large cities and towns, where the population is much less dense, and largely rural.

Therefore we believe that the National Association should devote its energies to the study of professional questions of a national character in a broad, a national manner, leaving to the states the work of determining the best ways and means of improving conditions within the state bounds. That is, Illinois is better qualified to work out a plan of regulation of teaching within its borders than is a national association to shape one which shall be effective in all states.

But it does seem that when the various states have drawn up plans for the improvement of professional conditions a study of the various methods by a national organization might result in a larger view, which will prove helpful to workers all over the country, and tend to unify music teaching, that is, to a closer and better organization of American work in music.

Another idea may be suggested at this point, one which applies to state associations as well, namely, that the work of an association of music teachers which aims to help all who are engaged in that branch of education should be planned to continue throughout the year, culminating, if desired, in the annual convention, but not confined to such a meeting. There is enough work worth doing to occupy the attention of musicians every month of the year. And this is the point at which, in the belief of the present writer, associations have been weak.

It is true, as some one has said, that it is difficult to get the men and women of an association, state or national, to work. There is no doubt that this apathy does exist, and that it is a prime cause of the evils against which many persons rail. But it may be equally true that the desirability, nay the necessity, of working continuously and vigorously has not been presented with sufficient force to persons who ought to assist and have hitherto stood aside. Teachers repeat injunctions to their pupils, not a few but many times. An old man of a philosophic turn of mind said that if he wanted to get the people of his community to do something he said it to them "very loud and very long." He might have added with truth, "and very often."

Therefore it may be that the various state associations, and the National as well, will find it necessary to tell certain things very loud, very long, and very often before the desired impression is made upon the minds of many teachers. We need more of the idea of service, of the idea expressed by Dumas in his *Three Guardsmen,* whose motto was "One for all, and all for one." The teacher who helps the cause of music in a community helps his own interests as well. The teacher who does his studio work in the spirit of service to the whole community helps himself more than does the one who thinks only of what he is to get out of the work he is doing.

The spirit of service to the music profession, of uplift and improvement in the methods of music education, are two cardinal directing ideas in the work of the Music Teachers' National Association. And we commend to all readers of THE MUSICIAN the opportunity to assist in this splendid work. There is a need in the Association for every teacher who is dominated by the educational ideal and purpose in his musical labors.

THE PROGRAM

We can take space only for a synopsis of the program as carried out at the Buffalo meeting.

FIRST DAY

The first session occurred on Tuesday morning, Dec. 28. It is due to the Committee of Buffalo musicians who co-operated with the officers of the Association to say that they managed all details within their province most admirably. The sessions were held at Hotel Statler, and the management of the hotel made every visiting member feel at home. The auditorium was especially convenient in size and acoustically very good.

First on the program was an address of welcome from the Mayor of Buffalo, presented by his secretary. Then followed the address by the President of the Association, J. Lawrence Erb, of the University of Illinois, on *The Training of the Teacher,* in which he outlined a scheme of education and preparation for the profession which drew warm encomiums from those present. The last event of the morning session was a paper on *The Measurement of the Voice in Singing,* with demonstrations on the tonoscope, by Prof. Carl E. Seashore, of the University of Iowa, read by one of his assistants, owing to the illness of the writer of the paper. The theme of the paper was the value of the instrument in determining through the eye the extent of a singer's variation from true pitch and means for correcting the same. The lecturer claimed that the eye, having before it a demonstration of variation, will appreciate this variation more readily than an ear admittedly imperfect.

The afternoon was devoted, in part, to a Conference on questions connected with the piano, Miss Kate Chittenden, of New York, in charge. Two papers were read, the first by LeRoy B. Campbell, of Warren, Pa., on *Relaxation as Related to Piano Playing,* in which the term "relaxation" was explained according to the modern view; the second was by Hans Schneider, of Providence, R. I., on *The Psycho-physiological Background of Pupils' Mistakes,* an able presentation of the scientific principles of muscular activity. Following this conference was one on the subject of Musical Appreciation, Francis L. York, of Detroit, chairman. Three papers were read. 1. *Music in the Universities of Europe,* by Dr. Otto Kinkeldey, of the New York Public Library; 2. *An Academic Treatment of Practical Music in College,* by Dr. George C. Gow, of Vassar College, presented, in Dr. Gow's absence due to illness, by Miss Chittenden; 3. *A Freer Conception of Musical Form,* by Prof. Walter R. Spalding, of Harvard University. The three papers gave an illuminating view of methods in American educational institutions as contrasted with certain European universities.

In the evening a recital was given by the following members of the faculty of the College of Fine Arts, Syracuse University: Adolf Frey and Raymond S. Wilson, pianists, Frank Ormsby, tenor, and Francis S. Humphrey, baritone.

SECOND DAY

Wednesday morning was a busy time. The first of the session was devoted to a paper on *Class Teaching of Voice Production for Singing,* by Frederick W. Wodell, of Boston, with an animated discussion following. Mr. Wodell's suggestions were of special interest to those who are occupied with music in schools. The second part of the session was a Conference on the Orchestra, Adolf Weidig, of Chicago, chairman. Theodore Spierin, the eminent American violinist, now a resident of New York, read a paper on *The Conductor of the Modern Symphony Orchestra and His Qualifications* for which his attainments and experience splendidly qualify him to speak with authority. The paper which followed on *The Relation of the Choral Conductor to the Professional Orchestra,* by Dr. Frank Damrosch, of the Institute of Musical Art, New York, was especially vital to those who were present for many of them have choral organizations under their direction. At the Annual Business Meeting which followed some important matters were presented, especially interesting being an outline report of the treasurer which showed a satisfactory balance on hand.

The first paper of the afternoon was a discussion of *The Work and Ideals of the Association of Presidents and Past Presidents of all the Music Teachers' Associations in the United States,* by Borius Semmann, of Milwaukee, in which he presented suggestions of value to those who are interested in organized effort. Then followed a Theory Conference on the general subject: *What is the Harmonic Significance of the Era of Debussy, Ravel, Stravinsky, Schoenberg, and Scriabine?* Papers were offered by George C. Gow on *Facing the Future in Harmony;* by E. Harold Geer, of Fall River, Mass., on *The Consequences of Equal Temperament;* and by Robert W. Stevens, of the University of Chicago, on *The Closer, True Relative Minor Founded on the Mediant, with the Minor Second as the Normal Interval.* The afternoon session closed with a Conference on the subject of Community Music. Four papers were presented. *The Band as a Community Asset,* by A. A. Haring, of the University of Illinois; 2. *Some Essential Passing-tones,* by P. W. Dykema, University of Wisconsin; 3. *The Litchfield County (Conn.) Festivals,* by Waldo S. Pratt, of Hartford, Conn. *A Study of the College Glee Club,* by T. Carl Wimer, Pennsylvania College for Women, Pittsburgh.

The evening was very pleasantly occupied by a reception and concert, tendered by Buffalo musicians.

THIRD DAY

Thursday morning the members heard a paper on *In Untrodden Field in Music Teaching,* by Frederick Lillebridge, of St. Louis, in which he presented interesting ideas on the subject of piano study. The main part of the session was devoted to a Conference on the subject of liturgical music, with four papers. 1. *How Liturgical Music Was Composed and Performed from the Rhythmical Standpoint up to the 12th Century,* by Father Ludwig Bonvin, of Buffalo; 2. *Jewish Music Historically Considered,* by Rabbi Jacob Singer, of Lincoln, Neb.; 3. The Protestant Episcopal liturgical music was explained by Harvey B. Gaul, a Pittsburgh organist; 4. The special phases of the Lutheran liturgy were presented by William Benbow, Buffalo organist. A paper on the music of the Greek Church, with special reference to the Russian practice was not read owing to the absence of Mr. N. Lindsay Norden, of Brooklyn, who was called home on the previous day. At a business meeting which followed Calvin B. Cady, of New York, William Benbow, of Buffalo, and D. A. Clippenger, of Chicago, were elected to membership in the Executive Committee.

The afternoon session opened with a Conference on the subject of Public School Music and Standardization. The following papers were read: 1. *The Training of the Supervisor,* by Karl W. Gehrkens, of Oberlin Conservatory; 2. *Examinations in Practical Music (taken outside) for High School Credit,* by Prof. H. C. Macdougall, of Wellesley College, the data presented applying to the state of Massachusetts, and showing a big gain in the number of schools granting such credit; 3. *Present Usages in Accrediting Music in High Schools,* by Will Earhart, of Pittsburgh; 4. *What California Has Done for Standardization,* by Lloyd Gilpin, of San Francisco; 5. *The Ideal Basis for Standardization,* by Frederick Schlieder, of New York. This was one of the most practical and helpful sessions of the Convention.

The afternoon closed with a public meeting of the United States Section of the International Music Society. Papers were presented by Dr. Theodore Spiden, of Toledo, on *The Value of Music to the Medical Man;* by Prof. Charles H. Mills, of University of Wisconsin, on *The Relation to the Drama of Adam de la Hale and Hans Sachs;* by Dr. Otto Kinkeldey, of New York, on *The Influence of the Volksong upon Artistic Progress.*

Thus closed a very enjoyable session of the Association. It is pertinent to add here that a number of members were present for the first time and voted that it is well worth while. Every year this experience is repeated, with the result that the permanent membership of the Association is growing. It is probable that the next meeting will be in New York City.

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THE CLASS MEETING

BY OTTMAR MOLL

Successful public playing demands a training of the most rigorous sort. Not only must the student's executive ability be developed very highly, but nervous and mental control as well as physical endurance must be secured. It is evident that performance in the studio does not suffice to give this training, and the attempt to solve the problem by means of an occasional recital cannot be successful, owing to the lack of adequate preparation.

The conventional Pupils' Recital is undoubtedly a great help to the music student, for it creates an incentive for serious effort during the period preceding it, and also offers an opportunity for playing publicly the compositions over which so many tedious and painstaking hours have been spent. The recital, however, falls short of its greatest benefit principally on account of its comparative infrequency in the career of the individual student.

The desired training can best be obtained by a combination of studio and recital work. The conditions imposed by public performance must be complied with, while conserving the informality of private instruction. These conditions are complied with in what has been termed the Class Meeting. To avoid confusing this term with a class lesson, it might be well to define each.

In the class lesson a number of students receive instruction, the individual being only incidentally tutored; in the class meeting the individual receives personal instruction which incidentally benefits the class. The classic exponent of the class meeting was Liszt, who probably did most of his teaching in this way.

My experience with the class meeting began while studying with Varette Stepanoff, in Berlin. I found her semi-monthly class meetings full of interest, and know that had it not been for them I would have had very little opportunity of playing publicly the compositions studied with this noted teacher. Their value was convincingly demonstrated when later, during my stay in Berlin, I was invited by the American Women's Club to play a recital. The fact that I had played the compositions comprising my program at almost all of Mme. Stepanoff's *Klasse,* enabled me to perform with more confidence and authority than would have been the case had I not had this training. Then and there I resolved that upon returning to the United States, I would endeavor to offer my own pupils the benefit of my experience, and have for the last four years devoted considerable time and effort to the development of this idea.

Class meetings, to be effective, must be held regularly and frequently. Every second and fourth Saturday afternoon in each month, from September to June, my pupils meet in the Auditorium of Henneman Hall (St. Louis). At these gatherings, which are open to the public, the students are expected to perform those compositions which have been memorized in the course of their regular study. The program is sometimes prearranged, but is more often selected as the recital proceeds. Whenever necessary the performer is interrupted and criticised, or the composition is repeated until the desired result is attained. When the student has become reasonably proficient in the performance of single compositions or groups of compositions, an entire program is attempted. Just as the successful performance of single compositions demands very many and frequent quasi-public repetitions, so naturally does the playing of an entire program require public rehearsals. It has been found quite necessary to rehearse one or two entire programs as often as possible during an entire season of class meetings, before attempting a real public recital.

The average pupil does not realize the difference between studio and concert playing until it has been forcibly impressed by frequent semi-public appearances of this sort. Interpretation assumes a new aspect and the use of the pedal in particular demands extensive revision. Tone and technic which appeared satisfactory in the studio often prove lamentably inadequate, and in striving to improve these the performer is soon convinced of the necessity of developing endurance. It is evident that in the course of several seasons of such work, the student eventually acquires endurance and the other essentials of public performance, as well as a dependable memory and repertoire.

A rational combination and co-ordination of the individual private lesson and the class meeting will result in giving the student a practical and thorough pianistic training. Too many teachers merely give lessons. A very few really develop pianists and musicians. To these, the addition of the regularly recurring class meeting to their private work, will result in increased efficiency.

The individual teacher will have to adapt the idea to conditions as they present themselves. The main points to be borne in mind, however, are these,—the class meeting must be held under conditions which closely approximate those of the actual public recital; the student must be firmly held to an observance of these conditions and must be scientifically trained to meet them.

Results will not become immediately apparent but the work must be persevered in and systematically carried on. It takes time and unlimited effort to develop a real pianist; but every bit of effort expended on the class meeting will surely repay itself a thousand fold.

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PRACTISING

Every one of you knows that if you do not practise every day, you will not get very far in your piano playing. The importance of practising regularly, and carefully cannot be impressed upon you too often.

Now, since we agree that this is so important, let us see if we cannot find some way which will bring the best and quickest results. Here is a pupil, who has been working on a composition for some time. After he has played it over the teacher says, "Frank, I think we have worked out everything in that piece, and you play it quite well; so we will take a new one today." Frank is feeling very happy at the idea of getting a new piece, and he is thinking how pleased his mother will be. The teacher shows it to him, plays it over, explaining each part as he goes along, and tries over the most difficult parts with Frank. At the end of the lesson time, Frank goes home with orders to learn the first two pages for his next lesson.

What is he going to do, and how will he do it?

No doubt, if he does not know how to go about it he will start at the beginning, playing with both hands, and try to play the first two pages. That would be a very wrong thing to do. What he ought to do is this:

1. Practise the right hand part of two measures until he can play it easily.

2. Practise the left hand part until it can be played without making a mistake.

3. Play over the two measures, hands together, several times until they sound smooth and even.

In practising, be sure to get the right fingers, the right notes, and the right time. Above all, DO NOT HURRY.

After the first two measures have been learned, take the next two, and treat them in the same manner. Then start from the beginning and play over the four measures, until they go easily, and are smooth.

This is a very sensible way of practising, as you can see. You have often heard that "Music is poetry," and so it is. Now, for instance, you want to learn a poem of six verses. Would you take this poem, and read it over five times a day for a week? No, of course not. You would learn a verse at a time, until you had the whole of it learned. Then why should you try to learn a piece of music, by playing it over five times a day from beginning to end?

This may seem a very slow method to you. But try it, and you will find that you will learn your pieces and exercises better, and in less time than in any other way.

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The central thought in THE MUSICIAN is that of DOING THINGS by presenting to the readers accounts of what others HAVE DONE and ARE DOING. Most of us need example.

THE PROFESSOR TALKS ON THE ART OF TEACHING

"Welcome, Professor, most welcome! Your coming is always opportune. I was just endeavoring to satisfy these ladies and gentlemen"—with a suave and graceful wave of the editorial hand, in the direction of about a dozen persons—"by giving them some ideas about teachers and teaching. Perhaps you would kindly give them *your* views?"

"With much pleasure. But, first, let me quite understand the question to be considered. Do you wish me to make a few remarks about teaching and those who teach, or to give some general advice on the art of teaching music which may be of service to those who are here?"

"Both, Professor. What we desire chiefly is to find some solution to the all-absorbing problem which is ever present in the minds of students, of musicians and of artists who are beginning their career, namely: Shall they teach or not?"

"To those you have mentioned, my dear Editor, let me add those musicians who have been trained for an artistic public life on the stage or concert platform, but who, for one reason or another, have not succeeded in satisfying all the requirements of the public—a capricious crowd!—as well as those whose powers to please are on the wane and who are, therefore, less acceptable to that crowd."

"Yes; that is the question: To teach, or not?"

THE PROFESSOR'S "HAMLET"

The Professor pondered profoundly for several seconds; then, with a humorously satirical expression of face, he soliloquized:

"To teach, or not to teach: that is the question:
Whether 'tis nobler in mankind to suffer
The tricks and ruses of untaught pretenders,
Or to take arms against the horde of fakirs,
And by opposing rout them? To learn: to teach:
Yet learn: and by such means contrive to end
Th' imposture and the thousand swindling shams
That music's heir to,—'tis a consummation
Devoutly to be wished."

A murmur of amusement and applause was quickly quelled by the steady seriousness of the Professor's gaze. "This daring paraphrase or, rather, imitation of the divine William's words (for which pray accept my apologies!) expresses briefly *how* to qualify ourselves for teaching, and what we shall achieve when so qualified.

"It is my very decided opinion, ladies and gentlemen, that the chief requisites for the teacher's profession may be summed up in the three questions:

Have you a personal message of music to deliver?

Do you feel impelled to deliver it?

Have you learned how to deliver it?

In other words: *Do you feel constrained to exercise the calling of a teacher?*

TEACHER'S CHIEF DUTY IS TO LEARN

"Thus, the first step is to make sure that we have a message, a personal message, to deliver—a message born in us by our ardent love for music. The second step is assured by the fact that we are obsessed by an overpowering desire to initiate others into the beauties and uplifting influence of the music, which we love so well. The third and last step is the most arduous and the most essential of all: To learn how to teach. Unless we acquire the knowledge, unless we learn how to apply it, all our endeavors will be in vain—no matter how sincere these may be, no matter how great our love for music, no matter how urgent our message, these will all be of no avail if we do not study diligently, always, and learn *how to deliver our message;* 'to learn; to teach; yet learn' (that is to say, study and learn, study and learn, right up to the last day of our career). The more we teach, the more must we learn.

"You have undoubtedly felt that, even for your own personal satisfaction, you must study your music in all its bearings; if you do not do so, you fail to derive any real pleasure from it. How much more, therefore, must you study and learn in order to be able to instil that music into other minds and to penetrate them with your enthusiasm and love for it!

"Another reason why we have to study and to learn always is the fact that the art of music is in a state of perpetual progress; it never stands still. If we do not keep pace with that progress, if we stand still, we speedily become 'back numbers,' 'out of the running,' completely ignorant of the newer developments and, therefore, incompetent to teach.

WE MUST KNOW MUCH TO TEACH LITTLE

"So let me impress upon you, most earnestly, the fact that you must equip yourselves thoroughly, not only with the necessary musical knowledge (that is but the essential A B C of your calling, without which you would have nothing to impart), but with the pedagogical training which will enable you to teach others. No matter how elementary the teaching that may be required of you, remember always that *we must know much in order to teach a little."*

"What do you think, Professor, of those who teach, without ever having learned *how* to teach? Should they be encouraged to continue?"

"Certainly; let them be encouraged by all means—but *not to continue* teaching. Encourage them to learn *how to teach,* before they venture upon the perilous path of the incompetent teacher; the only circumstance that prevents them being classed with 'the horde of fakirs' is the fact that they are really impelled to teach by a sincere love of music. They have only to be impressed with the indispensable need for pedagogical training, for them to acquire it forthwith and thus remove themselves from the questionable category of 'untaught pretenders.' It is only the charlatan, the 'fakir,' who presumes to make a show of teaching (!), for the sake of sordid pelf, without possessing any teaching capacity or qualification. The one, the 'untaught pretender,' who is sincere and loyal in his love of music and his desire to teach, will rectify his error by *learning how to teach;* whereas the other, the 'fakir,' will continue his pernicious practice, until the rising flood of competent teachers and capable teaching shall finally engulf him."

SOCIAL POSITION

"Forgive me, Professor; will you kindly tell us if you think that the social position of a teacher of music is one that is worth striving for?"

"Forgive me also, my dear young lady; but is your question intended as a joke? Or do you imagine that my social position, or that of my friend here, the learned editor, is so very inferior or negligible. I would like to reply that our social position depends entirely upon our own personal integrity and worthiness; if these are irreproachable the profession of music will but exalt us still higher.

"At the same time, I protest most vigorously that we are teachers because we love music and are possessed with an overpowering desire to propagate it in others, and *not* because we look upon our teaching art as a kind of 'Open Sesame!' to dances, five o'clock teas, bridge parties, and similar social struggles. Reflect for one moment and recall the names of all the past and all the present noted musicians and ask yourself the same question: Was, and is their social position worth striving for? What is your opinion of all those great ones? And remember, they were all teachers! For the highest aim in music is teaching. It is not the solitary musician who counts; it is his band of disciples (*discipulus,* a learner.)

"If we desire social position (a delusion and a snare) let us leave music and its teaching out of the question; but if we are earnest teachers, whole-souled, having high ideals, able and constant both in teaching *and in learning,* then we shall not only gain the greatest prize by our successful teaching (namely, successful pupils), but social success will knock, a supplicant at our door, for us to accept or reject as we please. The day has forever passed away when the music teacher was counted in a class with domestics.

LOVE OF ART OR LOVE OF MONEY

"One great question remains for you to decide, and upon your decision depends the success of your work: Why do you teach? Is it to gain position or wealth? Or is it because you love music so entirely, that your one great wish is to do all that lies in your power to swell the ranks of real lovers of your art and, by increasing the number of efficient teachers, to banish forever from the land the pretenders and the charlatans, who strangle the cause of music growth in this country?

"The question of position has been considered and rejected. Music as a money-getter should also be discarded. Teachers of music may and do earn comfortable competences—some become positively wealthy. But *to teach for money* deprives the teaching of all virtue; the pupil cannot succeed because the teaching is more or less perfunctory, with the teacher's eye on the hands of the clock and his mind upon his fee and upon that of the next pupil! This kind of teacher does not give *a lesson,* he gives *a period* of time (twenty or thirty minutes); when the next pupil arrives the lesson is broken off, unfinished, to the student's detriment. Pope's line fit this money-grubber admirably:

Such teacher's laws are by this rule exprest,—
Welcome the coming, speed the parting guest.

"The answer to this question of money-getting is on a par with that of social position seeking. Let the teacher be competent, up-to-date in knowledge and methods, whole-souled, sincere, loyal, imbued with an ardent love of music, not self-seeking, but seeking with all heart to make his pupils succeed, and all the rest shall be added unto him—including questionable gifts of social position and wealth.

DIGNITY OF THE TEACHING ART

Then, Professor," said the same little lady, h a timorous tremor in her voice, "may we nclude from what you have said that the pro- sion of teaching music is useful, praisewor- , and dignified, and that—"

Therefore," the good man interrupted ab- tly, with a tinge of impatience, "*therefore* my itive reply to the question: 'To teach, or to teach' is *teach,* teach, and TEACH. But in er to do so, you must remember that you e to *learn,* learn, and LEARN constantly, from ir first endeavors in the teaching art, right throughout your career up to its close; when will readily recognize that, no matter what inence you may have gained in teaching, you still a learner and that what you may have uired in music and in musical pedagogy is a small part of the vast immensity of the of Music, whose horizon is always far from because the Art perpetually progresses.

As to whether the profession of teaching sic is 'dignified' or not (!) that depends upon individual. The Art of Music is the peer of the arts, therefore its teaching is elevated 1 'praiseworthy.' The dignity of the art ould be reflected in the teacher and made nifest in his wise advice—as the poet says:

'O Music! sphere-descended maid,
Friend of Pleasure, Wisdom's aid!'

TEACH FOR ART, NOT SELF

We have to live by our art; but the more teach for the love of teaching, instead of for desire to make money, the better will our ching be and the worthier and more dignified ll we become. Wealth makes the best of us by. There is nothing like actual need to r us on and invigorate us. The Latin poet, sius, struck the right nail on the head when wrote: *'Magister artis ingenique largitor venter'* nger is the teacher of the arts and the be- wer of invention).

Thus our whole duty as teachers is to learn ays, to be sincere in our art and in our k, to make ourselves worthy of our high ing, to teach from the love of teaching, and propagate the principles and practice of our by means of our pupils."

MUSICAL MEANINGS

BY H. WALFORD DAVIES

r is very interesting to notice how inextricably nd with each other the associated and innate nings of a piece of music may become. In a v march, for example, the innate significance is ply one of restrained concerted movement. By ciation the movement becomes the tread of feet, nearly always that of a funeral or other solemn cession.

ssociated meanings have limitations, are incon- it, and some day end. Innate meanings are lim- s, constant, and unending. Associated meanings necessarily dependent upon personal surroundings personal history. They must vary with each com- y of listeners. Everyone knows how associated nories may hamper or glorify any well-known , and the thing recalled often immeasurably veighs the tune that recalled it. Associated nings are narrow, and it would be unfruitful evote study here to that which is determined by y listener variously and for him or herself. But te meanings are great, and are important to us It is helpful to everyone alike to devote atten- to them.

o that which interests us and to that alone our g responds. Interest will only be awakened n we can see some significance in the object of interest. Seeing none, our interest and therefore our response is purely a theoretic affair. Hence we must at all times and at all costs attach significance to the sounds we hear. If innate significance should fail, or not be clear, let associated significance be sought and given to every note, and the reward will be unfailing. (From a lecture.)

NOTES ON THE MUSIC IN THIS ISSUE

How many of the teachers who read THE MUSICIAN keep a repertoire record either in book form or on separate cards? Frequently a teacher will feel the need of a composition which will give a pupil just the exercise needed, but unfortunately the former cannot recall a single piece which will suit the pupil. So he "substitutes" something "almost as good," thus following a custom which is considered very reprehensible on the part of merchants.

How much more effective it is to make a note of any piece you come across which has application to a definite technical need. For example, take the *Humoresque* in G major by Tchaikovsky which is in this issue. This is in Grade IV and requires a light, staccato touch, introduces passages which are "interlocking" for the hands, chords, and is filled with the scherzo spirit. Or the *Romance* in G, by Spindler, for the left hand alone. Or *Fleurette,* by Lichner, a piece in the easier part of Grade III in which finger agility is required. Or *The clown,* by Kern, an easy humoresque, with staccato, hand crossings, and a little story to tell, as a guide in interpretation.

Humoresque in G major, Op. 10, No. 2, by Peter Ilyitch Tchaikovsky, is taken from the volume of MODERN RUSSIAN PIANO MUSIC, edited by Constantin von Sternberg, the well-known pianist, composer, and teacher, of Philadelphia, and recently issued by the publisher of THE MUSICIAN. It is an admirable example of the music of the Russian school, and a composition which has both stimulating quality to a pupil and musical interest for an audience. It is of the scherzo type and must be played with appropriate touch effects. In the left hand part, beginning in the tenth measure, be sure that the rhythmic figure D-E is played legato, as indicated by the slur, and kept well subordinated in tone, giving the effect of a murmur, one might say. Similarly the passage in sixteenth notes for the left hand is to be played quite legato, without in any way individualizing the notes.

In the gondola, Op. 20, No. 6, by Genari Karganoff, is also by a Russian composer, but not in the volume referred to in the previous paragraph. It is a barcarolle, opening with a very marked melody in the alto or tenor register, played mostly by the thumb and the adjoining finger of the right hand, while the other fingers of the right hand supply a chord to mark the beginning of a beat. The middle section supplies admirable exercise for the first two fingers in the legato passage in eighth notes. Bear in mind the composer's direction, *ppp,* and play as softly as possible, except where greater power is called for. This is a charming number for a third grade pupil.

Evening song (*Chant du soir*), by John Carver Alden, is in the nocturne style, broadly melodic in quality, and admirably promoting the development of a fine singing tone. Play the passages in octaves as legato as possible, somewhat the effect of a violin and a 'cello playing an octave apart.

Romance in G, Op. 156, No. 2, for left hand alone, by Fritz Spindler, is sure to be welcomed by ambitious pupils. Far too frequently it is the case that the left hand of a player is nearly a grade behind the right in fluency and expressive quality of touch. A piece for the left hand alone, musical in quality, is wonderfully stimulating to a pupil. This *Romance* is unusually interesting. Broaden the style of playing when the melody is given in octaves. Play the arpeggios smoothly.

Fleurette, Op. 79, No. 2, by Heinrich Lichner, is a fine example of this favorite composer's fluent, melodious style. While not cast in a definite dance rhythm, it should be played with a marked swing and freedom, so that it may convey the idea of a "floweret" gracefully waving as the light breezes move it to and fro. Begin learning it at a rather slow tempo, say 60 or 68 quarter notes to a minute, four measures at a time. It is a matter of astonishment to a pupil how much more quickly a piece is learned if it be practised in small sections separately. It is much easier to memorize it thus, and to increase the tempo. After it has been well learned carry the speed up to beyond 100 quarter notes to the minute, the ability to play the passages in sixteenths being the test as to the speed.

Alice, where art thou? a famous song melody by Joseph Ascher, has been arranged in a simple but very effective manner by Carl Wilhelm Kern. This will please the older folks, many of them doubtless knowing the air. This number is selected from 40 *Favorite Airs in Easy Arrangement for the Piano,* recently issued in the DITSON HALF DOLLAR MUSIC SERIES It is a fair sample of the interesting contents of the book.

The clown (*Humoresque*), Op. 192, No. 1, by Carl Wilhelm Kern, is intended for the younger players, for it is a Grade II piece. It is one of a set of six pieces entitled *At the Circus,* which will be found most attractive for use in a pupils' recital. It gives excellent drill in a light staccato touch, also in crossing the left hand over the right. *Melody* in F, Op. 3, No. 1, by Anton Rubinstein, arranged for four hands by Robert E. Austin, is a very satisfactory number for the ensemble class. It is so well known as a solo that we need not take space to discuss it.

Nobby Gray, Op. 17, No. 3, by Eber C. Hamilton, is an easy violin piece with piano accompaniment, with violin part in the first position. A young pupil will find in this most interesting lesson material. The teacher should supply bowing directions, having it played in a detached style and also with several notes to a bow, so as to give the pupil varied practice.

The mother heart, song for high voice, by Samuel Richards Gaines, makes a touching appeal to the mother sentiment through the text. Joined to an expressive melody it makes a song which will surely win the instant and sympathetic appreciation of the listener. Sing with sustained tone and easy diction so that every word may be intelligible. It is also published for low voice in F.

Japanese death song, for low voice, by Earl Cranston Sharp, has been used with signal success in concert by Mme. Julia Culp, the famous contralto and lieder singer. Text and music correspond most admirably, affording the singer opportunity for strong dramatic effects. It is also published for high voice in G minor.

Daisies, song for medium voice, by William Baines, is well adapted for use in teaching, as it lies in the medium register, and presents no difficulties of time or tune. It is particularly useful for the younger pupils for whom a teacher does not wish to use a passionate love song, such as we find the majority of vocal pieces to be. This song is also published for high voice in D.

Song of Jami, by William Dichmont, is from *A Cycle of Four Arabian Songs,* recently issued by the publisher of THE MUSICIAN. It is full of oriental color in melody, rhythm, and harmonic feeling. The ensemble is charming in the extreme, and the song should be a concert favorite. It may be had for medium voice.

The Musician

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W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

A PLATFORM FOR THE MUSIC TEACHER

At the bottom of Art is the essential condition—TEACHING.
The aim of Art is neither gain nor glory;
The true aim of Art is to TEACH, to elevate gradually the spirit of humanity;
In a word: TO SERVE IN THE HIGHEST SENSE.

Vincent d'Indy

EDITORIAL NOTES

DOING THINGS

SOME months ago we had a note in this department on "Talking about music," the thought being that the musicians and music lovers of a community must be sufficiently enthusiastic in regard to the art which they love to talk about it in the social circle and in other places where the people congregate, to the end that music and musical work are kept before the public.

Talking is good. It is worth while to keep the subject before friends and neighbors. But if we stop with talking we fall far short of our possibilities.

Some of the readers of THE MUSICIAN believe in following up their "talking about music" with "talking for music," with actually doing things for music. THE MUSICIAN makes a point of noticing this kind of activity, especially when it has an organized character. We make mention here of a few efforts which have come under our observation recently along with others which may receive comment later.

The President of the New Orleans Music Teachers' Association, Mr. Walter Goldstein, sends to THE MUSICIAN a letter telling of the work the Association is doing. They have drawn up a plan for standardization of teaching, a minimum requirement examination for members, and obligatory on all candidates for membership. This is working well. But to make it work still better—and here is where the spirit of doing things comes in—the certificate holders of the Association have entered on a newspaper publicity campaign to create a sentiment in favor of accredited teachers which shall make outsiders recognize the value of the Association's certificate. If patrons can be made to feel the safeguard of such a certificate all teachers will want the latter.

The New Orleans Music Teachers' Association is also working for public school credits for private instruction, and has presented to the Board of Education a scheme representing the sentiment of the organization on this important educational question.

It is the belief of THE MUSICIAN that the two problems mentioned are the most vital questions which are before the teachers of music today. They can be solved only by organized effort. And there is a share in this effort for everyone.

Baltimore musicians and music lovers are trying to promote the organization of a symphony orchestra in the city. They have enlisted the daily press in the campaign, and the columns of various newspapers are open to contributions on the subject. This is of special interest because the Mayor has approved including in the city budget an appropriation for such an orchestra.

Mr. Edwin L. Turnbull, a prominent musical amateur, and a composer of ability, has made an extensive investigation of what has been done in other cities of the same size as Baltimore or less, and has been placing before the public the results of his correspondence, with the hope that the people will feel that what other cities have done can be done in Baltimore.

For example, Rochester, N. Y., has had a symphony orchestra for the past fifteen years with a membership of 60, with a guarantee fund of $16,000 which is never called upon except fractionally.

The Kansas League of Municipalities, Mr. Homer Talbot of Lawrence, secretary, has made public some interesting facts in regard to a number of communities. Twenty-seven towns and cities spend more than $13,000 for free band concerts during the summer months. Topeka and a few other cities support organ concerts. The appropriations range from about $200 to $6,000. It must be kept in mind that Kansas has only about fifteen cities with a population of 10,000 or more.

THE MUSICIAN urges its readers to aid in this work of securing municipal funds for free public concerts. It helps the cause of music in a community.

Marquette, Mich., is a lumber town of about 12,000 inhabitants. It contains a successful business man who believes that it is a good thing for the town to have an opportunity to hear the great musical artists. He has therefore backed a series of concerts by three artists of such celebrity as Geraldine Farrar, Maud Powell, and Leopold Godowsky. Realizing the inspiration of numbers he has arranged for publicity for many miles in all directions. On the nights of the concerts all roads in that section will lead to Marquette.

Some may be ready to say that a few concerts by great stars is not the best way to develop music in a community. But it may be urged in reply that the initial effort must always be a strong one.

THE MUSICIAN believes that there is something to do in every community. Look around for what you can do to help things along.

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LEARNING BY REPETITION

QUANTITY of practice is not the sure road to acquirement as some students seem to think. They will tell you, "Yesterday I practised five hours my sonata." And perhaps the one addressed will respond, "O, I did better than that, I put six hours on my concerto."

In all cases the experienced educator would feel like being present, for a time, at the practice to learn just what kind of practice went on during the five and six hour periods.

Quality is a consideration, the earnest pupil will find. A book recently issued by the publisher of THE MUSICIAN with the title *Ears, Brain, and Fingers,* contains the thought we wish to impress upon the reader. When Quantity of practice is the ideal of the student the fingers will simply be established in a certain mechanical routine. But when the ear consciously carries to the mind the impressions which are the result of the activity of the fingers, judgment is passed on the work and Quality is the result.

In a recent issue of the New York Sun Mr. W. J. Henderson, music critic, reports an incident in which the violinist Maud Powell figures.

She was in the country for the summer and, according to her custom, used some time every morning to play through certain exercises to keep her technic in condition. During a week a chore boy passed the window through which Mme. Powell was playing, and in due time became familiar with the music sufficiently to know that it was being repeated day after day. Finally he could contain himself no longer and called to the player, saying:

"Aw, say! Can't yuh play it yit?"

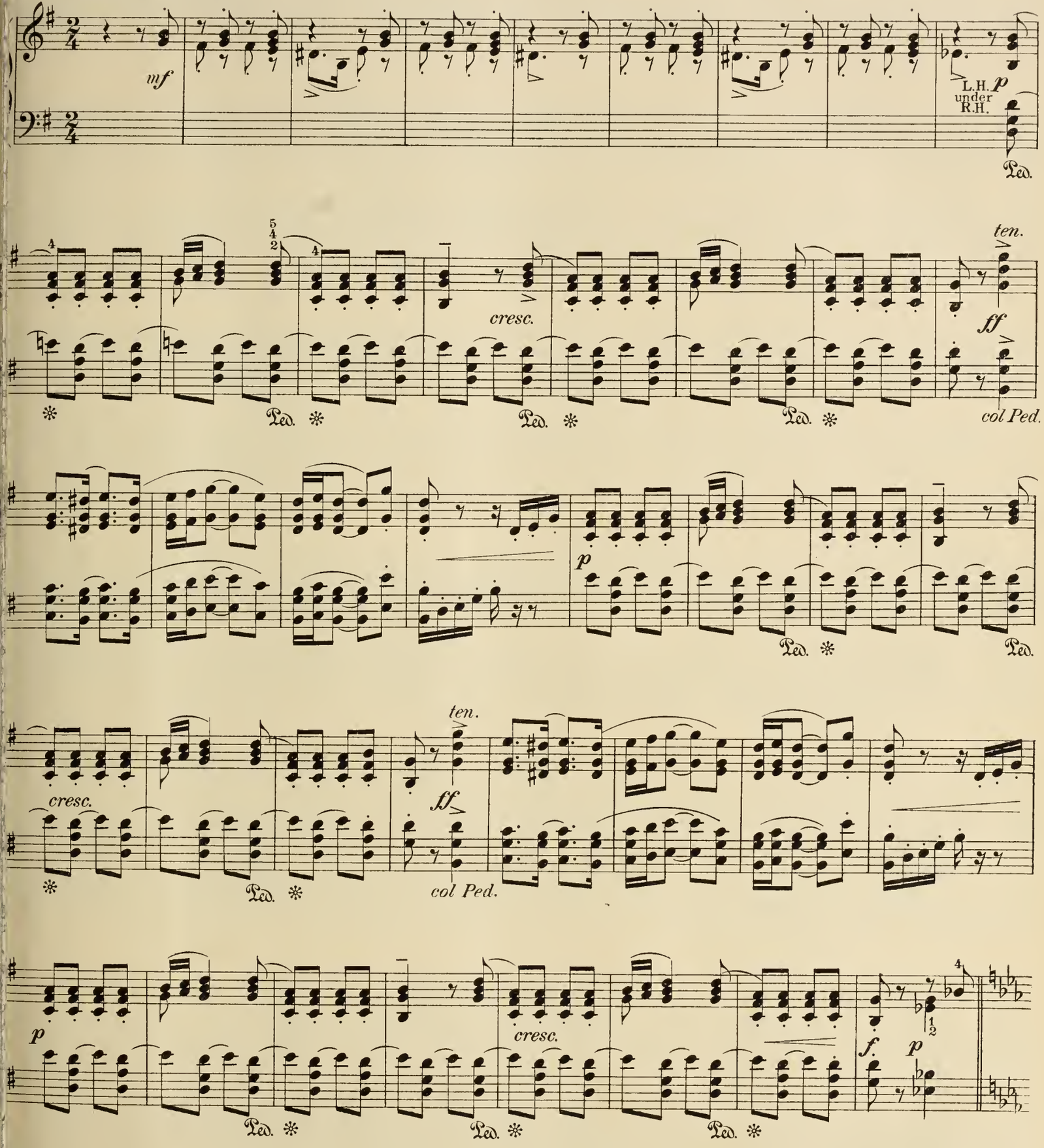
Repetition without thought, without development, without the effort to reach an ideal is in vain. Repetition with concentration of thought and purpose is a wide avenue to success. Which method will you employ?

HUMORESQUE
in G major

evised and edited by
stantin von Sternberg

PETER ILYITCH TCHAÏKOVSKY
Op. 10, No 2

Allegretto scherzando



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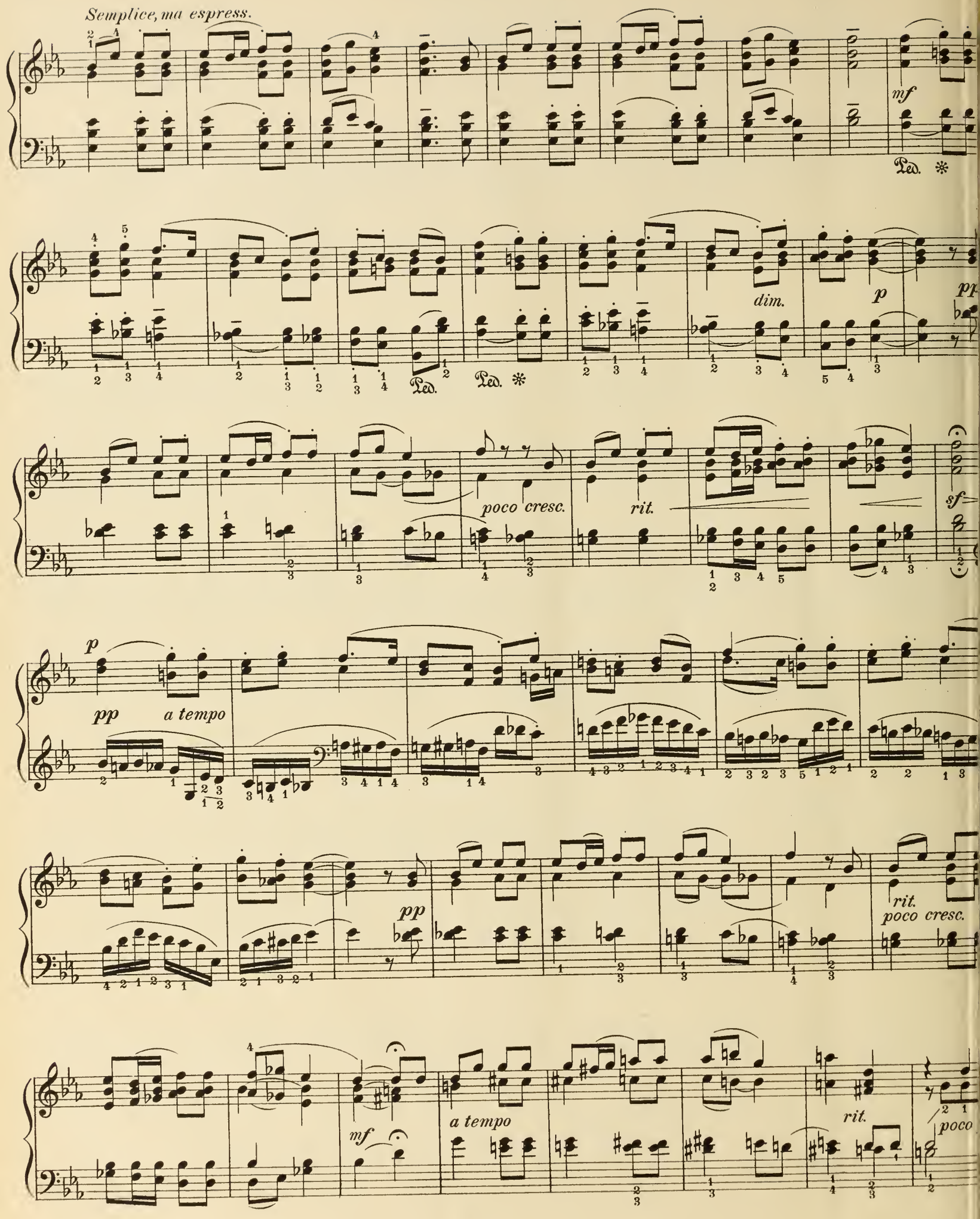
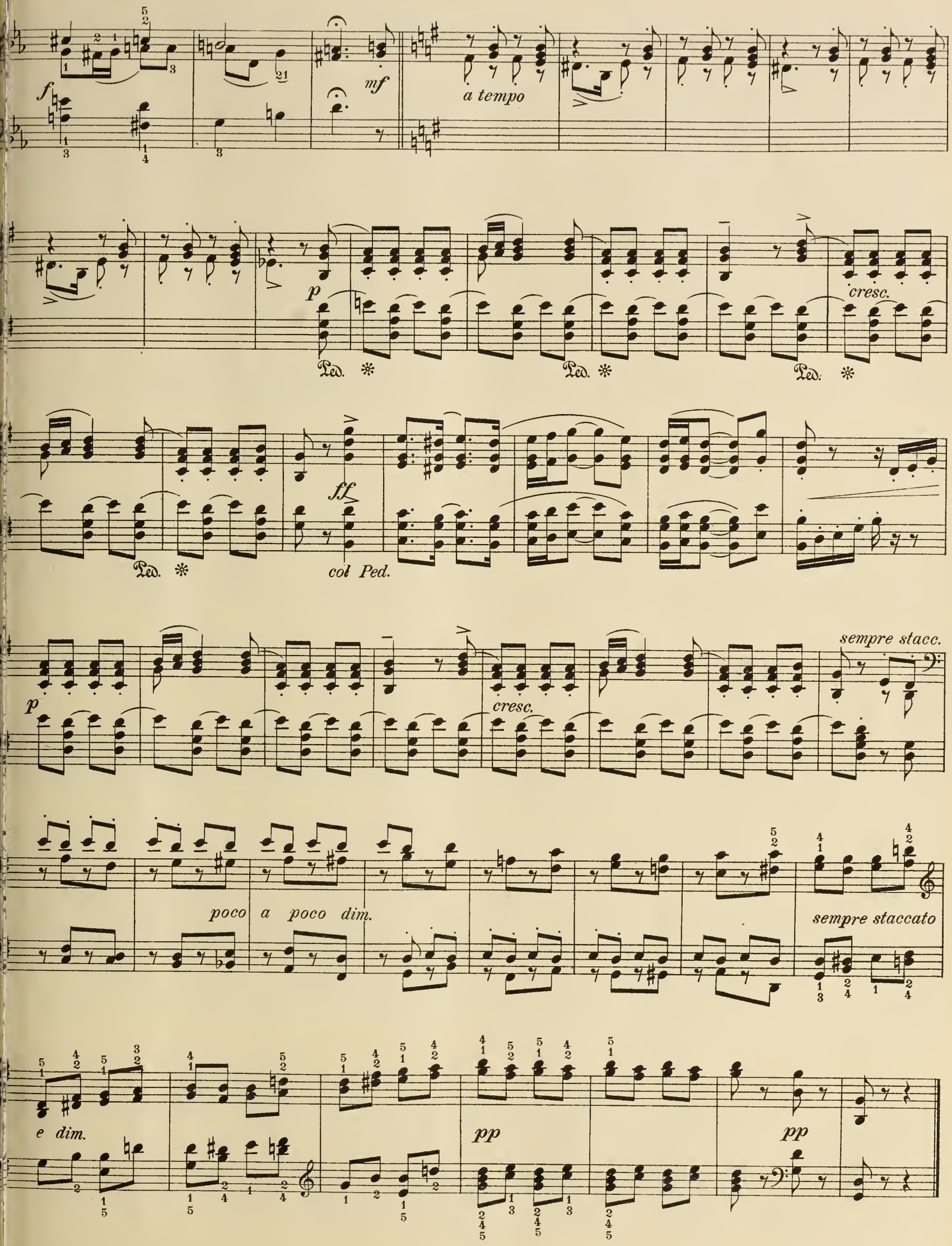
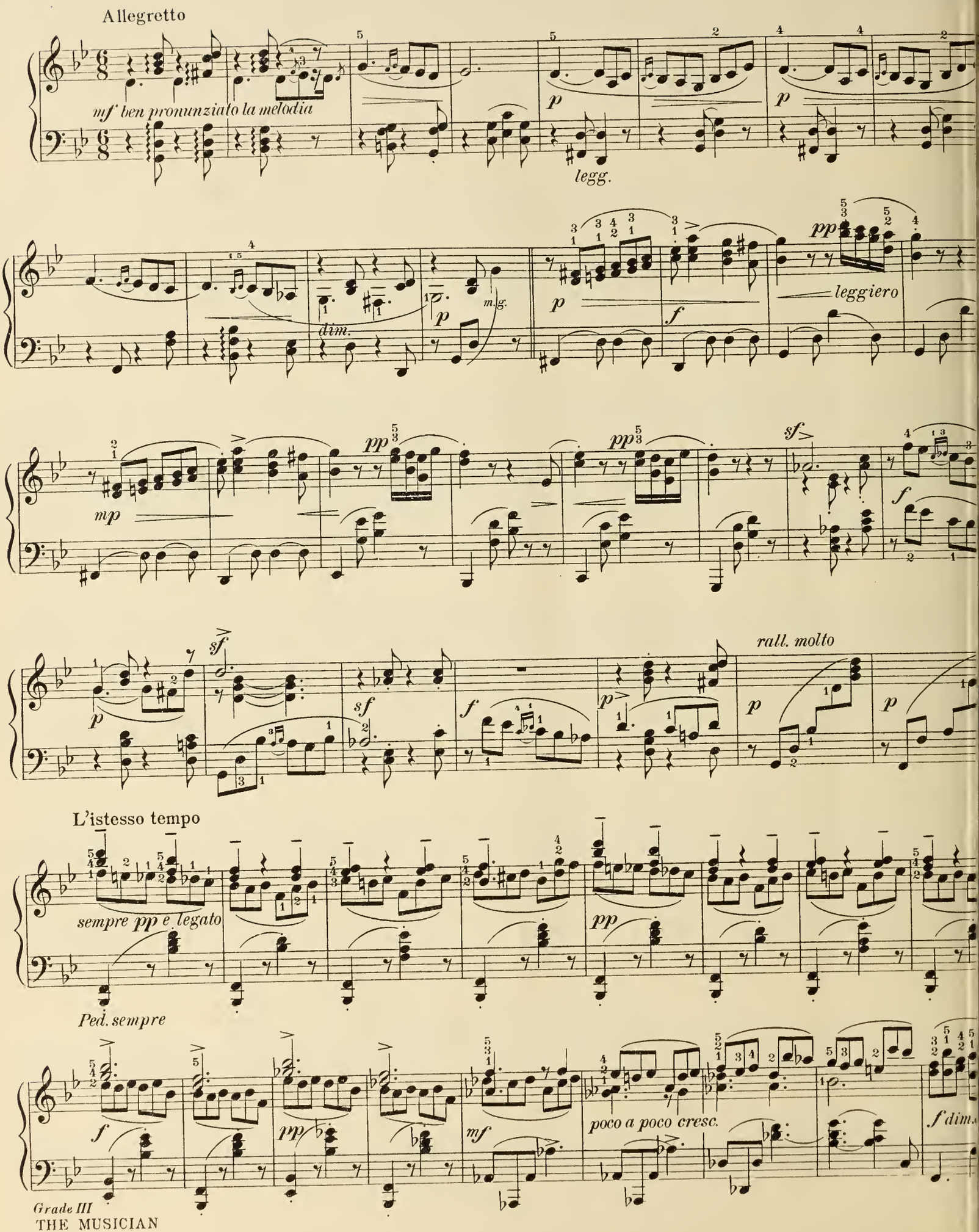
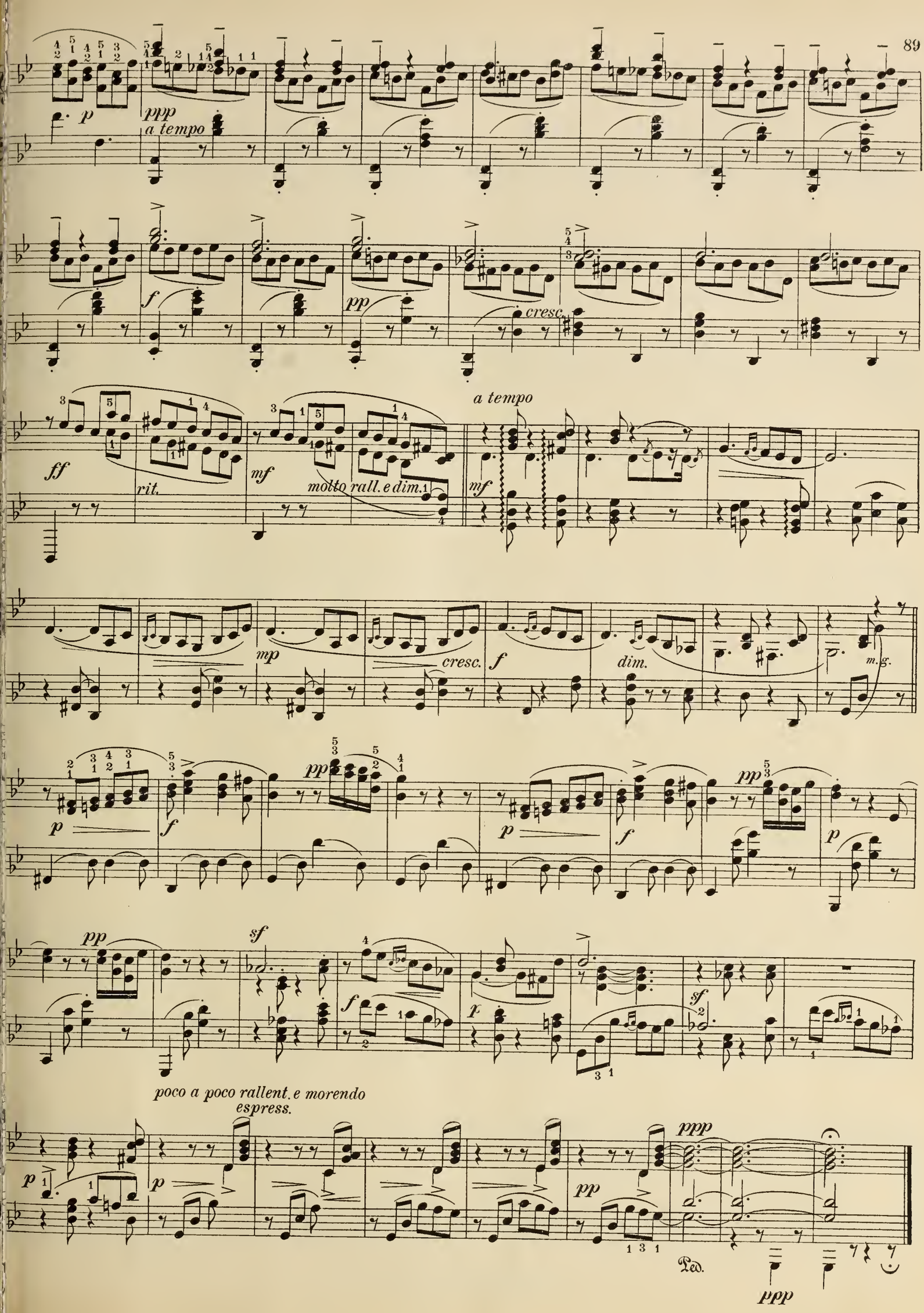

Semplice, ma espress.
mf
Ped.
dim.
p
pp
poco cresc.
rit.
sf
a tempo
mf
poco


f
mf
a tempo
p
cresc.
Ped.
ff
col Ped.
sempre stacc.
poco a poco dim.
sempre staccato
e dim.
pp

IN THE GONDOLA
DANS LA GONDOLE
(BARCAROLLE)

G. KARGANOFF, Op. 20 No

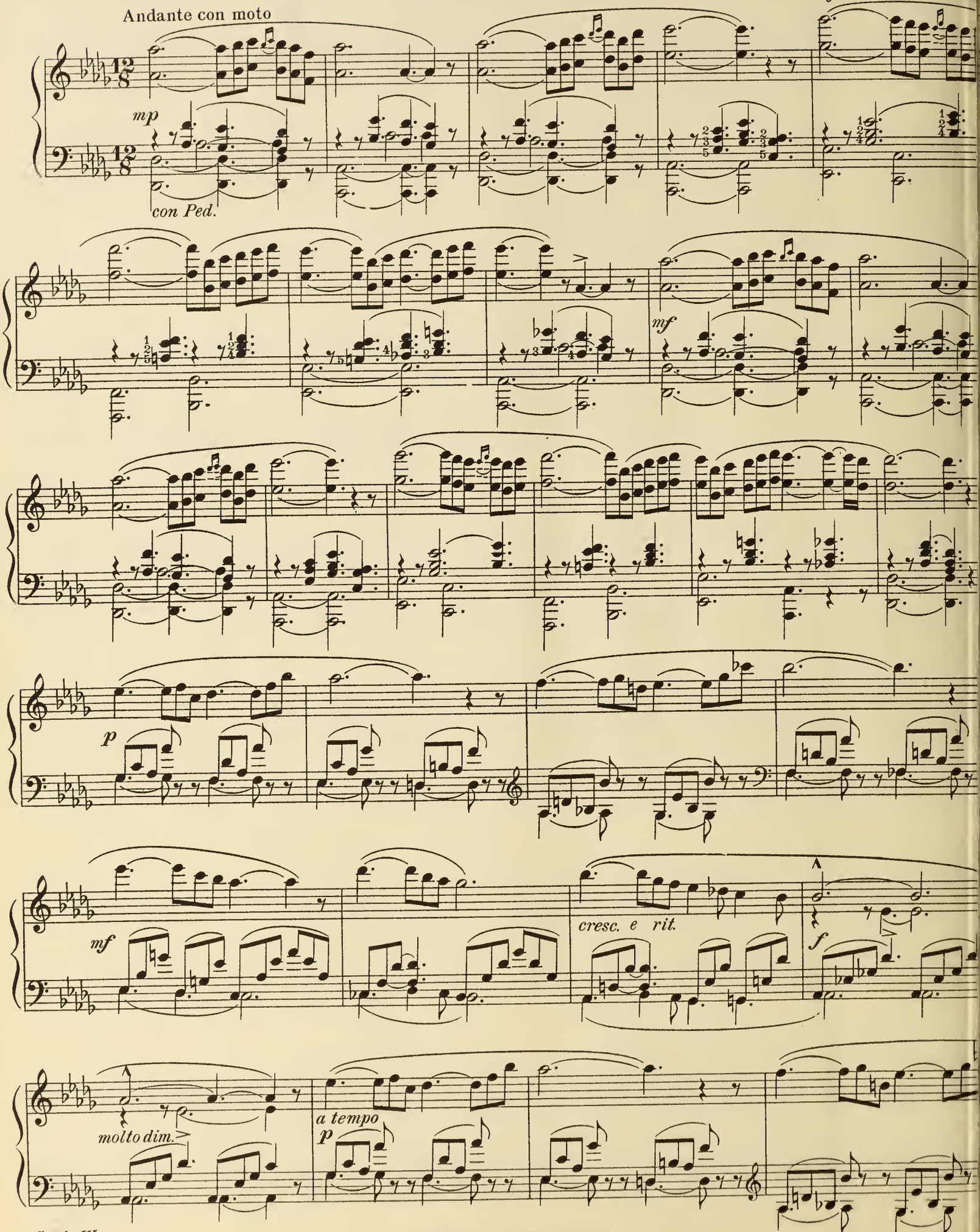



p
ppp
a tempo
f
pp
cresc.
ff
rit.
mf
molto rall. e dim.
a tempo
mf
mp
cresc.
f
dim.
m.g.
p
f
pp
p
f
pp
p
pp
sf
f
f
sf
poco a poco rallent. e morendo
espress.
p
p
pp
ppp
Ped.
ppp

To Miss Susie Morris Whitehead

EVENING SONG
(CHANT DU SOIR)

JOHN CARVER ALD



Grade IV

THE MUSICIAN

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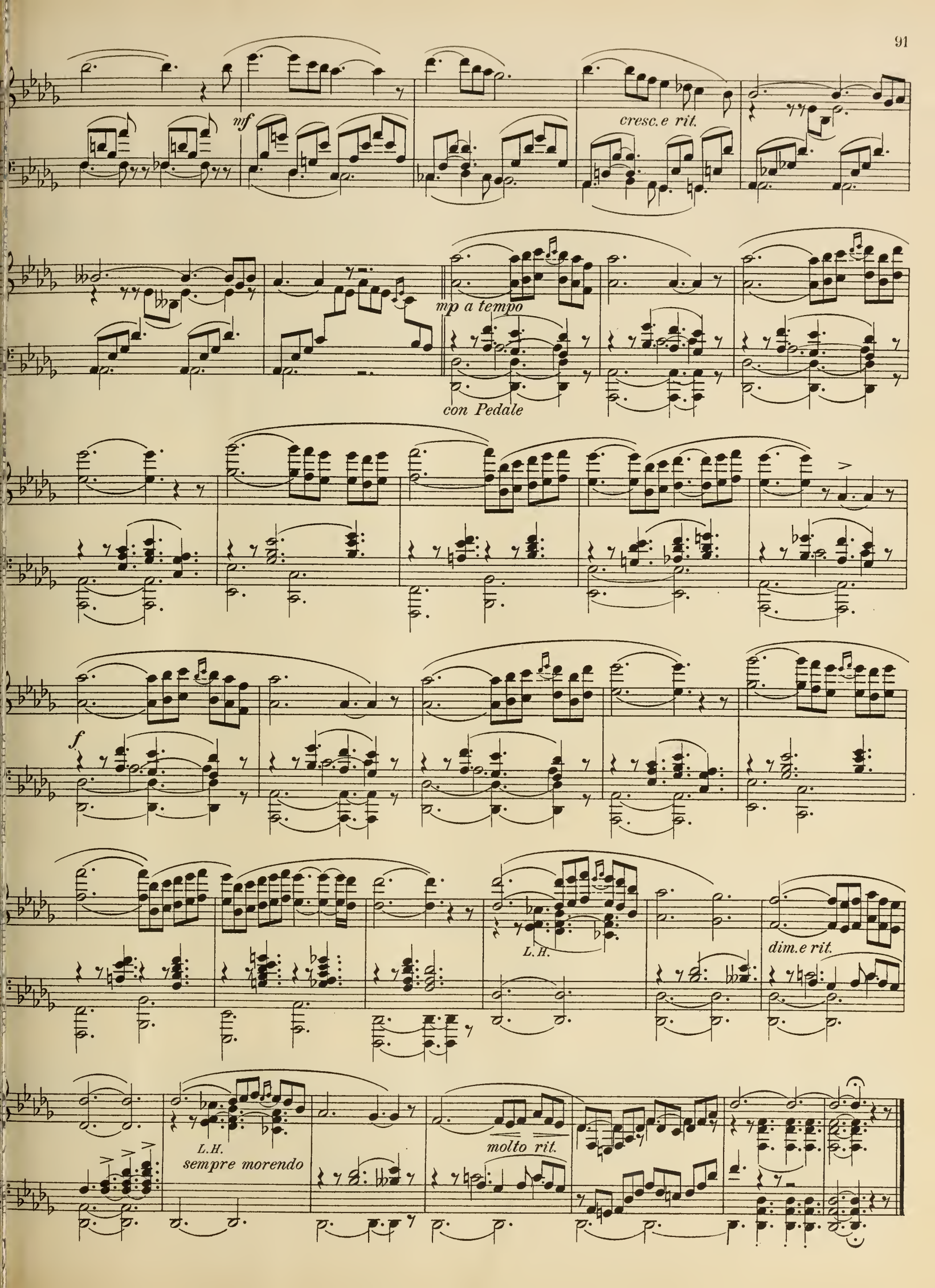
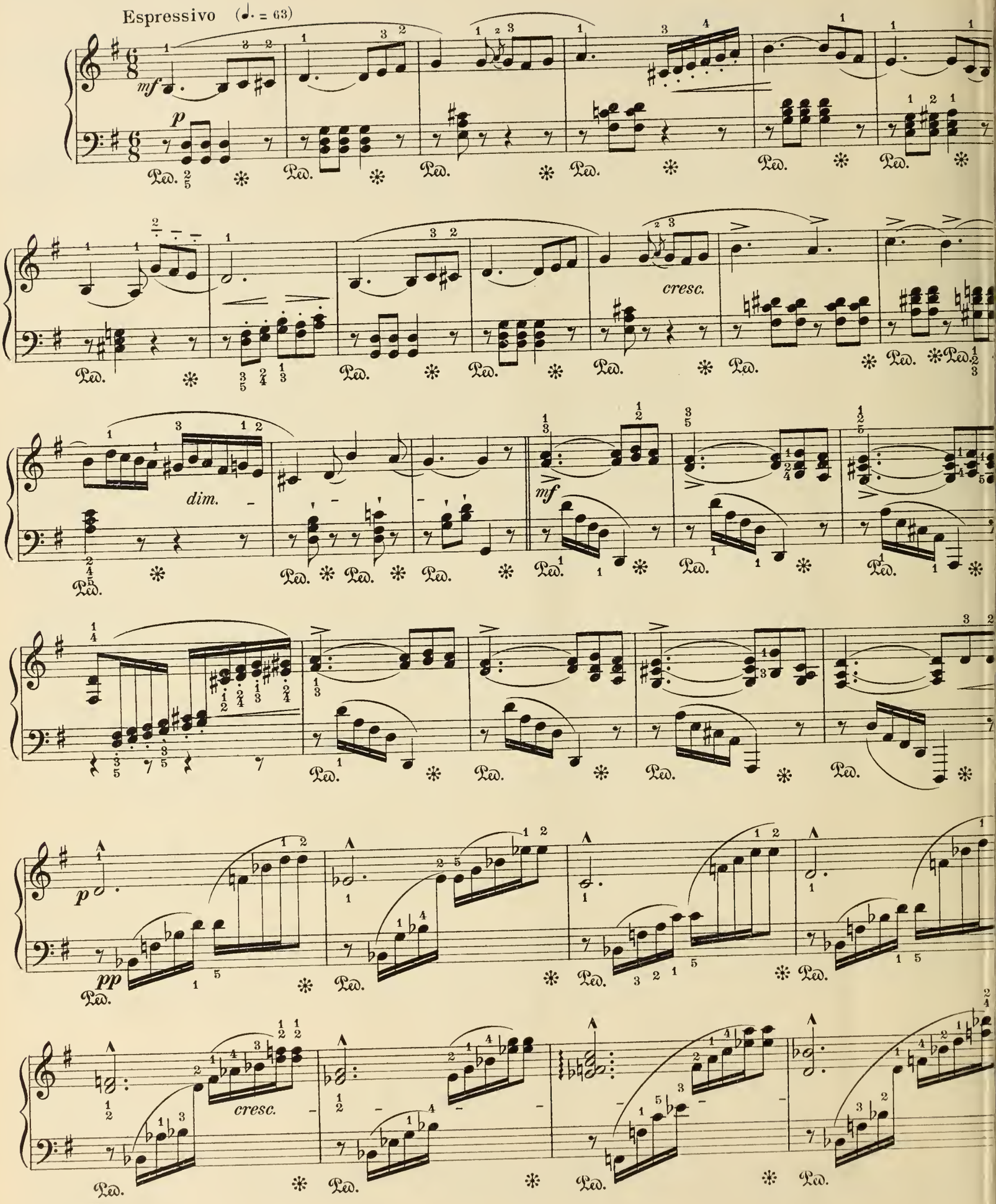

mf
cresc.e rit.
mp a tempo
con Pedale
f
L.H.
dim.e rit.
L.H.
sempre morendo
molto rit.

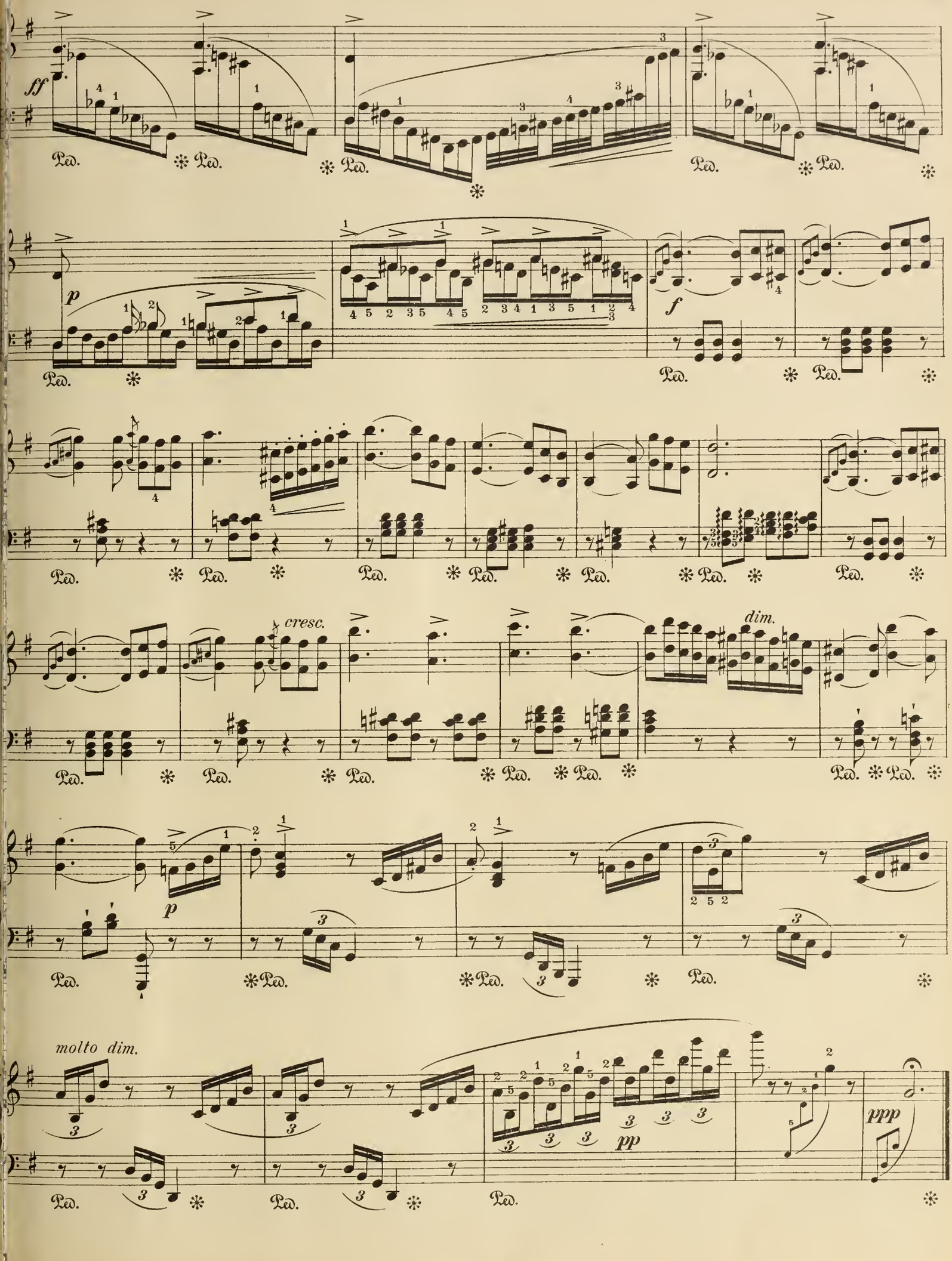
ROMANCE in G

(FOR LEFT HAND ALONE)

FRITZ SPINDLER, Op.156, No.



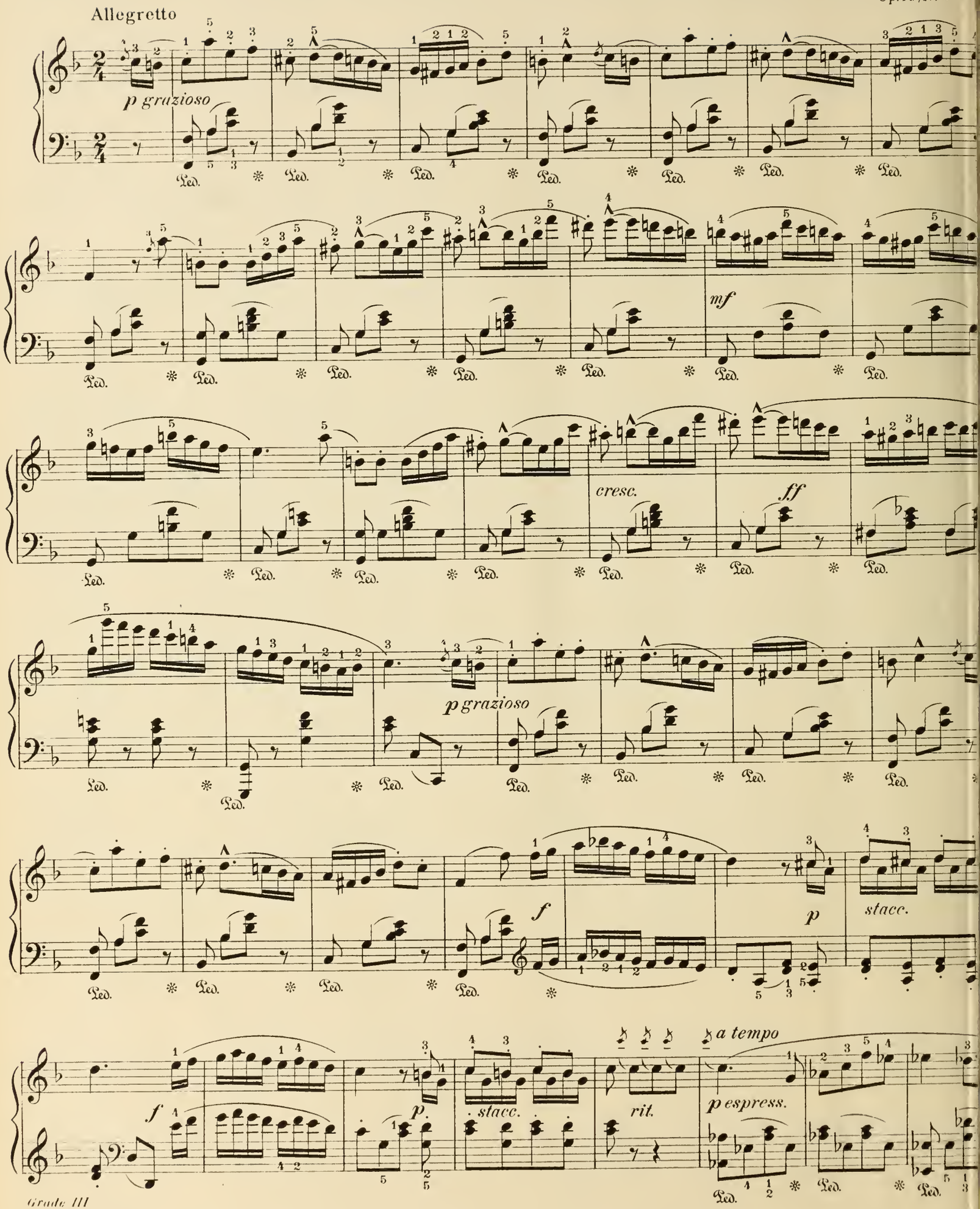
Grade III

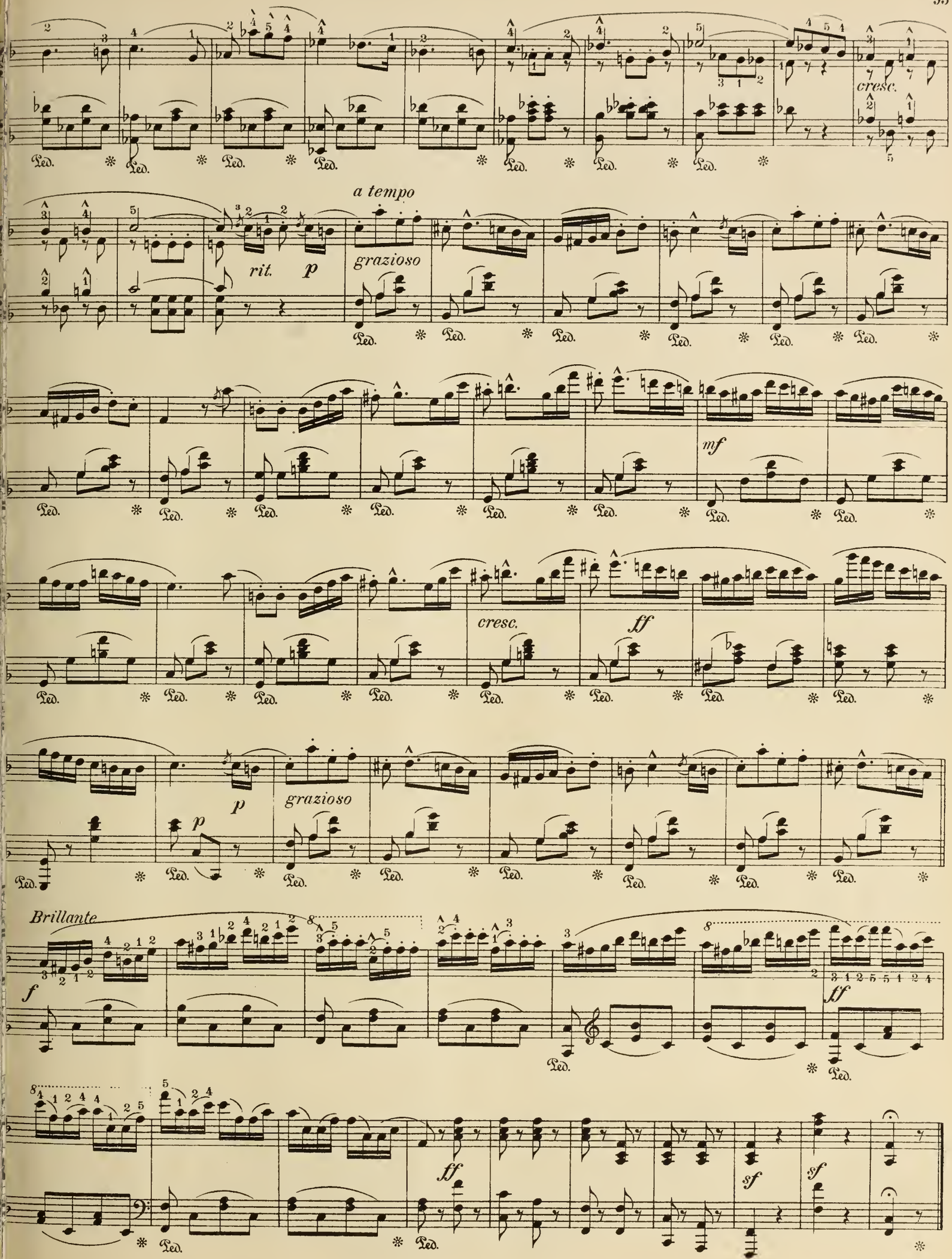

ff
Ped.
p
f
cresc.
dim.
molto dim.
pp
ppp

FLEURETTE

HEINRICH LICHNE
Op. 79, No 2

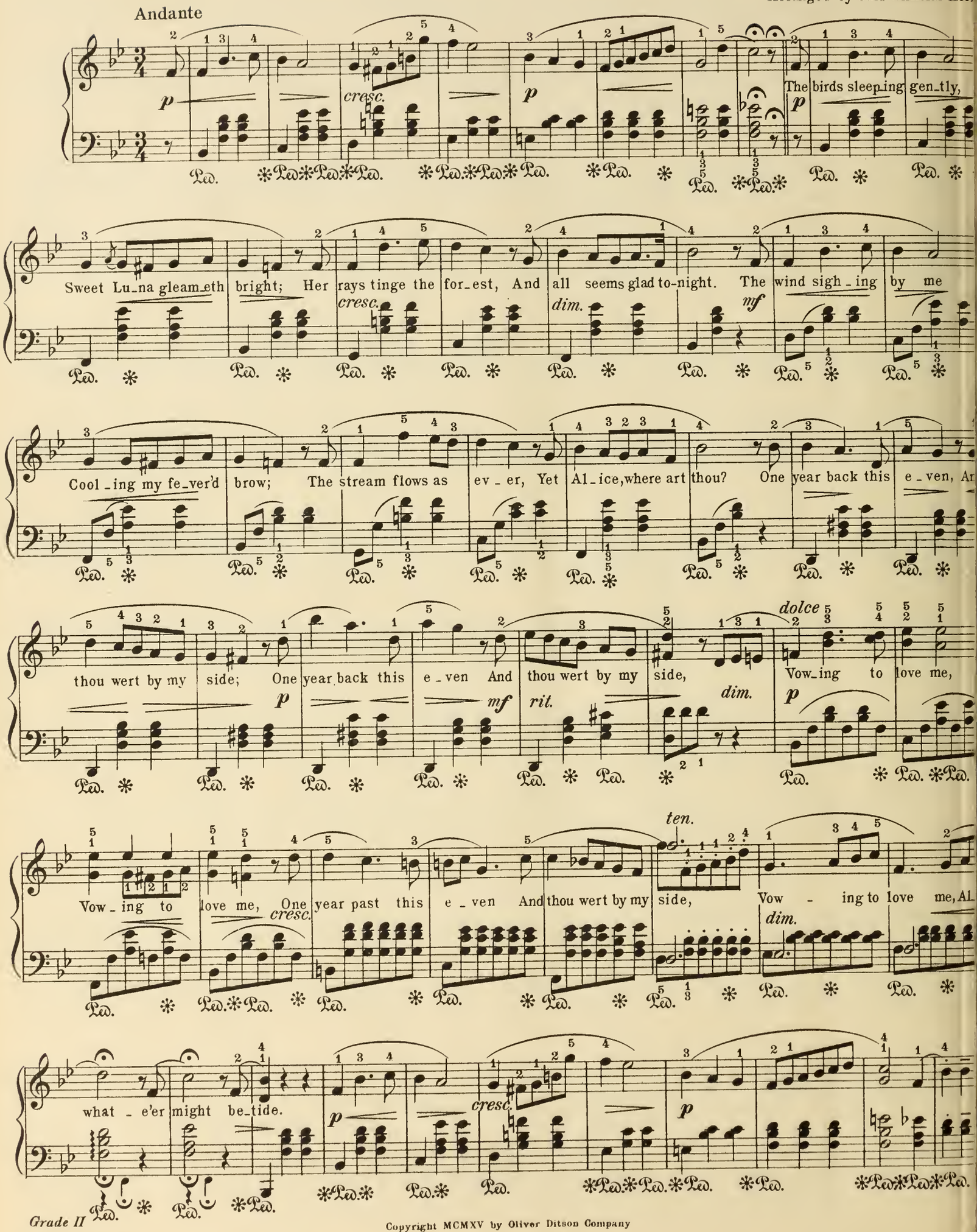
Allegretto




cresc.
a tempo
rit.
p
grazioso
mf
cresc.
ff
p
p
grazioso
Brillante
f
ff
ff
sf
sf

ALICE, WHERE ART THOU?

JOSEPH ASCHER
Arranged by Carl Wilhelm Ker



Grade II

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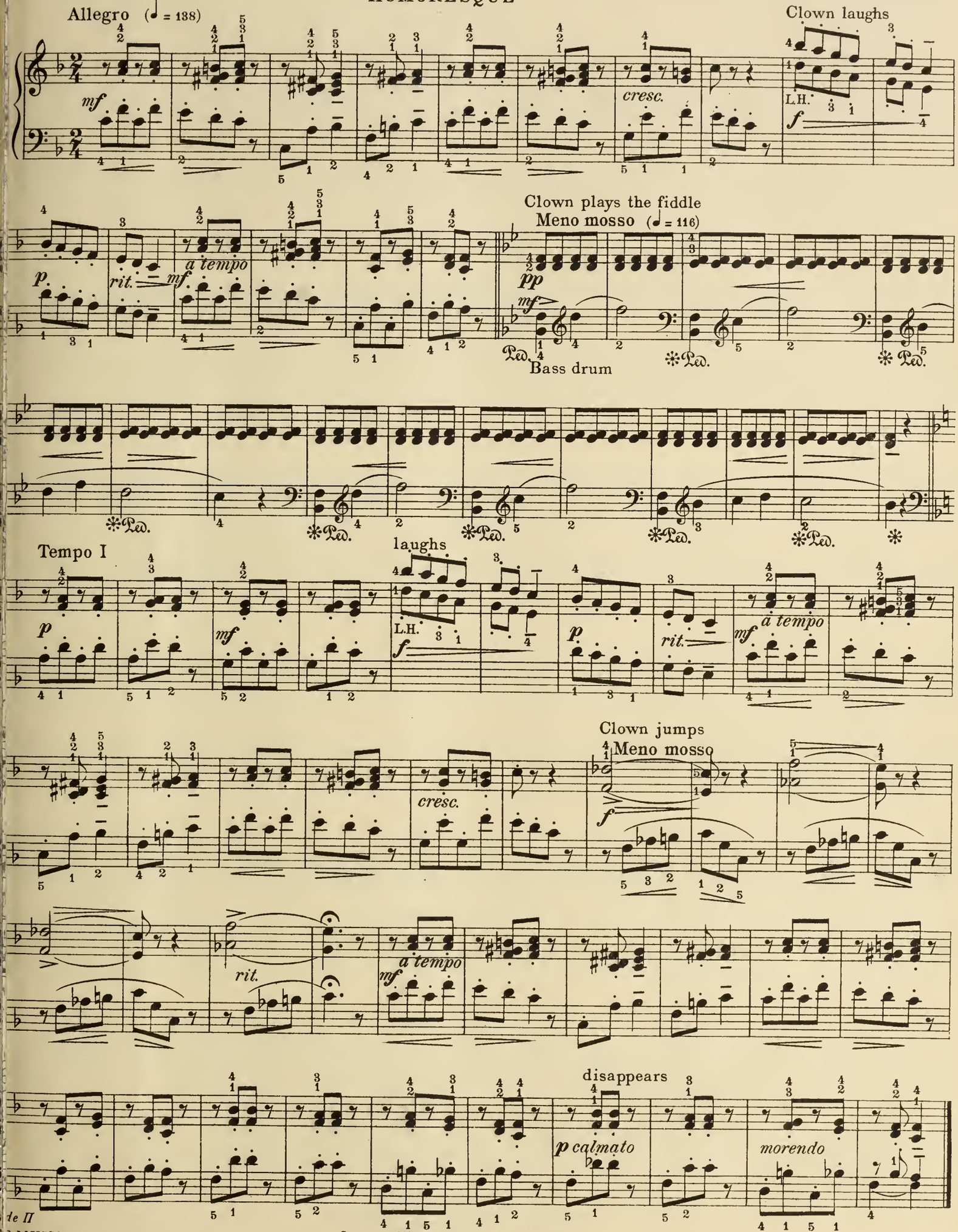
THE CLOWN

HUMORESQUE

CARL WILHELM KERN, Op. 192, No. 1



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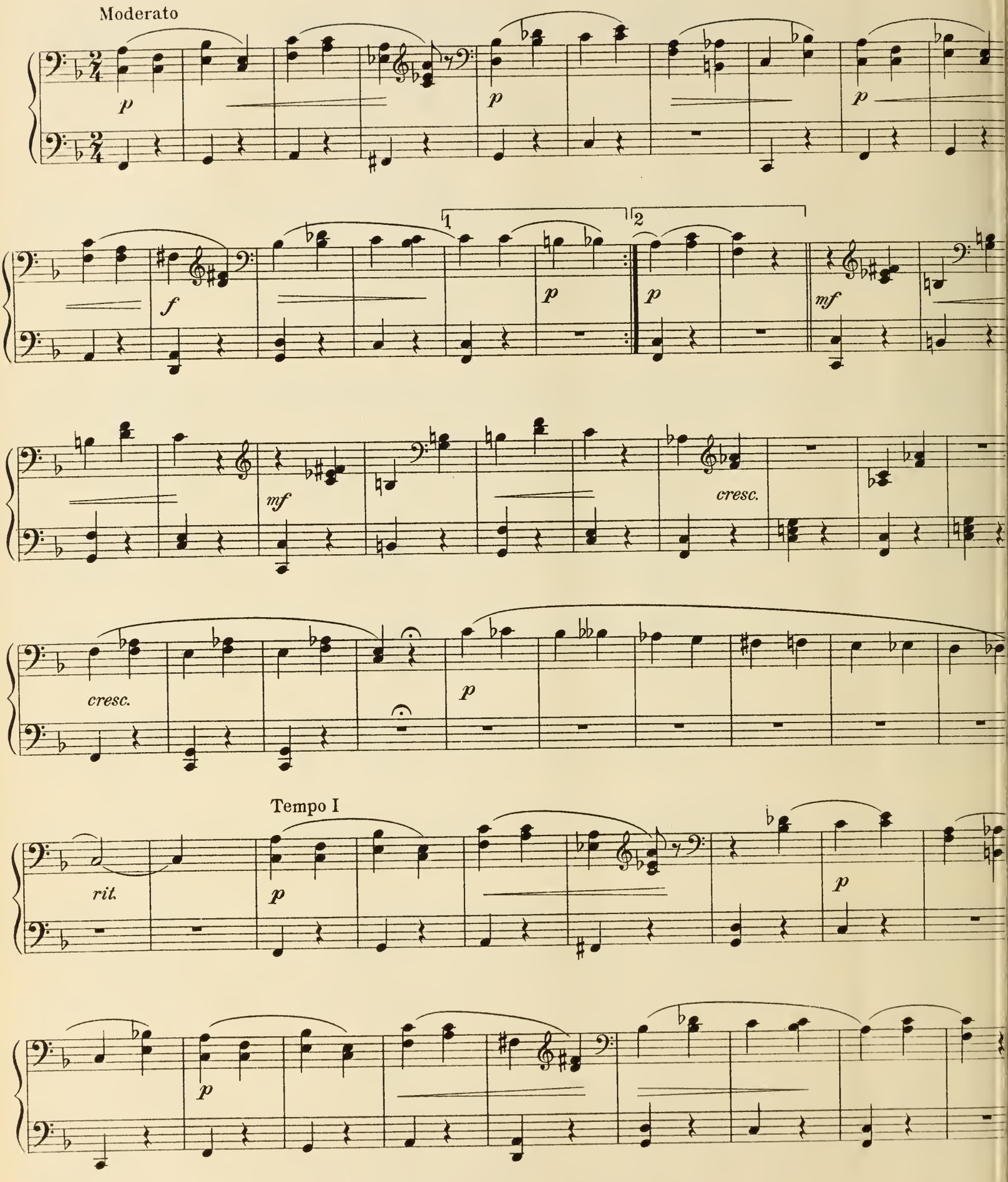
MELODY, in F

Arranged for four hands by
Robert E. Austin

SECONDO

ANTON RUBINSTEIN, Op. 3, No



Grade III
THE MUSICIAN

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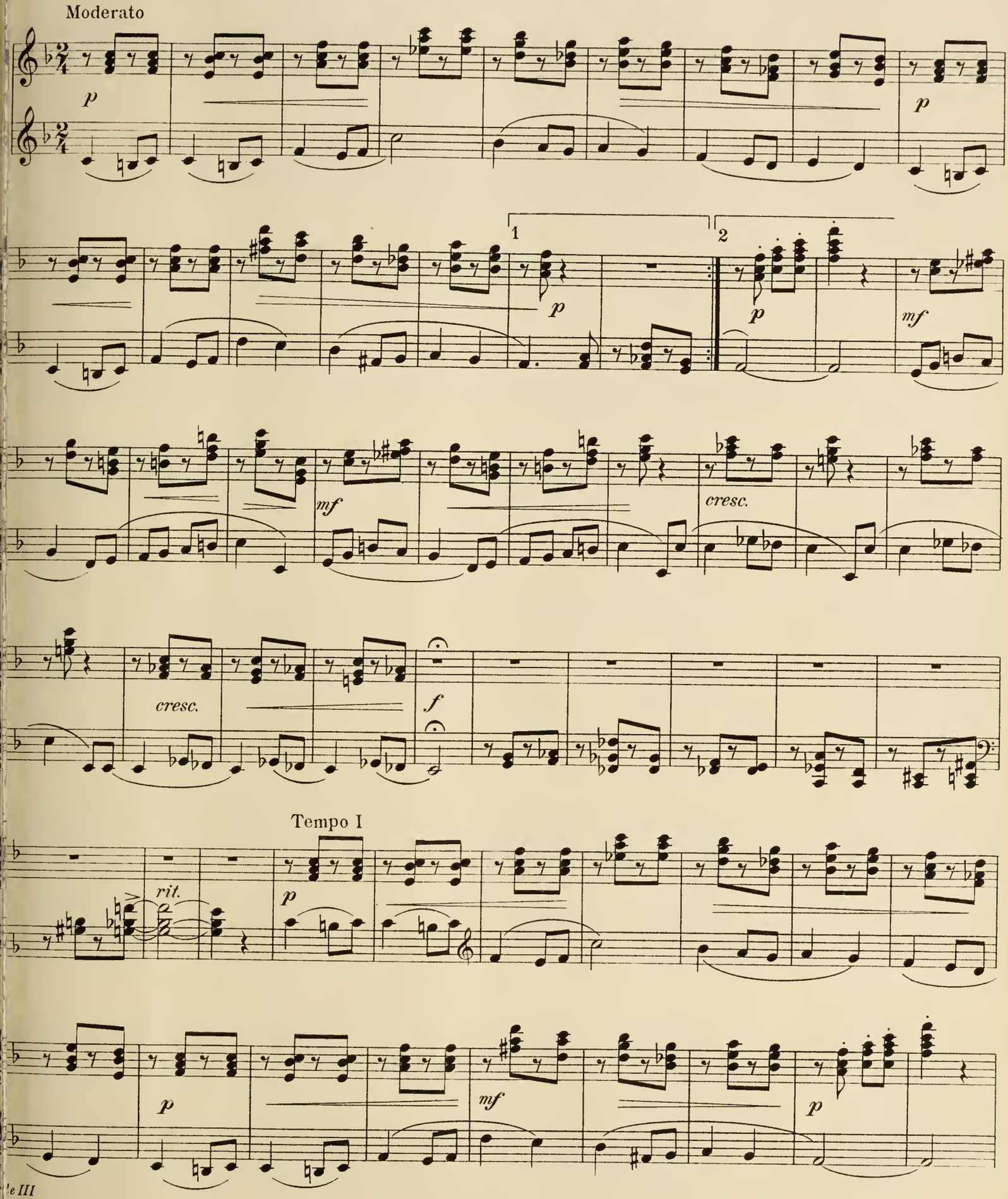
MELODY, in F

ranged for four hands by
Robert E. Austin

PRIMO

ANTON RUBINSTEIN, Op. 3, No. 1



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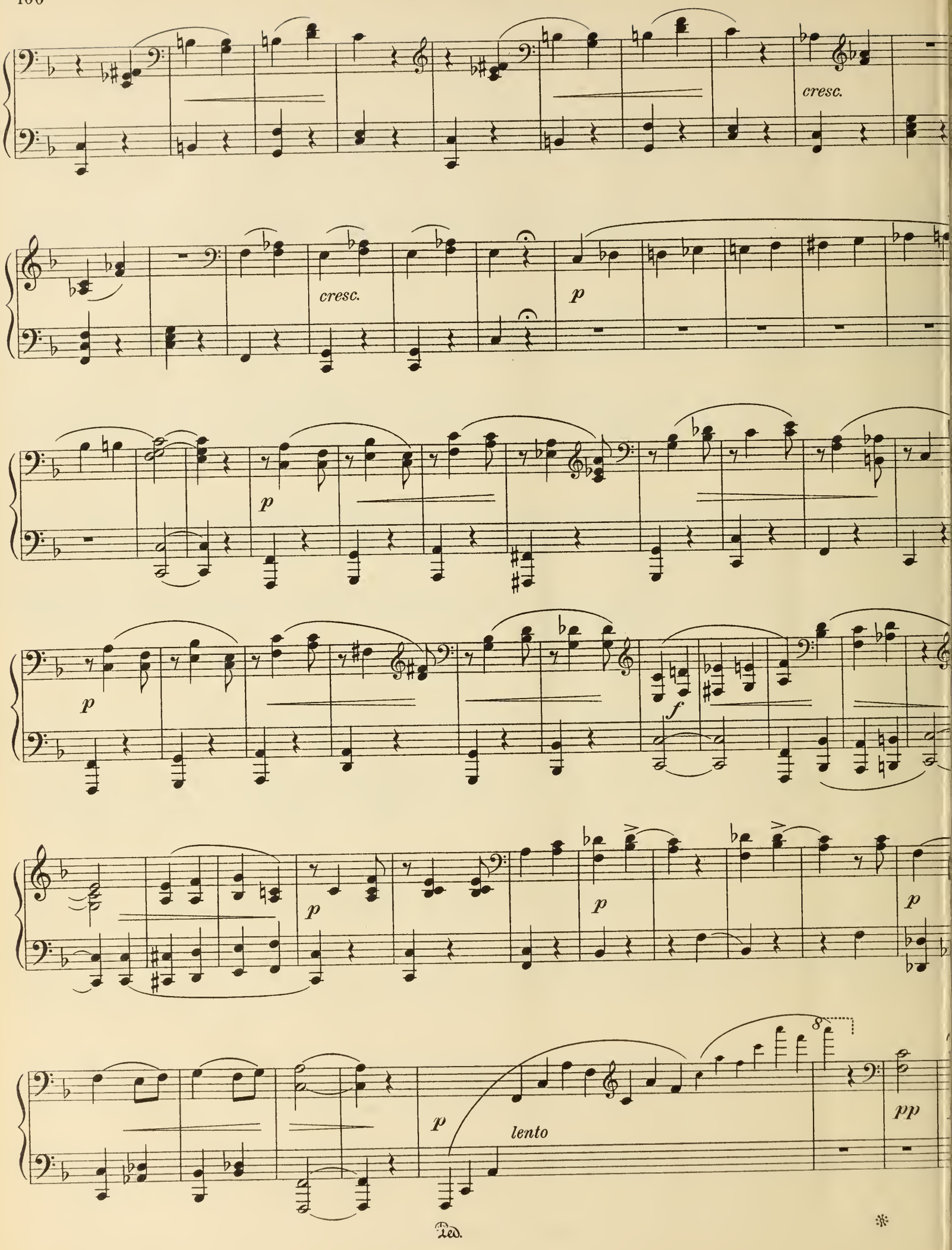
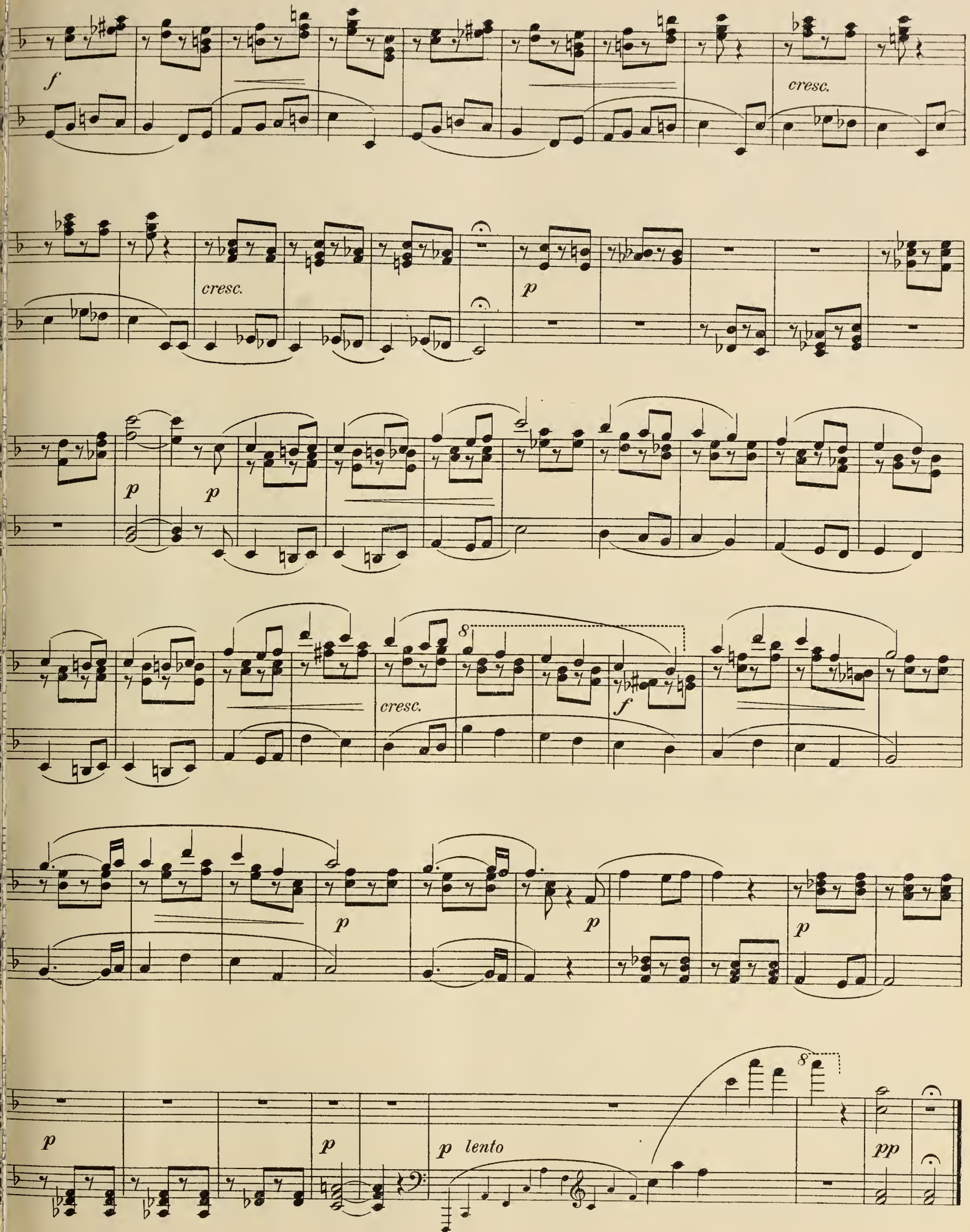

cresc.
cresc.
p
p
p
f
p
p
p
p
lento
pp
Ped.


f
cresc.
cresc.
p
p
p
8
cresc.
f
p
p
p
p
p
p lento
8
pp

To Master Park Foster

NOBBY GRAY

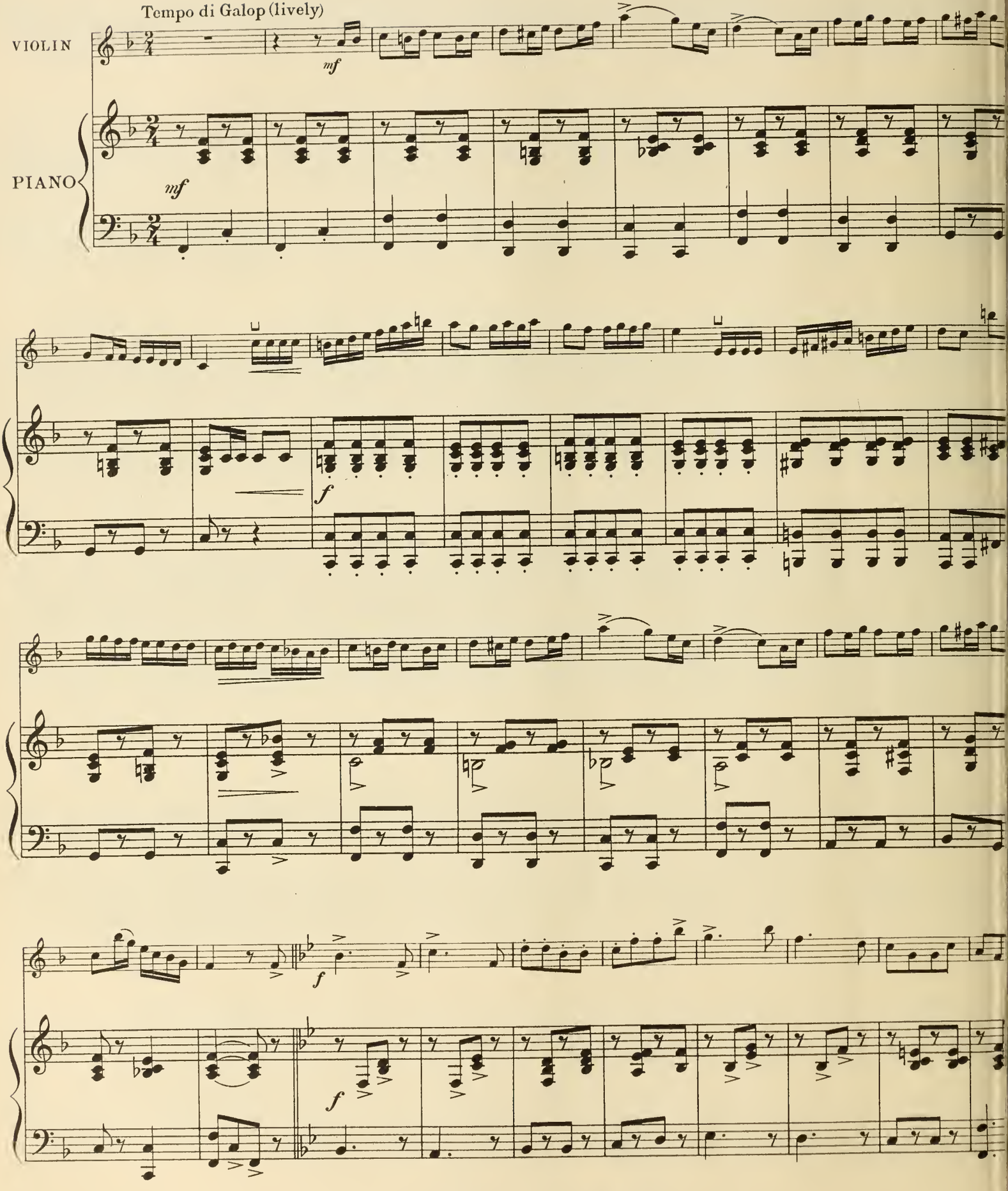
There was a little nobby colt,
His name was Nobby Gray;
His head was made of pouce straw,
His tail was made of hay.

EBER C. HAMIL
Op. 17, № 3

Tempo di Galop (lively)

VIOLIN

PIANO



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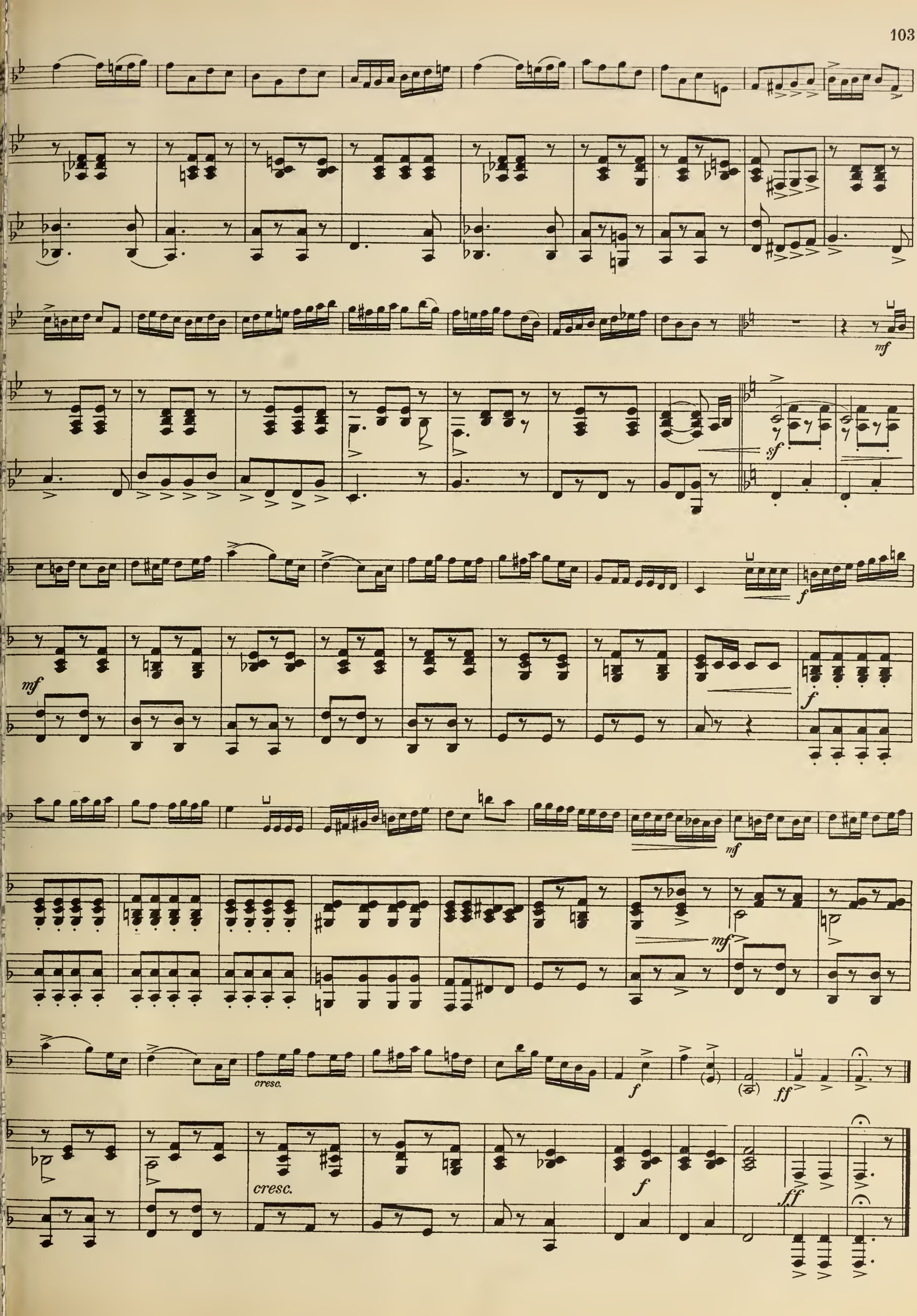

mf
sf
f
mf
f
mf
cresc.
f
ff
cresc.
f
ff

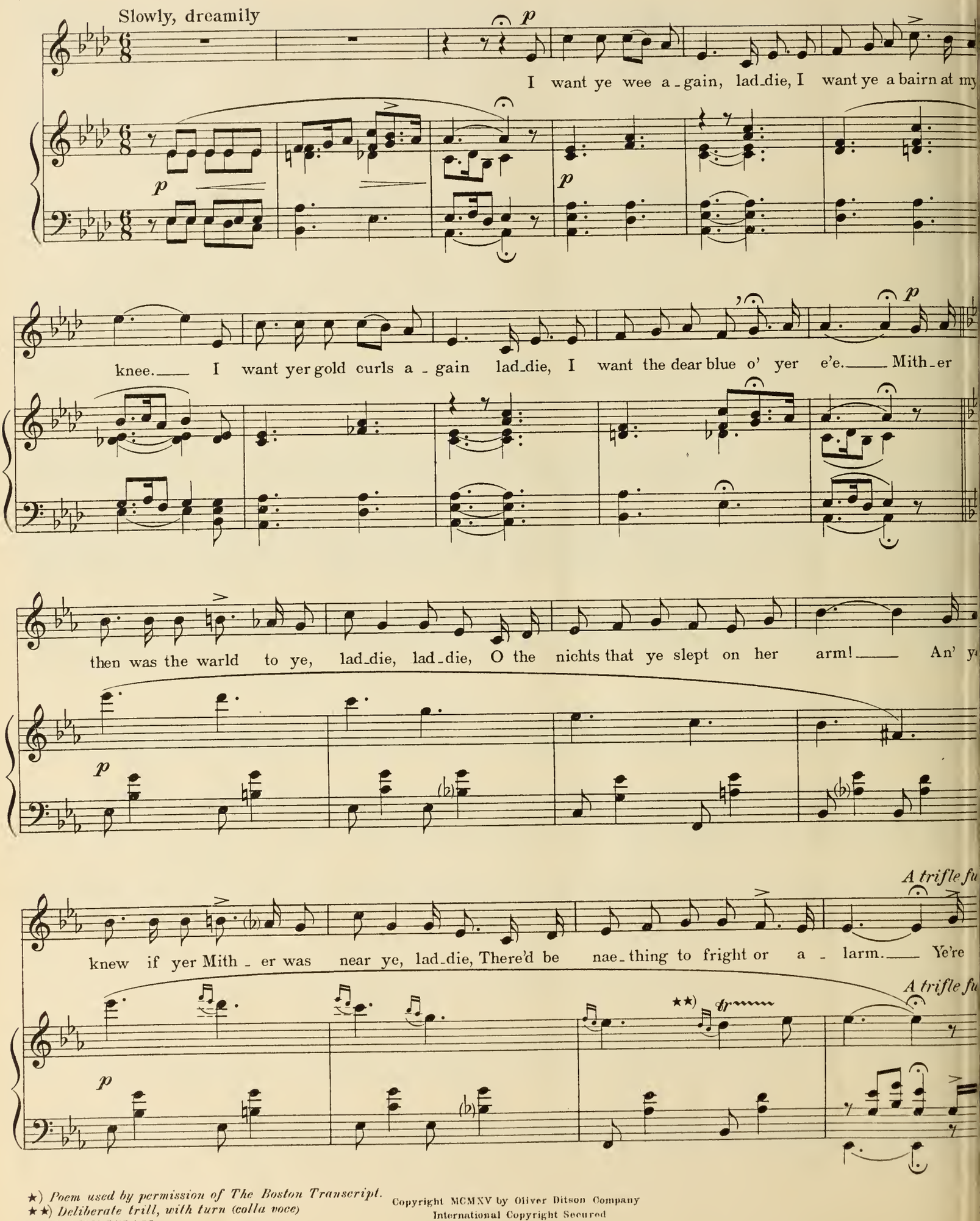
To the Fairy God-mother S. B. F.

THE MOTHER-HEART

★)LILLIE FULLER MERRIAM

SAMUEL RICHARDS GAIN

Slowly, dreamily


p
I want ye wee a-gain, lad-die, I want ye a bairn at my
knee. I want yer gold curls a-gain lad-die, I want the dear blue o' yer e'e. Mith-er
then was the warld to ye, lad-die, lad-die, O the nichts that ye slept on her arm! An' y
A trifle fu
knew if yer Mith-er was near ye, lad-die, There'd be nae-thing to fright or a-larm. Ye're
★★) tr

★) *Poem used by permission of The Boston Transcript.*

★★) *Deliberate trill, with turn (colla voce)*

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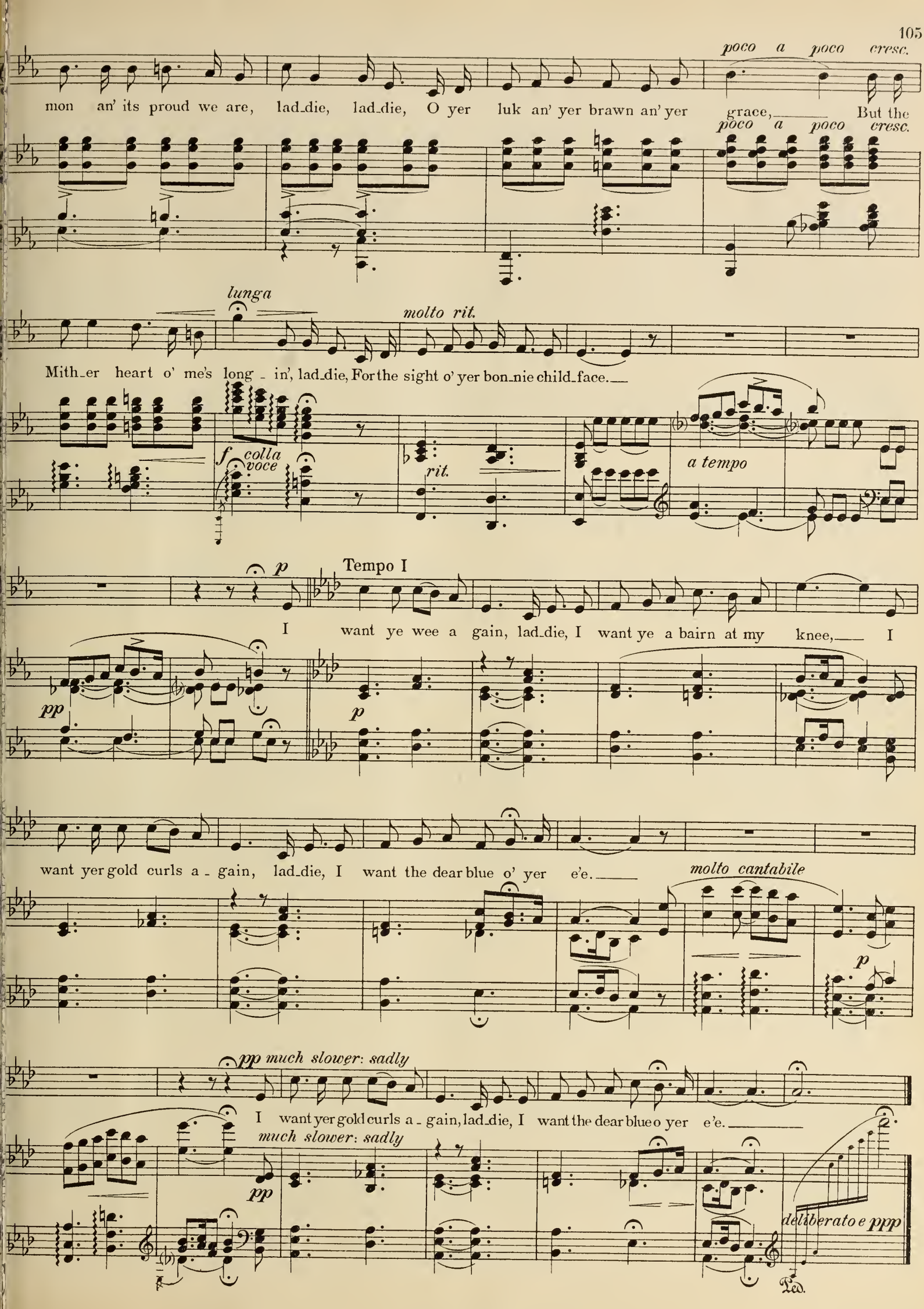
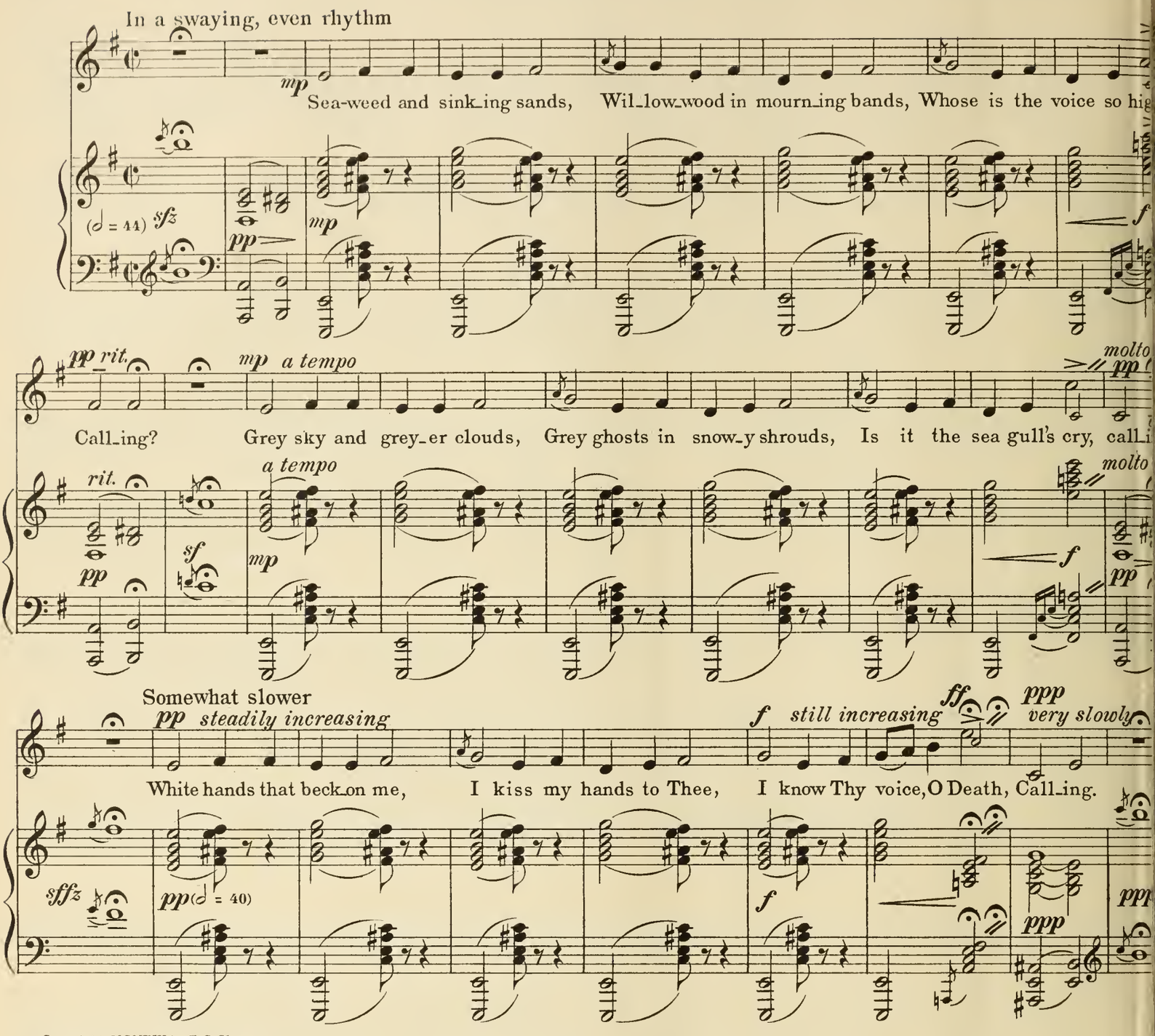

poco a poco cresc.
mon an' its proud we are, lad_die, lad_die, O yer luk an' yer brawn an' yer grace, But the
poco a poco cresc.
lunga
molto rit.
Mith_er heart o' me's long - in', lad_die, For the sight o' yer bon_nie child_face.
f colla voce
rit.
a tempo
p
Tempo I
I want ye wee a gain, lad_die, I want ye a bairn at my knee, I
pp
p
want yer gold curls a - gain, lad_die, I want the dear blue o' yer e'e.
molto cantabile
p
pp much slower: sadly
I want yer gold curls a - gain, lad_die, I want the dear blue o yer e'e.
much slower: sadly
pp
deliberato e ppp
Ped.

JAPANESE DEATH SONG

(Sung by Mme. Julia Culp)

H.K.S.

EARL CRANSTON SHA



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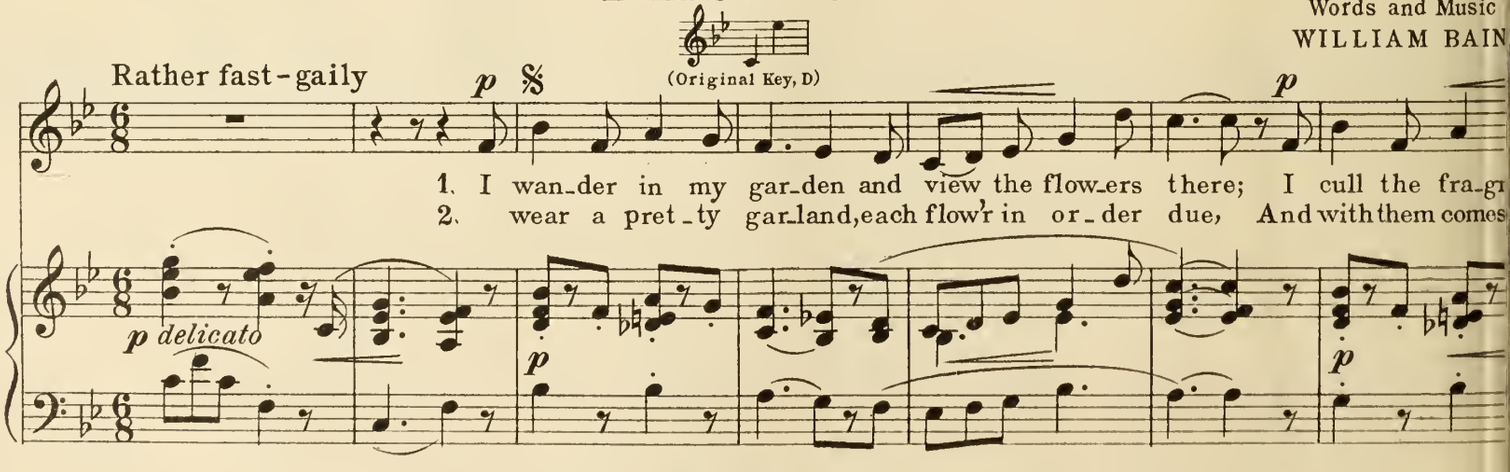
DAISIES

Words and Music
WILLIAM BAIN

(Original Key, D)
Rather fast - gaily
p
𝄋
p
1. I wan_der in my gar_den and view the flow_ers there; I cull the fra_gr
2. wear a pret_ty gar_land, each flow'r in or_der due, And with them comes
p delicato
p
p

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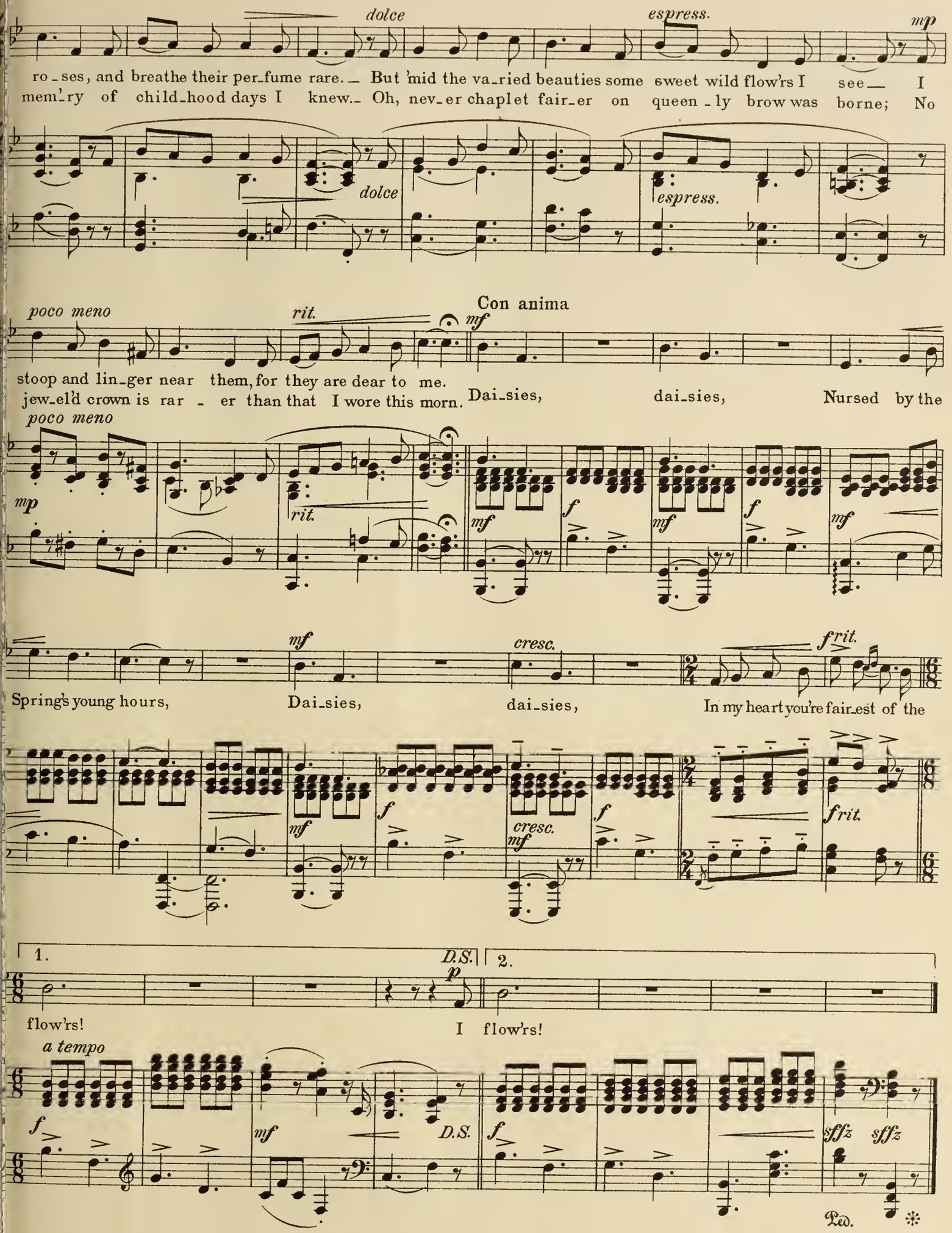
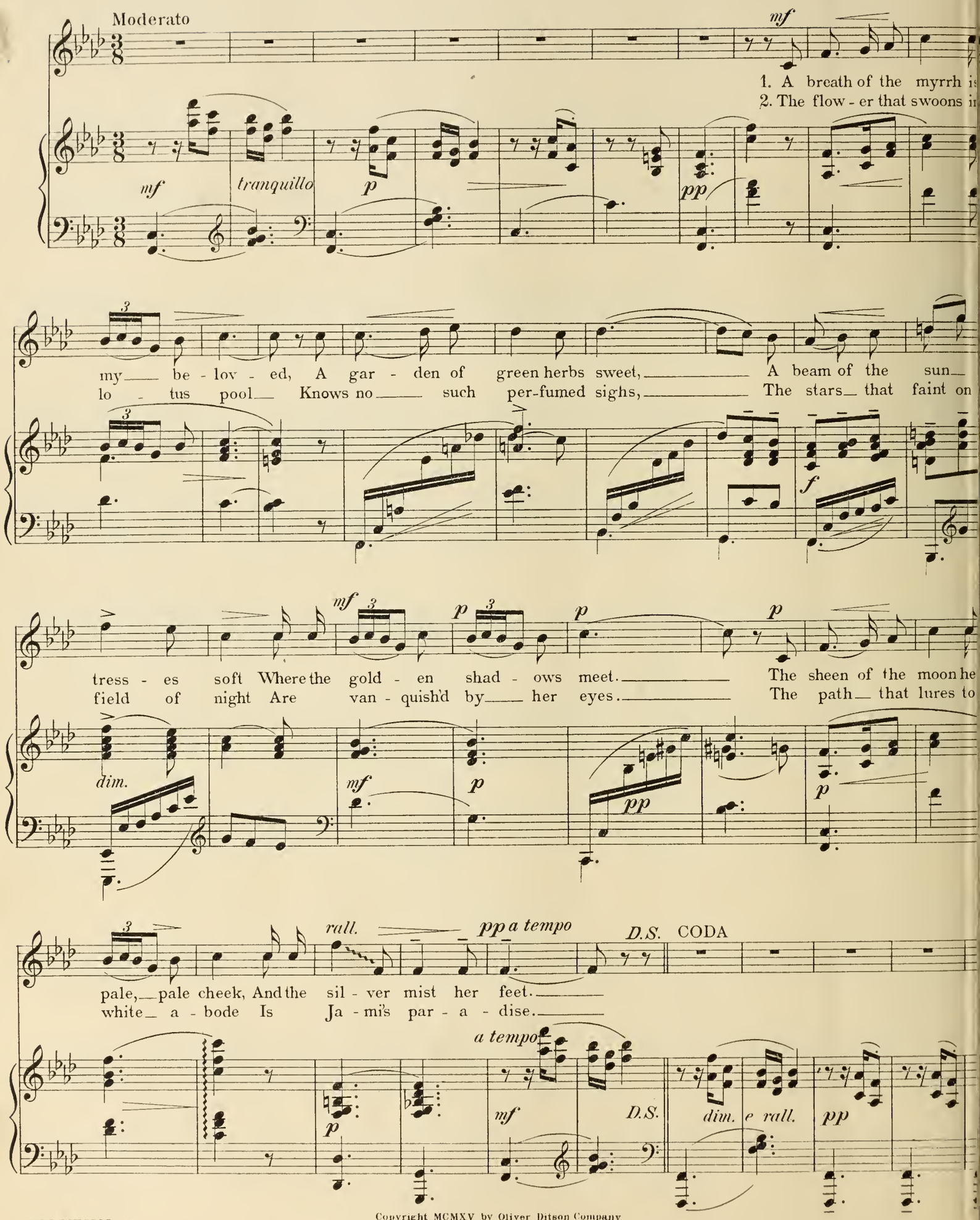

dolce
espress.
mp
ro-ses, and breathe their per-fume rare. — But 'mid the va-ried beauties some sweet wild flow'rs I see — I
mem'-ry of child-hood days I knew. — Oh, nev-er chaplet fair-er on queen-ly brow was borne; No
dolce
espress.
poco meno
rit.
Con anima
mf
stoop and lin-ger near them, for they are dear to me.
jew-el'd crown is rar - er than that I wore this morn. Dai-sies, dai-sies, Nursed by the
poco meno
mp
rit.
mf
f
mf
f
mf
mf
cresc.
frit.
Spring's young hours, Dai-sies, dai-sies, In my heart you're fair-est of the
mf
f
cresc.
mf
f
frit.
1.
D.S.
p
2.
flow'rs!
I flow'rs!
a tempo
f
mf
D.S.
f
sffz
sffz
Ped.

SONG OF JAMI

GORDON JOHNSTONE

WILLIAM DICHMO


Moderato
mf
1. A breath of the myrrh is
2. The flow - er that swoons in
mf
tranquillo
p
pp
my be - lov - ed, A gar - den of green herbs sweet, A beam of the sun
lo - tus pool Knows no such per-fumed sighs, The stars that faint on
f
tress - es soft Where the gold - en shad - ows meet. The sheen of the moon he
field of night Are van - quish'd by her eyes. The path that lures to
dim.
mf
p
pp
p
rall.
pp a tempo
D.S. CODA
pale, pale cheek, And the sil - ver mist her feet.
white a - bode Is Ja - mi's par - a - dise.
a tempo
p
mf
D.S.
dim. e rall.
pp

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The SINGER and His ART

HOW TO SING

BY ARTHUR DE GUICHARD

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I. BREATHING

What is voice?

Voice is the result of an appropriately shaped eam of air passing, at a certain rate of speed, rough a hollow organ (the larynx).

The action of emitting a sonorous note, that is say, to form a note with the voice, is a muscu- action, which depends upon: Will-power; Air; d Muscular Tension.

It is with considerable hesitation that the factor muscular tension is mentioned here. It is, how- er, necessary to state it in order to give the ie qualities of voice action. Muscular tension es not mean rigidity, stiffness, construction, tight- ss, or any of those obstacles which go to ruin od tone and to kill the natural voice.

REFLEX ACTIONS

All muscular tension in voice emission is reflex, reflex actions form the foundation of singing. reflex action is an obligatory, nervous manifesta- n which proceeds from another principle or ise. The muscular reflex at the base of singing the orbicular-costal-diaphragmatic reflex (mus- s of lips, ribs, and diaphragm).

Will-power has to be concentrated upon all that do, whether it be singing or playing, beating ie or beating carpets. This is a first necessity. t there is one that is of still greater importance: , which is usually referred to as breath, breath- , respiration.

RESPIRATION OR BREATHING

Respiration is the pendulum of life.

Deep breathing is the secret of long life.

Breath control is the chief factor in *bel canto.*

Here we have described, in a few words, the most ential element in successful singing,—indispen- le both for the making and the preservation of voice.

t is scarcely necessary to insist upon the impor- ce that exists for everyone who speaks and gs to know something, at least, about the science of breathing. Many persons think they know all about it and can breathe correctly, from the simple fact that they breathe and live. They are as greatly mistaken as the man who believes he speaks his own language correctly, just because it is his language; although he has never taken any trouble to acquire it scientifically!

CAPACITY OF LUNGS

The lungs can store about seven pints of air. They accomplish it by means of two movements: inhalation and exhalation. Inhalation consists in drawing the air into the lungs. This is done, normally, from sixteen to eighteen times a minute. In the first months of our lives we breathe about forty times a minute; at the age of two, twenty-five times, and at the age of ten, twenty times.

The mind and will-power must be fixed on the act of breathing, and every singer must know and be able to perform all its motions, from the slowest to the quickest, without raising the shoulders or making any extraneous muscular movement.

It happens very seldom that a full breath has to be taken, that is to say, that in one inhalation *all* the exhaled breath must be renewed, namely, about three and a half pints. For we must know that half the air we breathe, or three and a half pints, remains constantly in the lungs and is termed residual air—which seems to show that the lungs are never, and can never be, empty of the air which constitutes life.

When we speak, we consume about seven-sixteenths of a pint; when we sing the consumption is not quite a pint and three-quarters, no matter how high or low the note, or what its intensity, or how long the phrase may be.

THE THREE VOICE FACTORS

It must not be forgotten that the action of emitting a sound called voice depends upon three determining causes or reasons: Will-power; Air; and Muscular Tension. It is readily seen, therefore, how indispensable is will-power. Muscular tension, of which teachers seem to be afraid to speak, is of capital importance and may even aspire to second place (almost before air, it might be said) so great and preponderant is its importance. But, as I do not wish to cause discussion before the case is proved, I will merely say that they are dependent on each other.

Conscientious practice proves incontestably the collaboration that exists between our three factors. As an exercise I would strongly advise the student to seek some place where the air is pure—some park, or other open spot.

HEALTH-GIVING EXERCISE

Open your mouth as if to say OO; that is, put the lips forward in oval formation (this shows us the visible, orbicular-muscular formation of the lips), and inhale strongly. In doing this, you will feel a little coolness penetrate all the regions of the nose, at the back. The air has entered that part, where the temperature is always rather high, by a small meatus or canal which is lined with a thin skin and which is situated above the upper teeth and at the end of the palatine arch. When you have inhaled strongly, close the mouth and exhale through the *nose,* or sing a medium note. When you are accustomed to this motion, add the vowel O to *the same inhalation,* thus: OO-O. The mouth is somewhat more open for O than for OO alone; inhale strongly, and proceed as before. After a while, add the vowel A (ah) to OO-O, in *the same inhalation.* With the mouth well open, exhale after OO the same as after OO-O, and after OO-O as after OO-O-A. By so doing, you have stored up all the air that your lungs can contain and have filled them with extremely pure air. This exercise is excellent both for the health and the complexion; it facilitates breathing and keeps the respiratory functions in good working order; it is very beneficial to the general health.

In short, a singer consumes about a pint and three-quarters at each exhalation, in singing all through an act, or all through an opera, and so during several hours. This amount of air, whatever it may be, the singer must employ in a masterly manner, neither too sparingly nor too wastefully, but with just measure.

It is quite understood that, both in speaking and in singing, we must inhale through the nose and not through the mouth—a very important and essential detail.

GENERAL IGNORANCE ABOUT BREATHING

This matter of correct breathing is indeed the soul of life, even as it is also the soul of song. But mankind does not know how to breathe! Animals know how to breathe on land; fishes know how to breathe in the water; but we do not know how to breathe—or we breathe badly or incompletely.

It is curiously interesting to learn that thirteen hundred years before Christ the people of the East Indies were commanded to use daily breathing exercises; they were ordered in guise of religious exercises and as an excuse for the purification of certain organs, chiefly the chest.

Greek and Roman doctors recommended deep breathing against a number of diseases. In 115 A. D., Plutarch wrote that "the practice of singing contributes greatly towards health." But, it should be added, only when exercised naturally and according to natural laws.

Without doubt, the practice of singing and the vocal mechanism are assisted very much by good breathing but, unfortunately, this same good breathing seems today to be a very negligible quantity. A Greek doctor of the sixth century and one Mercuriales, in 1530, prescribed singing to cure asthma. pneumonia, and other diseases of the respiratory organs, as well as to prevent pulmonary phthisis. Times are indeed changed! Today the practice of singing is only too frequently the cause of diseases, pharyngitis, tonsilitis, laryngitis, and their attendant diseases, as well as of loss of voice.

The essential organ that physical education should have in view is not muscle but the lungs; for the dynamic energy of an individual is not in proportion to his height or his muscular development, but is according to the amplitude of his thorax.

PRACTICAL EXERCISES

The following are two excellent exercises that should be practised for ten or eleven minutes in the morning, on rising, and for the same period on going to bed. First exercise: Stand erect, without stiffness, one foot slightly advanced with the weight of the body bearing on the sole of that foot in order to impart a springy feeling of freedom to the body; hold hands loosely in the small of the back; inhale slowly through the nostrils, until the lungs are full of air; drop hands to sides, counting mentally four seconds; open mouth deeply, lips advanced in oval form, then expel forcibly all the breath at once, making use of the *breathed* syllable *hah!* Repeat this four times more. Notice well that the act of inhalation must be performed *without any muscular movement of any part of the body.* The breath

must be drawn in through the nostrils calmly, silently, without effort or interruption. *A good singer is never heard to breathe.*

The second exercise: Inhale as before; hold the full breath for four seconds, letting the hands drop to sides; then exhale as slowly and as silently as possible, until all the air seems exhausted. This slow exhalation will seem somewhat difficult at first, because it must go on uninterruptedly and no sound must be heard. The best way to achieve it is to advance the lips exactly as if you were going to blow out a candle *very lightly,* and place your index finger in front of your lips at a distance of an inch or an inch and a half, so that the warmth of the breath may be felt very slightly, yet continuously, on the finger. One important point to be observed during these exercises: *the tongue must remain inert* at the bottom of the mouth, lightly touching the lower teeth all around; there must positively be no movement of the tongue whatever.

The faithful daily practice of these exercises will, in a relatively short period, increase breathing capacity fifty per cent.

SIMULTANEOUS STUDY OF VOICE AND BREATHING

The exercises recommended herein are all that will be found necessary for a very long time, except in an infinitesimal number of special cases. Some teachers pretend that a student must learn the science of breathing thoroughly, from A to Z, for a long time before he learns to phonate, to sing. Such pretension is altogether illusive, not to be admitted for an instant. The emission of vocal sounds may be attacked forthwith, under proper guidance.

Without undue insistence, it may be easily understood how indispensable it is for a singer to have complete control of breathing and how necessary it is for that breathing to be absolutely quiet. Many mishaps may occur, independent of breathing. I may have just sung excellently; after a few minutes' rest I begin again and find that my voice has "gone off"—that I cannot continue. Why is it?

There are many reasons for it, and others which cannot be explained; a nervous condition, indigestion, some worry, the sudden remembrance of a past annoyance, any of these may act upon the voice, which is *the barometer of health,* both physical and mental. These things make us breathe more rapidly, quiet respiration becomes impossible, whence come poor, unsteady and colorless tones. But above and beyond all these reasons there exist others for the great majority of singers: *ignorance, indecision, and over-anxiety.*

ALWAYS INHALE REGULARLY

Always inhale in the same manner. Do not imagine that in order to sing a somewhat longer phrase, or one calling for more power, or for a long holding-note, you must try to store more air in your lungs. No; it is a mistake and is impossible.

Breathe equally, simply and naturally. From a careful examination of the method proposed, it is demonstrated and understood that this action is a muscular action; the success of the breathing and of its length becomes a negligible quantity, relegated to the second or third rank. This will be demonstrated in another article. Therefore, it is useless for a teacher to tell you to take a "good breath" because you have a long note to sustain.

The position of the tongue must be watched constantly, for, with the exception of the moment when it assists articulation, it must *rest, inert,* on the bottom of the mouth, avoiding all muscular movements, even those which are unconscious. As soon as the breath is inhaled, and the mouth put in proper shape, the movement or opening of the mouth will commence according to rules which will be given. Then the emission of voice will begin.

(To be continued)

MUSIC TO SHAKESPEARE'S SONGS

50 *Shakspere Songs. Edited by Charles Vincent. For high or low voice.* THE MUSICIANS LIBRARY. *Cloth, gilt top,* $2.50; *paper,* $1.50.

WE bring to the attention of the readers of THE MUSICIAN a collection of songs set to texts by Shakespeare as being of especial interest and value to all who may be charged with the duty of providing material in connection with celebrations of the tercentenary of the death of the great English dramatist. In this connection we quote from the PREFACE to the book referred to above.

"It is desirable, in as few words as possible, to show the condition of England, historically as well as musically, at the time when the poet was producing and performing his plays. Then Queen Elizabeth was on the throne, and her long and memorable reign was nearing its close. Owing to the introduction of the printing press, that great leveler to education, a desire for knowledge of every kind had sprung up among the more cultured classes of the people. . . . This active epoch brought to the front great leaders in science, theology, politics, and art, among the latter the great immortal dramatist and poet Shakespeare, whose genius has set down for all time the thoughts and emotions of this wonderful and stirring period.

"The condition of English music also reflected the brilliance of the times, as has been well stated by Hullah in the following passage: 'In the sixteenth century we not only sang and played as much as our neighbors, but we sang and played our own music. It is no exaggeration to say that the English hold, and are recognized as holding, a very high place among the composers of the period. Tallis, Farrant, Byrd, and Bevin, in "the service high and anthem clear"; Morley, Ward, Wilbye, and Weelkes in the madrigal; Bull, in performance as well as in composition; Dowland, the friend of Shakespeare, in the part-song; and, last and greatest in all styles, Orlando Gibbons—these are all names to which the English musician may refer with confidence and pride, as fit to be associated with the names of Palestrina, De Lattre, and Marenzio.'

"It is probable that Shakespeare wrote some of the songs in his plays to music which was already in existence and popular at the time, as many poets have done since, notably Burns and Thomas Moore. However, unless some important evidence is forthcoming, from one place or another, it is unlikely that we can ever arrive at a definite conclusion. For with the destruction of the Globe Theatre by fire, in 1613, most of the performing MSS., including the music, were burned.

"Only in a very few cases can we feel certain that we possess the exact music that was performed in the plays during Shakespeare's time. These songs are given in Part II though exception may be taken to No. 14, *Take, O take those lips away.*

"An examination of the music performed in the plays in Shakespeare's time shows us that it must have been simple and melodious, rather than difficult and contrapuntal. An additional reason in support of this view is that in all probability the actors themselves would sing the songs, and boys with treble voices always performed the female parts.

"Even if we have any doubt as to the character of the music performed in the plays, we can have none as to what the music of the period was like; for he has referred to a considerable number of songs, etc., in the several plays, many of which the Editor has been able to examine; and no doubt more can be found if diligent search be made. These are all of the simple and melodious character, and as so few are accessible to the public, or even published in modern collections, seven have been selected, from a large number, and printed as Part I of this collection. It is thought that they will not only prove interesting, but historically valuable to all lovers of music.

"The accompaniments were played by the musicians, who were placed in the upper gallery, situated above what we now call the stage box. The band consisted of about eight or ten performers on hautboys, lutes, recorders (flageolets), cornets (not the modern cornets), viols, and organs (a kind of small portable organ). The band announced the beginning of the play by three 'soundings' or flourishes. They also played between the acts. Incidental music was required of them, likewise soft music through which speaking should be heard, called 'still music.' "

Here is ample material for the use of singers and teachers.

———*———

A GREAT SERIES OF REPERTOIRE BOOKS

SINGERS and teachers are always interested to know which songs are used by the great singers and especially those which they prefer. The Editor of THE MUSICIAN has frequently been asked by readers to mention, in letters to the inquirers, the titles of songs used by certain well-known artists. This information can be secured by a careful study of an artist's program, but is dependent upon having at hand a large number of such programs before attempting to pick out those which have the most frequent use.

In a series of FAVORITE SONGS, planned by the publisher of THE MUSICIAN and recently issued, the problem presented in the preceding paragraph is solved in a very practical and satisfactory manner. Certain artists of high reputation were asked to furnish lists of their FAVORITE SONGS, the same to be published with their authorizations and with their interpretations indicated in the music text, offering to singers and teachers of singing a repertoire of songs classical, standard, and modern, by composers of the various leading musical nations, which should be a mine of suggestive material for study and public use.

Up to the present the following have been issued: *My Favorite German Songs,* by Elena Gerhardt, for high or low voice; *My Favorite French Songs,* Vol. I and Vol. II, by Emma Calvé, high or low voice; and *My Favorite Songs,* Vol. I and Vol. II, by Julia Culp, for high or low voice. As said before, these books contain the choicest numbers in the repertoires of the artists whose names appear in connection with the books, and form a series of songs which every singer should know and study.

In preparation at the time of writing is a selection from the repertoire of America's favorite prima donna, Geraldine Farrar, with others to follow.

In workmanship and finish these books are triumphs of the engraver's and the printer's art. The cover design is decorative to a high artistic degree, and the design includes a splendid portrait of the singer whose repertoire is included in the volume. The reviewer frankly acknowledges that he has never seen a series

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usic books equal in beauty of mechanical up and artistic value.

is of interest to note that Mme. Culp is in United States at this time. We urge those e readers who have not heard her to take rst opportunity to do so. It is unnecessary ention the matter to anyone who has heard He will go without urging. Miss Gerhardt t in the United States this season, but she igned a contract with the Wolfsohn Musi-Bureau for a tour beginning next Novem-She will be welcome on account of the did artistry with which she invests the which she presents to her public.

———*———

THE TREATMENT OF COLDS

the time of this writing the people of all sec-of the United States are suffering from an ordinary epidemic of the "grip," to use a on expression. For example, it was reported n one of the large cities of the Middle West twenty per cent of the population was af-at one time. For this reason THE MUSICIAN it as a duty to call attention to the fact that ld," as many persons are accustomed to call ain kind of affection of the air passages, is gerous experience for the singer.

Boston Medical and Surgical Journal, for nber 4, 1915,* contains an article entitled *A ssful Treatment for Acute Infections of the ys,* by Dr. Irving Wilson Voorhees, of New which should be read by all singers and teach-

*opies may be had for 15 cents. Address 126 Massachusetts , Boston, Mass.

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ers of singing, and every person who has the wish to keep the body in good condition. The article is too technical to reprint here entire. We have therefore selected certain paragraphs which seem especially pertinent at this time.

"A cold is an infectious disease and should never be neglected.

"To be sure, most persons recover from a simple rhinitis, or laryngitis, or bronchitis, but who can say that these do not furnish the soil and lay the stratum for many other diseases, both acute and chronic?

"As a result of the physician's lack of interest or inability to produce results, self-medication at home has become widely prevalent. Such medication is often due to the tender consideration of an obliging druggist, who feels in duty bound to placate a customer by handing over the counter various drugs, such as quinine, aspirin, salol, phenacetin, rhinitis tablets, troches, lozenges, etc. If a cough becomes so severe as to disturb markedly the course of a patient's daily life or some compound cough mixture is taken. This upsets the stomach, and the last state of such a man is worse than the first.

"Now it would seem that the logical method of treatment is not to administer drugs by stomach, if drugs are to be used at all, but to apply such remedies directly to the site where action is desired, that is, into the nose in acute rhinitis, or into the pharynx, larynx, and bronchi when these parts are the location of active inflammation.

"In dealing locally with acute infections in singers, the two remedies most commonly used by specialists are silver in some form or iodoform. The silver salts are all irritating when used strong enough to be efficacious. Many patients object strenuously to having these preparations introduced into the larynx, and not without reason. Iodoform is a rather powerful antiseptic, but is likewise irritating, and its persistent, unpleasant odor on the breath and in the clothing is a great disadvantage.

"During the past three years I have been using with remarkable results the well-known aromatic principles,—oil of cloves, oil of cinnamon, thymol, eucalyptol, and menthol, not in spray form, but applied directly to mucous surfaces."

[Dr. Voorhees then gives a record of several cases which are typical of affections which frequently attack singers, and details the treatment. He continues:]

"In acute bronchitis it is astonishing how effective this treatment may be. Its analgesic action relieves the cough, its stimulant action increases expectoration, its carminative action produces hyperemia, and, finally, its bactericidal action makes it a satisfactory germ destroyer. . . . Treated in this way a case of simple bronchitis, not due to the *pneumococcus* or *streptococcus,* should not last more than seventy-two hours."

[Note these conclusions:]

"1. The course of acute respiratory diseases can be greatly shortened by direct instillations of aromatic drugs.

"2. Of these a solution of menthol in oil is most effectual.

"3. In many cases the quick result is striking.

"4. The procedure is absolutely harmless.

"5. It is of the highest value in treating the throats of professional singers."

———*———

THE MUSICIAN aims to have at least one good practical, helpful working IDEA for every reader on every page. Our lives are built on IDEAS, and we should always be on the lookout for new and vital IDEAS.

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Talent, the sunshine on a cultured wall,
Ripens the fruit by slow degrees of toil;
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On cloud itself reflects the wondrous dyes,
And to the earth in tears and glory given,
Clasps in its airy arch the pomp of heaven!

A YOUNG PUPIL'S CONFESSION

Ques.—Why am I taking lessons?

Ans.—To become a good musician.

Ques.—What kind of music do I really like?

Ans.—I like fast, airy music the best.

Ques.—What do I think about when I am practising?

Ans.—I think of what I am practising most of the time.

Ques.—What kind of thoughts do I have then, happy or otherwise?

Ans.—Sometimes happy, and sometimes otherwise.

Ques.—In all the things that I like to do does making music come first, second, third, or fourth? Honest now!

Ans.—Sometimes first and sometimes second.

MIRIAM MOORE,
Fayetteville, Arkansas.

SHARPS AND FLATS

BY MARY SHERBURNE WARREN

"FOURTEEN years old and learning to play *The Happy Farmer!*" Ethel whirled fiercely about on the piano stool. "Little Dorothy Kent ran in this morning to show me her new doll and went through it without a mistake. I made four just now. I have decided not to waste another hour practising for there's not a particle of music in me!"

Mrs. Howe looked into the determined face of her pretty niece and smiled. "I suppose you know whether a half rest is written above or below the line?" she observed questioningly as she placed the last stitch in a tiny pink rosebud.

"Of course I know that, but—"

"And you are quite sure of the meaning of the word 'allegro'?"

"Yes, Auntie, but—"

"And you can readily distinguish a sharp from a flat?"

"Why, Aunt Alice, we can learn things like that just as we learn the multiplication table."

"You are right," agreed Mrs. Howe, "yet it helps, sometimes, to know the least little bit about sharps and flats, especially when you are the only person within a radius of a mile who possesses that knowledge."

"'Oh, Auntie Howe, look! There's a piece with *four* flats. Could you please 'splain about the new flat?' I can hear Netta's voice as clearly as on that day when she tugged at my sleeve and asked me that question. I think your uncle hired Big Ben Foster for a farmhand chiefly because he thought his motherless daughter would be so much company for me during our first winter in Vermont. One morning when I was dusting the piano I noticed that Netta was watching me with her big wistful eyes. I had taken a few music lessons when I was about your age, but 'picking out pieces' was a laborious task I seldom found it necessary to add to my duties as housekeeper. Finally, with her fair head pressed against the shining case, the child whispered, 'Please, may I just *touch* the keys?'

"For an hour Netta sat at the piano, an open hymn book before her eyes, an expression of purest joy upon her face. Not a note could she read, but the unused keys responded musically to her loving touch. Later when she urged me to play 'just something' I tried a hymn or two and was so overwhelmed by the childish words of praise I lingered at the piano and showed her the position of middle C on the staff and the corresponding note on the keyboard. Question after question the child poured forth, and received with shining eyes such technical replies as, 'Yes, those notes go up and those go down. When you come to a note on that line you strike a black key.' I even forgot the hour until the men came in to dinner. 'Just like her mother,' Ben murmured again and again as I told him the story.

"When the first violets brightened the roadside I drove down to the village and found an excellent teacher for Netta, and it was then her first real lessons began. But before that happy day my pupil was able to play any hymn or ballad we might choo

"Yes, it was Netta's concert I attend when I was in the city last week. I can understand all she plays, but I love to wa the faces of those about me, and after concert it pleases me to be introduced to N ta's friends as 'my first music teacher.'"

Ethel whirled lightly about. "I won how much happier the *Farmer* will be i don't make a single mistake this time," said as she opened her book. "Listen, A Alice, and hear him whistle at his work."

PREPARING A PROGRAM

IT often happens, in these days of m music clubs, that you children prepare a sical program quite by yourselves, or, at le with very little help from your elders. A in doing this you meet with the very same plexities that trouble your elders. This b the case, perhaps a few tried rules will be amiss.

In the first place, let the program be in nature of a crescendo; that is, let it proc from quiet work to brilliant work.

To do this have the beginners play f They are the most nervous, and if kept w ing will perhaps worry those who would otherwise feel nervous. So let the least perienced play first. Their "effort" over, will be quite happy and tranquil for the mainder of the program.

Have the numbers short rather than l A dozen short selections make a better gram for children than six longer ones wo

Let the numbers be varied. I have kn clubs to give whole programs of slum songs or marches, but I am very glad I not have to listen. Have as many diffe *kinds* of selections as possible.

Always try to plan to have somethin the way of a surprise. This creates a p ant feeling and makes a happy ending.

H. M. I

"PADEREWSKI'S TEACHER IS DEAD"

THIS is the line which met my eyes on o ing the newspaper one morning—"Pade ski's teacher is dead." Now why was i "Theodor Leschetizky is dead"?

Well, the men who make newspapers men who have made a fine art of kno what interests the people. And it is a significant fact that these "masters of n should have thought the most intere thing about the great Leschetizky's death that when he died Paderewski's teacher

Leschetizky was a great man, great i work, greatest of all in what he did fo pupils. Now you children can readily se if Leschetizky had had only lazy or una ciative pupils all his work would have in vain, and we would never have hea him. It was because he had *workers* a his pupils that he became famous. Ca

said of your teacher? Has your teacher kind of workers among you pupils that l one day make *your* teacher famous?

Suppose that that newspaper, instead of ancing that Paderewski's teacher was dead, announced that your teacher was dead. uld you feel, on reading this announcement he morning paper, that you had met with eal loss, that a true friend was gone from ? And would you feel that perhaps you not worked for and with your music her as well as you might have, that you not brought to your music study all the eriness and whole-heartedness that you capable of?

am sure there is not one little reader of Department who would not be sorry in- d to read of his or her music teacher's th; but do not wait for anything so unasant as this to make you wish you had done er work. Begin to wish right now to do very best work you can for your music her; begin right now to try to understand at it is that your teacher is anxious to do you, and enter into your music work with with so much earnestness that some day r music teacher will be famous just bese she was *your* teacher, just as Leschey was famous because he was Paderews teacher.

H. M. M.

THE LITTLE TUNING FORK

DON'T know why, but most persons seem hink that the tuning fork is something to h at, that it is a sort of a joke. Its sharp, r "ping" rings back from earliest schools, bringing memories of our first agonized mpts to sing "do" as the music master t have it. Then, in later years, we met tuning fork only in the hands of the nervpiano tuner.

ut now it has risen to sudden and real ortance—for it has been found capable ocating ships in the awful fogs at sea. ld anything be more dreadful than for ship to receive wireless messages from her ship in distress, and, with all the will he world to help, not be able to find her o to her assistance? This almost makes great discovery of the wireless a mockery. now the poor little maligned tuning-fork come to the rescue, and will find and loships in need of aid in the very worst .

oes this not prove how very unwise it is make fun" of the very smallest things or le? We never can tell to what great and ndid work even the very smallest and t insignificant may some day be assigned. the easiest thing in the world to ridicule, it is much wiser as well as kinder to re- from ridiculing anything or anybody.

H. M. M.

S.—How many of you know about the ng "coil" and about "tuning to the wave"?

A FEBRUARY MUSICAL

IN ST. VALENTINE'S GARDEN

BY LAURA ROUNTREE SMITH

Part I In Father Time's Home

(Many clocks about)

Father Time is looking at an hour-glass. Enter February.

FEBRUARY: Oh, dear, I am almost late, and I must hurry, hurry. I almost tripped up January in my haste to get here on time.

FATHER TIME: Why did you hurry so?

FEBRUARY: I have so many days to celebrate, so many birthdays. Washington's, Lincoln's, to say nothing of all the great musicians born in February. And I have only twenty-nine days even in leap-year.

FATHER TIME: Let me see, I know of some of the musicians born in February. There was Chopin and Mendelssohn, and Ole Bull and Czerny, and Dussek, and Patti, and Henschel, Gade, and many more.

FEBRUARY: Oh, dear, I have so much on my mind, and we can never quite decide whether Chopin was born in February or on March first! (Baltzell's *Dictionary of Musicians.*) I was on good terms with the New Year. I can still hear his lovely chimes.

Piano. *The Chimes.* Müller. *(Rhythm and Action.* Norton.)

(Enter SAINT VALENTINE): Good evening, I hope you have not forgotten me, I belong in February too! I have come to offer you my garden for a musicale. What more beautiful place could be found than a garden with flowers blooming all the year and sweet birds making the echoes vocal with their songs. In my garden where love rules it is always summer.

FEBRUARY: Oh, dear, oh, dear, so many days to celebrate!

FATHER TIME: Cheer up, February. The school children will help you and the musical children all over the world will help you too.

Part II. In St. Valentine's Garden

Moscheles is sitting by a fireplace. Enter Chopin, Mendelssohn, Ole Bull, Joachim, Patti, Dussek, Gade, Czerny, and others.

They wear their names printed in large letters.

CZERNY: Let us hear Mendelssohn play. We hear he has written some *Songs Without Words,* and an old lady the other day asked a clerk, "How do you sell them *with the words?"*

MENDELSSOHN: Let us hear the children play first. Here they come, patriotic children indeed.

1. Piano. *Young Volunteer's March.* Austin. *(Rhythm and Action.)*

2. Song. *Star Spangled Banner* (waving flags).

3. Recitation. *Patriotic Children.*

Patriotic children we,
And we all are very merry,
Patriotic children we,
In the month of February.

So we'll sing a song to you,
Bonnie red and white and blue!
To our country we are true,
Bonnie red and white and blue.

4. Piano. *The Minuet.* Beethoven. *(Rhythm and Action.* Norton.)

5. Recitation and Dance. *The Minuet.*

MARTHA.

They danced the stately minuet,
Many years ago,
Martha in old-fashioned gown,
Used to curtsey low,
And George Washington you know,
With stately step paused and bowed—so!

GEORGE.

They danced the stately minuet,
Holding the right hand high,
They balanced to their partners—so,
To imitate we'll try,
Then trip it lightly to and fro,
As in the days of long ago.

BOTH.

The minuet, that stately dance,
Famous in song and rhyme,
We will dance again for you,
As in the ancient time.

6. Recitation. *February.*

February's come to town,
In a snowy winter gown,
Softly snowflakes flutter down,
February's come to town.

February's heart is true,
To the red and white and blue,
And we give three cheers for you,
February's heart is true.

February's valentine,
Comes each year—a happy sign,
Friends all drop us just a line,
February's valentine.

7. Piano. *Hearts and Secrets.* Kern.

8. Recitation. *The Musical Hearts.*

ALL (children hold hearts with signs on them):

We're Musical Hearts on St. Valentine's Day,
And in a recital we'll sing and we'll play.

CLEF:
I'm the treble clef, upon the spaces,
Notes peep out like little faces.

SHARP:
I'm a sharp, with voice of my own,
I raise a note up half a tone.

FLAT:
I am a foreigner as you see,
I come from the letter *"B"*
Half a pitch the tone I lower,
When I stand a note before.

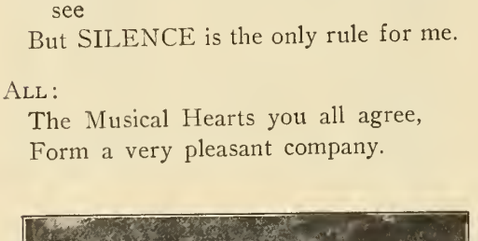
NATURAL:
I really hate to contradict you,
The only natural in the picture.

HALF NOTE:
I'm a half note as you see,
You can easily count me.

EIGHTH NOTE:
I'm an eighth note in a flurry,
I must always hurry, scurry.

REST:
I am a rest as still as a mouse,
I call for silence in the Music House.
Whole, half, quarter, eighth rests you see
But SILENCE is the only rule for me.

ALL:
The Musical Hearts you all agree,
Form a very pleasant company.



Part III. February Musicians

1. Piano. *Mazurka,* Op. 7, No. 1. Chopin.

2 Piano Duet. *Wedding March,* Mendelssohn.
(Played by Fannie and Felix Mendelssohn.)

3. GADE: Schumann once wrote a piece to honor me. He was very clever and based the music on the notes, represented by the letters of my name, G-A-D-E. I will play it for you. It is called *Northern Song.*

4. Piano. *Northern Song.* From *Scenes of Childhood and Album for the Young.* Schumann.

5. DUSSEK: I studied under Bach, became an organist at Amsterdam and The Hague, and driven from Paris by the Revolution, later returned. I tried always to express the feelings of the Bohemian people and to play with a *singing touch.*

6. Piano. *Morning Rondo.* Dussek.

CZERNY: The children talk about my *tiresome exercises,* but it is the exercises that make the fingers nimble, and sharpen up the wits. Oh, I wish I had my nine cats here!

ALL: *Nine cats?*

CZERNY: Yes, I always keep a house full of cats for company. Beethoven wished many times he had good parents to live with as I had, but he did not care particularly for my cats!

I have written over one thousand compositions and will play you my *Carnival of Venice.*

7. Piano. *Carnival of Venice.* Czerny.

8. Recitation. *The Violin.*

A song to the violin I sing,
And sweetest cadences I bring.

The wood was once a living tree,
And whispers many a symphony.

The wind long through its branches swayed,
And homing birds their nests have made.

A living tree whose sap could flow,
And all the joy of seasons know.

A tree who heard the singing stream,
And in the starlight dared to dream.

Oh violin dreaming of your tree,
Come bear to us your rhapsody.

9. Duet. Violin and Piano. *The Raindrop Prelude.* Chopin.

10. PATTI: I have been decorated by the Emperor of Russia and I have sung in all countries For encore I like best *The Last Rose of Summer.*

11. Song. *The Last Rose of Summer.*

12. MOSCHELES: What would we do without the glorious month of February? What would we do without the musicians made dear by February? Come Mendelssohn, no program at this time of year can be complete without you.

13. MENDELSSOHN: I have written some little *Songs Without Words.*

When I walk through the forest everything sings to me. The little silver brook that laughs over the stones and pebbles, the wind in the trees, the birds and bees and all the happy little insects hum as I pass.

Everything in nature is happy and everything sings!

I was thinking of these things when I wrote my *Spring Song* and now I will play my *Departure,* after which we will say goodbye and remember February as one of the finest months of the year.

14. Piano. *The Departure.* Mendelssohn

THE EYE AND THE EAR

THROUGH which sense do you receiv the stronger impressions, the Eye the Ear? To put the question in a other form. Is the Eye more retentive tha the Ear? Are we more strongly impresse by things we hear than by what we see?

The majority of persons acquire know edge or receive sense impressions upon whi they base action most readily, either throu the eye *or* the ear, rarely through both wi equal strength and exactness. Out of a nu ber of students in a conservatory, for exa ple, we will find that some are *eye-minded,* we may say, others are *ear-minded;* and st others probably use both senses.

We all know of persons who hear an a and can reproduce it with exactness after o hearing. This recalls the instance of M zart's writing on paper the score of Allegr *Miserere* which he heard but once in the S tine Chapel, at Rome.

In fact so highly is this power of the e to record in the mind impressions receiv through musical sounds, that every conser tory offers a course in ear training. My teaching is based on the power of the ear receive an impression and to reproduce with accuracy.

Thus a teacher will say to a pupil: "T effect was not what is wanted. Do this." A the pupil tries to imitate the effects he hea Imitation, as a teaching principle in music largely based on ear-mindedness.

As a practical application of the two pr esses we suggest that teachers study their pils with a view of determining whether t receive the stronger impressions through eye or the ear.

For example, a teacher of singing recoun to the present writer the case of a pupil w whom he had labored for about two ye with comparatively meager results. He plained that telling her how to do things, e doing them for her, seemed to carry l force, and the net results of his labor w really discouraging. The suggestion was m that he adopt the plan of putting his teach instructions in writing or make diagra when possible, so as to try to reach the m through the eye. In this way the pupil able to form a picture of the teacher's st ments and fix them in her mind through quent reference to it.

The progress made by the pupil in the suing three or four months was marked compensating for previous slowness.

In other cases teachers will find it de ble to repeat, numerous times, the princ they wish to impress upon the pupils' mi It is advisable that the wording be the s in all statements, in order to promote e memorizing through the ear.

We offer this idea to teachers as one w investigation. There is genuine interes this kind of laboratory work.

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

HAKESPEARE AS REFLECTED IN CHAMBER MUSIC

BY H. J. STORER

N all the many and varied ways in which to ire an intimate and thorough knowledge of the ks and art of Shakespeare, not the least of e is the one all too seldom employed, and that hrough the music which has been inspired by works, as well as the characters in the works nselves.

hakespeare has inspired composers of all coun-s, from his own time until the present, and, as esult, there are operas, symphonic poems, inci-tal music, songs and piano pieces, in great num-the study and hearing of which will create an rest in the works from those who are unfa-ar, and with those whose knowledge of Shake-re is well-developed a thorough music study will te a new and many-sided interest.

he music of Shakespeare will furnish many and ly interesting programs for illustration in cham-concerts at gatherings or in the home circle. much of the early music as employed by kespeare himself in the production of his plays, come down to the present time, being not diffi-of performance and easy to obtain.

ould anyone contemplate an easy yet effective chamber concert of Shakesperean music, sev-could be made up from the music of Shake-re's time. These little pieces, used in the plays ncidental music, can be performed by piano and gs, by two or three violins and 'cello, with aps the addition of a flute or clarinet, taking upper or melodic parts for way of contrast. e of the pieces also can be played by the old ioned lutes, or the modern mandolins or gui-

ost of these old melodies are found either for voice and very simple accompaniment, or ar-ed in three or four parts, as glees for unac-panied singing. These harmonizations can be ed by strings without change, but if a viola be the tenor part should be transferred from G clef to the C clef. This is not such a difficult er as may at first be supposed. The follow-are some of the numerous part-songs and glees from the old melodies used in Shakespeare's time and in the years immediately succeeding.

As You Like It: *Under the greenwood tree.* Solo, with piano or strings.
E'en as the sun with purple colored face. Glee. (A. T. T. B.)
Crabbed age and youth. Glee. (T. A. B.)
Blow, Blow, thou winter wind. Glee. (A. T. T. B.)
What shall he have who killed the deer? Hunting glee. (T. T. B. B.)

Two Gentlemen of Verona: *Who is Sylvia?* Glee. (S. S. A. T. B.)

Henry VIII: *Orpheus with his lute.* Glee. (S. A.)
Morris dance, Shepherds' dance and *Torch dance.* Arr. by Edward German.

King Lear: *Come o'er the brook, Bessie, to me.* Glee. (S. A. T. B.)

Merry Wives of Windsor: *O by the rivers.* Serenade. (S. A. T. T. B.)

Twelfth Night: *When I was a little tiny boy.* Chorus. (S. A. T. B.)

Henry IV: (Part 2) *A cup of wine that o' busk and fine.* Glee. (S. A. T. B.)

Love's Labor Lost: *On a day, alack a day.* Glee. (S. A.)
Trip and go. (Morris dance, 17th century.)

Tempest: *Where the bee sucks.* Solo, or glee. (S. A. T. B.)

Othello: *Willow Song.* Solo with piano

Midsummer Night's Dream: *Nocturne* and *Wedding march,* arranged for small orchestra, with or without piano.

Timon of Athens: *Masques, or dances.*

The solo, or glee, *It was a lover and his lass,* has been used in *As You Like It.* There is also incidental music to *The Tempest,* composed by Sir Arthur Sullivan, that is believed to be available for small parlor orchestra, and the music is not beyond average difficulty.

In making up any program from this suggested list, should any vocal number be desired, a selection can be made from the volume in THE MUSICIANS LIBRARY, entitled *Fifty Songs of Shakspere,* edited by Charles Vincent, and published by the Oliver Ditson Company. Some of the Shakesperean melodies are by modern composers, but all are in the true spirit of the text and any of them would add interest to a program.

THE BELGIAN SCHOOL OF VIOLIN

READERS of THE MUSICIAN will be interested to know of an important new publication which has just been placed on the market by the eminent violinist and teacher, Mr. Ovide Musin, of New York.

The general title is *The Belgian School of Violin,* and it consists of four volumes as follows: Vol. 1, *First Principles of the Violin,* with Second Violin accompaniment for the teacher; 40 *Studies* (First position), by H. Léonard, Op. 47, revised, fingered, bowed, etc., by Mr. Musin, who has added some studies of his own. Vol. 2, 60 *Studies* (Op. 47 *bis*) in all positions with melodies and accompaniment for Second Violin, by H. Léonard, edited by Ovide Musin, who has added special studies in staccato, double stops, chromatics, arpeggios, shifting, vibrato, pizzicato, and how to practise them. Vol. 3, 50 *Progressive Studies,* Op. 40, by H. Léonard, preparatory to pieces by old and modern masters. Vol. 4, 22 *Special Daily Exercises,* by Ovide Musin, covering the essential technic of both hands, with difficult exercises for advanced violinists.

Mr. Musin was a pupil of Léonard, whom he calls "Chief of the Belgian School," and of whom he says that "he so perfected the science and art of bowing as to produce a more voluminous and singing tone, and the use of the whole bow from frog to tip and *vice versa.* In this connection we wish to refer to the splendid sketch of Léonard by Mr. Paul Stoeving, which was printed in THE MUSICIAN for January. The following in regard to the Belgian School of violin playing is included in a pamphlet written by Mr. Musin, from which we quote with his permission.

SOME HISTORICAL FACTS

When we say a School is French, German, Italian, or Russian, what is meant by the term?

A School means the disciples of a man of genius, superior knowledge, and of new ideas, the value of which he demonstrated and taught to his pupils who handed down their knowledge to succeeding generations.

If the above mentioned schools exist it is true that a Belgian School exists and has existed from ancient times, and furthermore that the other schools were derived from the ancient masters who went from the Low Countries to Italy, Spain, France, Germany, Austria, and even to the Court of Peter the Great, of Russia, where they demonstrated their advancement in the science and art of composition, singing, and playing of musical instruments, and where they founded schools which were the source of our modern development irrespective of nationality.

That the artistic generative force of the ancient Belgian masters was not depleted even to the 19th and 20th centuries is evidenced by the great number of Belgian artists, musicians, and teachers throughout the world whose names have added lustre to the ancient school which attained immense renown in the 14th, 15th and 16th centuries. Of our modern School the names of Grétry, Daussoigne, Méhul, François Prume, Jacques Dupuis, Gevaërt, Chas. De Bériot, Léonard, César Franck, Vieuxtemps, Meerts, Radoux, Wery, and others of the past generation propagated the science and art which produced those who today shine particularly in the realm of the violin.

The greatest teachers of the modern French School at Paris were Belgians from Liége. For instance, Lambert Massart, of Liége (was professor at Paris for forty-seven years, his most celebrated pupils being Henri Wieniawski, Camilla Urso, and Fritz Kreisler), Léonard, Vieuxtemps, Marsick, and Remy (present professor at the Conservatoire National de Paris).

Ysaye was a pupil of the Liége Conservatoire and of Henri Vieuxtemps. He also studied for a while with Henri Wieniawski at Brussels. Fritz Kreisler was a pupil of Massart at Paris. Martin Marsick, César Thomson, Guillaume Remy, and myself (Ovide Musin) were pupils of the Conservatoire de Liége and of Léonard. Jacques Thibaud and Carl Flesch were pupils of Marsick. Henri Marteau, pupil of Léonard, succeeded to the post of Joachim at Berlin. Adolph Betti and Alfred Pochon were pupils of César Thomson.

The catalogue would read as follows:

TEACHERS	PUPILS
Charles De Bériot (of Louvain, Belgium)	Henri Vieuxtemps
Auguste Rouma (of Liége)	Henri Léonard
Lambert Massart (of Liége)	Henri Wieniawski, Camilla Urso, Fritz Kreisler
Henri Vieuxtemps (of Verviers, near Liége)	Ysaye, Hubay

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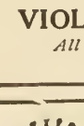

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TEACHERS	PUPILS
Henri Léonard (of Liége)	Martin Marsick, César Thomson, Ovide Musin, Guillaume Remy, Henri Marteau (successor of Joachim, at Berlin)
Martin Marsick (of Liége)	Jacques Thibaud, Carl Flesch
César Thomson (of Liége and Brussels)	Adolf Betti, Alfred Pochon, of the celebrated Flonzaley Quartet
Guillaume Remy (of Liége)	Present professor at the Conservatorie National, at Paris

Charles De Bériot, born at Louvain, Belgium, 1802, died in Louvain 1870, was called the Father of the modern Belgian School of violin playing, because of a special manner of using the bow, first demonstrated by himself, which gives greater elegance, freedom, and continuity of tone. It was said of De Bériot that it was a pleasure simply to hear him tune his violin. His compositions are played the world over, and only an artist can understand his works and play them as they should be played.

———*———

HOW TO ORGANIZE ENSEMBLE MUSIC CLASSES OR CLUBS

BY CHRISTIAAN KRIENS

THE development of music in general is noticeable of late. The number of students of music (instrumental as well as vocal) is greatly and continuously increasing, and, in consequence, the number of teachers is equally increasing.

It seems curious, therefore, that the increase in the cultivation of ensemble music has not progressed at the same rate, but has been treated more or less step-motherly. The formation of ensemble classes is more or less spasmodic, more the result of circumstances than of the sound realization of serious intent.

If a violin teacher has a large number of students, he generally takes advantage of the fact, in performing with them (but only for a final pupil recital, or some special occasion) a certain violin solo number in unison. Or, sometimes, he will offer an arrangement of some kind, but hardly ever an ensemble number, especially composed for such a number of violins, or a violin choir.

We cannot call this legitimate cultivation of ensemble music. Ensemble music is the music composed for two violins; for violin or two violins and piano; piano for four hands, trios for piano, violin, and 'cello; piano, viola, and violin; then the traditional string quartet of 1st, 2nd violin, viola, and 'cello; for string orchestra; finally symphony orchestra.

In Europe, every conservatory includes among its various classes, without exception, classes in trio, quartet, string orchestra, wind ensemble, and orchestra classes. Also in America, with some of the large conservatories, this is the case. But outside of this there should be a much greater intent to organize such classes, or even clubs.

Some advantages derived from ensemble cultivation are:

1. The opportunity to read "at sight."

2. The acquisition of "routine" unavoidable for students intending to seek positions in orchestra.

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3. The great assurance obtained in various changing and strict tempos; to be grasped at once, without preparation.

4. The opportunity to play other voices of a composition than (in contrast with solo-playing) the melodic voice; thus the cultivation of the inner voice of a composition.

5. The intimate acquaintance with the literature of the great masters, written for these various combinations, never to be derived from several hearings at concerts, etc., innumerable good reasons. Ensemble practice can be obtained more easily than it is supposed.

Wherever there are two violinists, there is for them a rich and varied literature in duets, from the easiest kind, such as Pleyel, Viotti, etc., up to the concerted duets of De Bériot and Spohr.

Wherever there is a violinist and a pianist there is for them the treasure of sonatas by the old and modern masters; further, a rich and abundant library of other ensemble material.

Wherever there are two pianists, there is a richness of original and arranged music for four hands; including sonatas, overtures, symphonies, etc.

A PLEA FOR THE VIOLA

But now, before reaching the trio and quartet, I must emphasize the deplorable lack in the study of the viola. Among violin students there seems not to be a good will, or an interest, to take up the study of the viola.

The difference between the violin and viola is so slight, having the same fingering, position, and ability to master the viola is so easy for a violinist, that it is truly amazing there are so few who, by learning the instrument, want to become a valuable asset to the ensemble players. To me it seems just as valuable to be a good viola player as to be a good violin player.

When contemplating the founding of a student string quartet, violinists can easily be found, and 'cellists are always to be found; but the trouble is always with the violas.

The unwillingness of violinists to take up the viola (even as a side issue) is the cause of discouraging many a plan for the foundation of string quartets. And not only has it thus prevented the other members of the quartet-to-be from having an opportunity of studying the treasures for this combination, but prevented all the others who might have wished to hear their rendering of these great quartets, and thus have learned and profited by it. Indeed, the quartet literature is among the richest in the ensemble music. Beethoven has expressed some of his richest and most wonderful thoughts in his quartets.

Now a round of advice to students in general, in regard to ensemble practice:

No matter how small your town, no matter how few musicians there are, *get together, organize.* If the musical authorities of your community have not an organized ensemble class, you can organize yourself a duet, trio, quartet, etc. Then, when a certain number of compositions have been studied, engage the services of an authority to criticise your work.

The main point in planning the study of ensemble music is the regularity of your meetings. There may be listeners and players who alternate.

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An afternoon, once a week, or an evening, should be set aside and nothing should interfere with same.

A certain plan of work to cover should be laid out. Every good musician will help you, or otherwise the prominent music stores of the large cities will send you a list.

The time set aside for ensemble practice should be divided in two parts, one part to perfect one or more compositions, constantly studied—the other part for the practice of reading.

Interchanging (in quartet playing) between 1st and 2nd violin, and viola is also an excellent plan.

Ensemble practice will make you a better musician, and will give you a broader look upon the world of music in general.

———*———

RHYTHM

BY C. W. FULLWOOD

WHAT is rhythm? The musical dictionary says, "Rhythm is the first essential of melody; the recurrence of accents at equal intervals of sound; the repetition of a group of sounds at equal intervals of time; the essential rhythm is a fixed quantity which will bear very little tampering with."

Because rhythm is the first essential of melody, it is the first that appeals to the mind through the ear. Popular music catches the uneducated ear because its accents are strongly marked. It is this innate musical sense that causes all minds, from savage to civilized man, to recognize the fundamental principle of music. It is the foundation upon which the structure is reared, for what is structural form in music save the outgrowth or the development of rhythm?

The rhythmic quality of melody at once appeals to the mind of the child; the ear recognizes the marked accents of the sounds. The idea of rhythm lies dormant in the infantile mind, so does the power to speak the mother tongue, but both instincts must be aroused, taught, guided, and developed.

A poet, it is said, is born, not made; but, the poetic idea needs to be trained and cultivated. The day has passed when a genius is expected to spring into the full development of creative work without the preliminary study and training. No man can make a success of his talent without hard work. You cannot gather figs from thistles; nor can you do anything that counts for success in any line, today, until you know fully how to do it. And to gain that knowledge you must dig for it as for precious gems. You may have the idea but you must know how to develop it to practical use. The rhythmic idea must be built upon that that may be the ideal creative or interpretative form. You may call the idea the germ, but the soil must be cultivated, and the plant carefully shielded and nurtured to bear fruit.

How often you hear the expression, "I wish I could play like that." But when such persons are told that hard work and incessant diligence are required their enthusiasm wanes. Oh, yes, the natural idea of rhythm creates the desire to do something with that idea, but many persons, young and old, abhor the work of developing that idea.

The phrase, "he or she is musical" is trite in conversation. The writer of this article, claiming

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By HENRI LEONARD

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any one who can recognize rhythm can elop into a musician if he or she will work it. That bars few, if any normal minds.

range that the old idea of getting some- g for nothing is more or less prevalent in y age. Is the gambling instinct so domi- that human nature shirks work as Mother ure abhors a vacuum?

e deprecate the prevalence of ragtime mu- Well, the people are simply reaching for the gratification of the musical idea. y are groping blindly, and catch at the first g that offers to satisfy the rhythmic idea.. you blame them? If good music were as ssible in a financial way, would they not the chance? Ragtime is in the moving ure shows, dance halls, and variety theatres; the other hand, opera, symphony concerts, sical recitals are beyond the means of the age purse.

hat Higginson has done in Boston, what rosch has done in New York, can be done ywhere in more or less proportion. And people will respond when they have a chance education in real music within their means. are already perceiving this, in the phono- h in the home, and at the park concerts n good selections of music are given to the s of people.

ne child, with his natural idea of rhythm, uld hear and be taught good music from the nning; then as he grows older he will be- e the interpreter of the best in music. The teacher, the musical parent, the philanthropic der of a people's orchestra, is a musical mis- ary.

—*—

WHAT CONSTITUTES ARTISTIC PLAYING?

BY MYRON A. BICKFORD

HERE is hardly a word associated with the mu- profession which is more abused than is word "artistic." For example, it is very n confused with or mistaken for something h is merely more or less mechanically per- For it is possible for a block of marble e mechanically perfect without having a blance of an artistic design.

o bring the illustration into the realm of ic. The player-piano is able to wade ugh the most difficult things with never a flaw technically; but when it comes to giving a real interpretation of the music, the human touch is necessary. In the same way a performer may have the most wonderful digital dexterity and be letter and note perfect in every minute detail without being an artistic player.

Of what, then, does artistic playing consist? Must one be a sentimentalist and over-emotional. By no means, for this is going to the other extreme, and extremists, like whistling girls and crowing hens, always come to some bad end—at least, so I have been told. Music is called the language of the emotions, but in this language, as in others, the tongue must be bridled and the emotions must be under control.

To be a player in the true sense is to be an interpreter; and to be able to interpret, one must thoroughly understand the language, not only in which a thing is written, but also into which it is to be translated. To apply this directly to the interpretation of music, one must be a musical linguist, that is to say, there must be no words or phrases too big for the fingers to understand and pronounce readily. In short, one must be technically proficient, but (and this is the keystone of the whole situation), the translation, reproduction, or interpretation, whatever it may be called, must be couched in elegant terms—done poetically, instead of in a pedantic, prosaic, or "slangy" manner. This naturally presupposes and requires a certain amount of artistic, esthetic, and intellectual culture, and a general education and development along very broad lines. Until this side has been attended to there is no chance for artistic or intellectual expression, since it is impossible to express anything, whether in tonal terms, with the brush, or with the pen, when the idcal does not exist.

Artistic playing includes fully as great a variety of phases as does the work of an orator who combines brilliancy, wit, forcefulness, thorough knowledge of his subject, and eloquence in one. The matter of interpretation really covers a large range of subjects, such as phrasing, dynamics, nuances of all kinds, attention to contrasting thoughts or motives, all of which might be put under the head of conception, and all of which have an all-important bearing on artistic playing.

Technic is important, for without it the composer's intentions cannot be expressed; but art goes far beyond mere technic, and gives one the ability to use the mechanics of music in a manner which gives pleasure to the intellect and the emotions at the same time.

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LÉONARD'S VIOLINS

REFERRING to the article on Hubert Léonard, printed in THE MUSICIAN for January, Mr. Paul Stoeving sends us the following note in regard to Léonard's violins:

"Besides the pleasant personal recollections of the master and all I owe to him artistically, I prize, as the most precious keepsake that could fall to the good fortune of a devoted and grateful pupil, the violin which the Maître always used at the lessons, a Petrus Guarnerius, one of his two favorite instruments; the other, a fine Paolo Maggini, once the property of Charles de Bériot, passed, at Léonard's death, into the hands of his pupil, Henri Marteau."

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Contents of January, 1916, Violinist

The History of the Belgian School of Violin..*Ovide Musin*
Sevcik and His Country.....*Ludmila Voiacek Wetche*
"Valse," from "The Dreams of a Fiddler"..... *Nat Herd*
Fiddler's Lure.....*Robert Haven Schauffler*
Who's Who and Why
The Inquiry Wicket.....*Bernhard Listemann*
Music and Musical Literature
American Guild of Violinists
Correspondence Bureau
The Orchestra—School and Community Music
Organizing an Orchestra.....*Theodore Cooper*
Music in the High School.....*Easton V. Tubbs*
Violin Classes and Orchestras in Public Schools
E. C. Starbuck
Ernst and Paganini.....*Charles Stevens*
Hem and Haw

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ORGAN RECITAL PROGRAMS

BY WILLIAM REED

The conviction, often expressed, as to the unpopularity of organ recitals would not seem to be borne out by results, either in regard to their vogue or the activity of recitalists in general. On the contrary, the latter, far from appearing discouraged, continue to *recite* while it is to be assumed, a public is found to lend countenance to their efforts.

It remains a fact, however, that, of the large number of recitals played, an appreciable proportion seem to lack general interest and educational value in themselves; and it may not be unreasonable to suggest that the reason for this proceeds from both the manner and, in some degree, the matter which characterize these performances.

In the first place, it must be conceded that not every good church organist makes a capable and interesting recitalist any more than that a brilliant recitalist is a success as a church organist.

Further, the examination of a variety of recital programs reveals the fact that the contents, often substantially good and selected on much the same lines, seem to have been thrown together without sufficient thought as to a tactful juxtaposition of the different numbers. Such points as contrast in style, color, and movement, some suggestion as to key relationship, emotional variety, etc., are, also, too often overlooked, perhaps, misunderstood; since program-making is an art in itself, on the comprehension of the principles of which the acceptableness of a performance depends more than is generally supposed.

Again, we find that long works are too much in evidence, a consideration which, however it may interest the player himself, does not commend itself to the average recital goer.

Then, there is the custom of commencing with a Bach number. This, I consider, is a mistake. Apart from the unrest consequent on the gradual settling down of an audience, the opening number of a recital is seldom accorded close attention and, so, needs to be something of a bright, arresting nature, inviting interest in what is to follow. In any case, Bach is too good and hardly suitable for exploitation as a "curtain raiser."

Another point is, that not more than two long numbers should be included in a recital program of ordinary length, and these should find a place toward the middle, being carefully separated and enclosed between others of moderate length.

Considerations such as these would seem, therefore, to suggest an eclectic choice and an arrangement of numbers such as might be counted on to interest, in some degree at least, everyone.

Speaking from a long experience as a recitalist, I feel fairly assured that organ recitals can be made as attractive as most other instrumental performances and that, with respect to their appreciation, audiences do not greatly differ.

At the same time, the player must consider his hearers first of all. He must, for the time being, sink his individual preferences as to selection; he must avoid such heavy, scholastic works as are of little or no general interest and, in their place, present good music of an attractive nature. And the better musician and player he may be, the more will he need to bear in mind such advice. Certainly, he should play Bach; but, even here, judgment is necessary, seeing that Bach's organ works do not all maintain the same interesting level. Nor does all this mean that a recitalist should bid for popularity by playing other than good organ music and well laid out arrangements of standard compositions; but, rather, that he should select judiciously and be careful in arranging his program.

In regard to performances, the player should not only be adequately prepared but also reasonably assured as to other matters, such as the condition of his organ, etc. Such a suggestion may seem superfluous. It is, nevertheless, a regrettable fact that some recitals heard furnish examples of a general unreadiness. This, of course, is not as it should be, and that it retards appreciation may be reasonably inferred.

The idea of including vocal or other instrumental numbers at organ recitals, although, strictly speaking, incongruous, is to be regarded as being mainly a concession to popular preference. Assisting numbers relieve continuity and help the purely organ material to "go down."

It will be understood that, in expressing myself as above, I do not pretend to have covered the whole question concerning the popularity, or the contrary of organ recitals. The ideas proposed are the outcome of experience and observation in the field of solo playing. Also, as being an outline of certain points necessary to an increasing and sustained interest in a type of performance which, given as a rule under easily available conditions, carries within itself far-reaching educational possibilities.

The following comparative arrangement of programs containing some standard and popular recital numbers is appended as illustrating both a reasonably eclectic choice as well as a faulty and a more desirable lay-out of the same schemes. The keysequences are especially to be noted in each case.

I

FAULTY	PREFERABLE
Bach, *Fantasia and Fugue* (G minor)	Ropartz or Dubois, *Grand choeur* (Bb)
Lemare, *Andantino* (No. 1) (Db)	Lemare, *Andantino* (Db)
Widor, *Scherzo* (2nd Symphony) (E)	Mendelssohn, *3rd Sonata* (A)
Sibelius, *Finlandia* (Ab)	Widor, *Scherzo* (E)
Wagner, *Prelude* to *Lohengrin* (A)	Hollins, *Spring Song* (Ab)
Mendelssohn, *Third Sonata* (A)	Bach, *Fantasia and Fugue* (G minor)
Hollins, *Spring Song* (Ab)	Wagner, *Prelude* to *Lohengrin* (A)
Ropartz, *Grand Choeur* (Bb) or Dubois, *Grand Choeur* (Bb)	Sibelius, *Finlandia* (A)

II

FAULTY	PREFERABLE
D. Buck, *On the Coast* (Tone picture) (C minor)	Wolstenholme, *Sonata in the style of Han* (D)
Beethoven, *Septet Variations* (Bb)	A. Foote, *Nocturne* minor)
Guilmant, *Nuptial March* (No. 1) (E)	Guilmant, *Nuptial Ma* (E)
Wolstenholme, *Sonata in the style of Handel* (D)	D. Buck, *On the Co* (Tone picture) minor)
A. Foote, *Nocturne* (B minor)	Beethoven, *Variati* (Bb)
Krebs, *Concert Fugue* (G)	Krebs, *Fugue* (G)
Lemare, *Madrigal* (Db)	Lemare, *Madrigal* (D
Widor, *Marche pontificale* (F)	Widor, *Marche pont cale* (F)

III

FAULTY	PREFERABLE
Boëllmann, *Suite gothique* (C minor)	Dubois, *Hosanna* (C)
MacDowell, *A Deserted Farm* (F♯ minor); *To a Wild Rose* (A)	Carter-Turpin, *Chi of Dunkerque* (G)
Elgar, *Pomp and Circumstance* (D)	Boëllman, *Suite go ique* (C minor)
Guilmant, *Scherzo* (F)	Wolstenholme, *Ans* (Bb)
Dubois, *Hosanna* (C)	Guilmant, *Scherzo* (I
Carter-Turpin, *Chimes of Dunkerque* (G)	Bach, *Toccata Fugue* (D minor)
Wolstenholme, *The Answer* (Bb)	MacDowell, *A Des ed Farm* (F♯ mino *To a wild rose* (A
Bach, *Toccata and Fugue* (D minor)	Elgar, *Pomp and cumstance* (D)

THE PURCHASE OF AN ORGAN

BY HARRISON M. WILD

In preparing for the purchase of an or and the judging of it after it has been instal there are two parties most vitally interest 1, the listener; 2, the organist. For the fi the appearance should harmonize with the s roundings and be always a delight to the The tone should hold the attention and sati the ear through variety, proportion, evenness, icacy, power, richness, fulness, and charac For the organist, all of these, plus ease of nipulation and trustworthiness.

A congregation, through its trustees, sho see to it, early if possible, that the architect planned a space ample enough for an inst ment adequate to the auditorium and powe enough to support the largest congregation good, hearty singing. The organ chamber sh be in position to allow of free tone and formed as to permit the freest egress. Man fine organ is a failure through no fault of sp ification or organ builder. Tucked in by d joists, square projecting walls, and perhaps in a corner as though only tolerated, it is d

to have any builder, through any sort of
sterpiece, satisfy anyone, least of all himself.
t has always seemed to me that there are
ways to go about the purchase of an organ:
For a given specification, how much?
For so much, how much of an organ?
here are also two ways to treat builders:
As though the builder were making his
his life work as well as his living and would
dare produce a poor instrument.
As though the builder were a dishonest
, going out of business, and bound to get
possible out of his last contract.
pecifications are much the same the world
r. Long years ago I prepared, at the request
a noted organ builder, a scheme, or table,
ting with a one-manual one-stop organ and
ancing to a three-manual forty-five-stop in-
ment. In following specifications since, and
n everywhere, I find that almost no depart-
has been made from that table. A register,
stop, may be called by another name, or have
ie little new wrinkle of voicing, a newly pat-
d device may find a place, but to the audi-
the effect would be just the same.
first-class organ architect or organ builder
ld be relied upon, given the dimensions of
itorium and organ chamber, to draw up a
cification best suited to the conditions and
irements.
s to price, that is always "up to" the pur-
er. A two thousand dollar organ is not
g to sound like a twenty thousand dollar
any more than a two thousand dollar house
oing to equal one costing twenty thousand.
he appetite is for the twenty thousand dollar
rument, and the pocket has but two thou-
, wait awhile, or enter into a contract for
rable exchange.
played a *Storm Fantasia* on a large and ef-
ive instrument, and a gentleman, one of a
mittee, requested the same to be played at
"opening" of their seven-stop organ. I de-
red, but he insisted. After the performance
ked, "How about the *Storm?* 'Tempest in a
ot,' eh!" "Yes," he said; "I'm sorry. I should
considered the difference in the organs."
small instruments one can have delicacy,
very apt not to have power. A little variety,
much; no fulness because it will be all head
feet; no stomach, lungs, and heart. Much
er leave it to an expert to determine what
oing to prove satisfactory and have him
antee it, unless one must have the organ,
is quite willing to be satisfied because it
s by the name.
ommittees have been disgusted with me be-
e I could not tell them whether all the
d used was well-seasoned; whether the felt
leather were A1, best in the market; the
position of the metal pipes as indicated in
contract. All this seems stupid. A first-class
der is first-class because all that enters into
manufacture is first-class. He is more inter-
d in doing the square thing than almost any
haser is willing to admit. With the tricky
der one should have nothing to do.
iefly, I'd consult a fine organist and a fine
der, and pay them to prepare the organ on
r. Then I'd go into the market with this in
l, that quality per dollar is better than
ntity per dollar.
there is any question after the organ is in,
contract in hand let a committee of three,
chosen by purchaser, one chosen by build-
nd one chosen by and satisfactory to both,
le whether or no the contract has been
up to.—*The Advance* (Chicago).

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REHEARSING WITH THE PIANO

It is the custom of a large number of organists to hold choir rehearsals in the Sunday-school room if a piano is available there rather than in the church auditorium with the organ.

The reason is not difficult to divine. The piano has one great advantage over the organ in the matter of ensemble drill, namely, the ability to indicate a snappy rhythm, and sharp, crisp attack.

Beyond this is the fact that too many organists are careless in their release of tones. Instead of stopping sharply at the ends of phrases so as to prepare for a new attack, they frequently run phrases so close together that all clearness of construction is obscured and good diction rendered impossible because of the sustained character of the organ tone

The piano tone lacks sustaining power, and an attack on the first note of a phrase can be made sharp and with force if desired. The singers will naturally follow the style set by the instrumental support and deliver the voice parts with greater vigor and animation, and will phrase much better than when they think they must sing against the organ. We must also bear in mind that the power of the organ tone which fills the ears of the singers tends to make them careless in regard to clear cut enunciation and good tone quality. The organ covers up faults which the piano permits to stand out, which, in consequence, the director more easily discovers.

An effective method is to have a preliminary rehearsal with the piano, using the organ only for the music to be sung on the following Sunday, to accustom the singer to the attack.

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THE ECHO ORGAN

BY H. C. M.

ARE not the Christmas cards about the nicest part of the holiday season? That question shows that I am no longer young, for if I were in my 'teens I should be thinking of the substantial additions to my belongings from Santa Claus and not of the dainty, beautiful, and ephemeral Christmas card.

* * *

AND speaking of Christmas cards, one of the most acceptable came from J. Fischer & Bro., the New York publishers. It is an oblong booklet of 20 pages, having a pretty first page in colors, with the firm's greetings. There are 11 pages of organ music, with autographs of the respective composers. Pietro A. Yon, Giuseppe Ferrata, and A. J. Silver. Mr. Yon's first piece is a very clever canon, 3 in 1 at the octave, strict for 21 bars, with a three-bar coda. This is followed by a short *Cornamusa del natale* of two pages, for solo stops. The piece by Mr. Ferrata is,—well, it is Ferrata-ish; that is to say, made of delicious harmonies, delicate, very refined melody, and over all a sweetness and originality all the composer's own. Mr. Silver's piece is a two-page prelude on B-A-C-H, treated with a good deal of ingenuity. On the last page of the booklet is a quaint picture of three Waits.

* * *

IT has always been a mystery to me why music publishers in sending complimentary copies to teachers always disfigure the music—or at least make it impossible for the teacher to sell it to a pupil—by stamping it "Complimentary" or "With the publisher's compliments." It always seemed to me as if the publisher practically said to the recipient of such music, "Well, it is true I'm not getting anything out of this, but I've fixed it so you can't get anything, either." If the music were not stamped it is practically certain that, if at all usable, the teacher would give it to a pupil since it would be all profit. If the piece "made good" the teacher would use more copies of it, whereas, if the music were stamped he would have little interest in it, probably not interest enough to try it. Very likely I am wrong about this, for publishers ought to know their own business.

* * *

THOSE of us who read the dear, old *Musical Opinion and Music Trade Review* (I have taken it without intermission for thirty years) will have noticed that it is getting humorous. At least Autolycus, one of its paragraphers, is. Here is a tactful letter he recommends to be sent to a singer guilty of wrong notes.

"Dear Mr. ———, I had intended asking you last choir night how your aunt was getting on. I was sorry to hear that she had caught a heavy cold and was *hors de combat*. I trust she will soon be better. Will you kindly give her my best regards? And express my sincere wish for her speedy recovery?

"Yours, &c., Blank.

"P. S.—Do you know, it seems absurd, but at the last practice I almost thought that you sang A flat instead of A natural at the top of page 3 in Hubblethwaite in F! Just notice on Sunday, and see which note you do sing. It doesn't really matter much, but one likes to have these points settled, just for curiosity's sake.

* * * "B."

Now the "merry, mad Christmas-time" is over, I may be allowed to grumble over the false accentuation into which singers easily fall, in the chorus from *The Messiah*, "And the glory of the Lord." I allude to the phrase

"And *all* flesh *shall* see it *to*-geth-er"

Did you ever hear it sung with the accent on the first beat of the measure, where it belongs, and not on the third, as marked above, which shows the effect as usually sung?

* * *

A RECENT number of the *Birmingham Post* has a most amusing as well as informing article on the difficulty some persons have in recognizing musical quotations. The writer, Ernest Newman, has the following about Mendelssohn's *Wedding March*.

"That there are people in these isles who do not know even the *Wedding March* when they hear it, I myself can testify. I was once sitting in the Thames Embankment Gardens listening to the band playing this march when a young lady in the next chair asked me if I could tell her the name of the piece. Now, many a man in my position would have seized the opportunity to play a malicious joke on the girl. He might have told her, for instance, that it was the Brazilian national anthem, or the *Kyrie* from *The Merry Widow*, or the tango from the B minor *Mass*. But I am not a man of that sort. Low as I have sunk, owing to my long association with musicians, there was something in the eyes of this innocent girl that appealed to my better nature. I could not find it in my heart to deceive her. So I told her the simple truth: I said it was *The Maiden's Prayer*.

* * *

[*Scene*: A well-known music-shop. Two organists talking.]

A: "Well, what did you think of it?"

B: "What did I think of what, the organ or—"

A: "Why the organ, of course."

B: "Same old story, lovely fancy stops, devilishly clever voicing, and a full organ that was all top and bottom, with a middle that sounded like cats fighting."

A: "But, my dear fellow, what nonsense!"

B: "Don't you know what I mean? Take the *Euryanthe* overture for example,—you could hear the treble with some clearness and the pedals boomed out, but the harmony between was nothing but a noise. Come, now, don't you think I am half right?"

A: "Yes, half-right and no more than that. One has got to discount you, B, about half, any time."

B: "Well, you can slam me all you like, but I say that I'd rather have a little organ of forty stops in a building with not too much resonance and be able to hear the things I am playing, than to have an organ of eighty stops and then not be able to distinguish clearly the sounds. Now, you wait a moment and hear me out. You know that on the big organ in St. Aloysius', if you pull out the full organ, everything going full tilt, and you were to play a piece in four strict parts, you could never set down the notes on account of the excessive confusion. You hear this muddiness—and it is an acoustic muddiness, not coming from the action—in all the large organs of the present day, and it makes me sick."

A: "O, cheer up old fellow, things are not so bad. But let's turn to C's playing; how was that?"

B: "Suppose *you* say; if I told you what I really thought you'd think me a regular musical tory."

A: "Good heavens! Isn't this a free country?"

B: "Yes, free enough, so long as you voice opinion of your neighbors."

A "Cynic!"

B: "There you go! I told you you ought to me what *you* think of C's performance."

A: "Too staccato."

B: "Too staccato for what?"

A: "Why, for style; everything was stacc even the Bach fugue was staccato."

B: "New, tell me one thing: could you hear notes? Was the thing clear?"

A: "Yes, perfectly."

B: "Well, what do you want, then?"

A: "Do you mean to say that clearness is first thing to get in an organ performance?"

B: "I'll say that I don't care how correct or well phrased or how well registrated playing is you can't hear the notes for the everlasting or ist's smudge that is over the whole thing, I've use for it."

A: "Well, you are a queer one!"

B: "Honestly now, A, don't you think the le touch is something of a fetish with the average ganist? Does he care how he smudges his m to the ear of his audience if he can suit his ears with a keyboard legato."

A: "Keyboard legato! What do you m Legato is legato, is it not?"

B: "No, legato is *not* legato; that is, legat the console may not be legato in the auditorium rapid music. That is where C shows his co experience. He plays, as Lemaré does, to the in the top gallery, and when the man in the gallery hears all the notes and hears them cle C knows he has "put it over," so to speak. pussy-cat players have no right to give rec anyway."

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"Phew! You are a warm one, B. But for part, I'd rather have a little of what you ele- y call 'smudge' than have this everlasting ato. You can talk to me about the man in the gallery until I'm deafened,—I don't want ev- ing served up in C's style. A little staccato a great way. You'll soon be as bad as a e organist."

"You come over to the church, and I'll show what I mean."

Exeunt, arm in arm.]

TEACHERS' FORUM

Address all questions relating to the work of this department to Mrs. Blanche Dingley Mathews, 25 E. 18th Avenue, Denver, Colorado.

CONDUCTED BY BLANCHE DINGLEY MATHEWS

AM giving herewith an extract from a let- received this month from an earnest teach- a letter which is full of suggestion. This her is solving the problem of making pu- musical in a small town of something over e thousand people in a very simple way.

WHAT TO LEAVE OUT

have been quite comforted in the last num- of THE MUSICIAN to note how many writers placing real musical content before technic. own problem is briefly this: What to leave Most of my pupils are high school children n the grades just before the high school. Owing to the system of high pressure pur- l here there is no time left for music. Par- go on the theory that 'a little is better none,' so the children have half-hour les- , once a week, and practise from thirty utes to an hour a day. Very few accomplish hour.

try to combine technical work with music giving pieces which contain both and find it s my brains occasionally to do it. I give ial technical work usually to correct some t or weakness, carefully explaining what the cise is expected to accomplish, and I try, ve all things else, to interest them and cul- te a taste for better music all the time by ng studio programs with essays and inform- alks on the composers and the music which eing rendered."

was interested in this letter mainly because ner problem "What to leave out"! I had immediately a fellow feeling for this earnest teacher, for I am constantly confronted with the same problem.

There is so much that every pupil should study and study until the hidden treasures contained in all art works are uncovered, that the question of elimination is one of the most serious elements in normal work of today.

Formerly every student was supposed to go through all the scales, first in octaves, then in thirds, sixths, and in contrary motion. This was followed by daily exercises in arpeggio work and then, and not until then, the pupil was supposed to be ready to begin to practise on the work assigned for the lesson.

Now we are confronted with the fact that the average high school student who is taking the full course cannot give over five hours a week to piano practice. What can we do under such circumstances and under such conditions? The old routine is entirely out of the question.

Therefore we must branch out as this teacher has done and work for essentials.

In these days of labor-saving devices and condensed foods in tablets and capsules, it shouldn't be so difficult for us to reform the standards of elementary work in music. To do this we have to run against all the prejudices of years and all the "old German methods" which are so deadly to any real music thinking when they are doled out by the teacher who has spent possibly six months in Europe.

I am more and more convinced that if we have been successful in implanting in the child in the early years good habits of study and have given the necessary ear training and theory work along with the first three years of study, by the time the pupil enters the high school he can do more in an hour than the old-fashioned pupil could do in four. He should be able to grasp an idea in music as quickly as in language and he can do it if he has always had music presented from that standpoint. If he has had it brought to his attention only as "notes" and "finger troubles" naturally he thinks of it as a species of misery designed for the unfortunate.

While modern teachers are working for the *thing* rather than the *sign,* still all realize that we can't have the *thing* without *technic.* We may talk about understanding the music itself, but we cannot express ourselves through it unless we have the instant response of muscle, nerve, and brain for the adequate expression of the story we wish to tell.

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So one of our essentials must be TECHNIC. What are the different elements in a good technic? Upon our answer to this question turns the solving of our technical problem.

First, Tone-production.
Second, Good Crossings.
Third, Scientific Fingering.
Fourth, Octaves.
Fifth, Evenness and Endurance in Running Work.

Under tone-production I would include the control of relaxation, acquiring independence of fingers, voicing of chords, and the different arm elements in chord work, the pedal, which is one of the greatest adjuncts for improving tone-quality, and, above all, exercises which tend to vitalize the finger point.

By Good Crossings, I mean the lightening of the thumbs and the easy carriage of the hand so important in good running work. Not meaningless repetitions of scales or arpeggios, but carefully worked out exercises to do the work of the same without wasting so much time.

Scientific Fingerings means covering all keyboard tracks as much as possible by dividing scales and arpeggios into classes, practising only one of each class.

Octave Work demands special exercises for the endurance and also for the tonal balance and clamp.

Rhythmic treatment of scales and arpeggios for developing Evenness and Endurance as well as five-finger exercises and chain trills with liberal use of transference of accent are thoroughly essential.

This technic can be handled in fifteen minutes a day if started in the first year work and will give the necessary exercise and control, leaving forty-five minutes for other work, stimulating work in music itself.

Shouldn't we all consider some scheme of boiling down our exercises, having an axe to grind with each assignment?

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There is no reason why we should not receive credit for work done, and I am delighted to see that many of the cities, as well as in some smaller places, are giving such credit.

There is hardly a pupil in high school work who will not be delighted to give more time to music if she can secure the credits for graduation thereby. There can be no question but that music is as developing as many of the studies in the school curriculum, and much more useful to the individual when he passes his majority. We musicians feel that the value of music as a social leavener can hardly be over-estimated, and if we lose these valuable years we can never make them up.

There seem to be certain difficulties in the way of establishing such a system of credits, but in many cities they are working out a plan that is practicable and stimulating. I have been deeply interested in the outline that Mr. Will Earhart has made for the Pittsburgh schools, where the work has been especially successful.

One of the great stumbling blocks for most superintendents and supervisors seems to be the question of fair markings. Many of the superintendents seem to think it would be impossible for any three musicians to agree on an Examining Board.

A letter from Mr. Earhart on this question interested me deeply and for the benefit of others who are trying to secure such adoptions in their schools I am giving his experience with the Pittsburgh board.

Mr. Earhart writes: "With regard to examining the students. We give the examinations ourselves under the supervision of teachers of music in the high school, but not by them. You will recall that the monthly report cards from the music teacher, the parent and the student are filled in duplicate, and that one-half of the card is left without any signature whatever and is identified merely by a record number corresponding to the one on the signed half of the card. If at the end of the first month the course which is undertaken is below standard or blundering in any respect, the student is given a note to hand to the teacher, stating that a committee has found the course faulty and that the pupil cannot hope to gain credit for completion of such a course. The committee is in ignorance of the name of the teacher or of the student.

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"The student thus plays or sings only w he has been successfully taught according to records. In doing this he is placed near examiners, but not where they can see him. reason of this arrangement there has been objection on the part of any teacher to the amination of their students by other teache

"Examiners I have found to be very br minded with regard to the educational valu the work done. I feared they might want w which represents some specific method or s specific degree and kind of technical attainm I found, on the contrary, that any work w is honestly done and must have meant m to the student as part of his cultural educa is almost certain to be credited by them. T are quite delighted with the good sound w

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ious of all for music study.

———*———

GENERAL NEWS ITEMS

CHARD STRAUSS' latest symphony, entitled
ie, is not in the style of many of his pre-
s works, but "filled with euphony," as one
e expresses it. Although called a symphony
, in reality, a symphonic poem, written in
movement, with no pause between the dif-
nt episodes, and requires fifty minutes for
ormance. The following is the program:
nt, Sunrise, The ascent, Entrance into the
st, Wandering beside the brook, At the wa-
ll, Apparition, In flowery meadows, On the
Lost in the thicket and brush, On the
er, Dangerous moments, On the summit,
on, Elegy, Calm before the storm. The
nderstorm, The descent, Sunset, Night.

USTAV STRUBE, of the Peabody Conservatory,
more, will be the conductor of the Balti-
e Symphony Orchestra, for which the city
made an appropriation of $6,000. Mr. Strube
formerly assistant conductor of the Bos-
Symphony Orchestra and is a composer of
. The first concert takes place Feb. 4. The
ission prices are to be moderate. Arrange-
ts will also be made to hold open rehears-
in large secondary school buildings with
riptive talks by local musicians and critics.

HARLES B. HAWLEY, the well-known New
e song composer and teacher of singing,
at Red Bank, N. J., Dec. 29, from a stroke
aralysis. Mr. Hawley was born at Brook-
Conn., Feb. 11, 1858. His musical studies
made in New York under such eminent
ers as George J. Webb, Rivarde, Dudley
and Mosenthal. His first professional ac-

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YOU DON'T HAVE TO CHANGE THE TUNGS-TONE STYLUS until it wears out. When this takes place the stylus simply stops reproducing as a signal for a new one. There is no danger of spoiling the record, because, strange to say, tungsten is softer than the record, although its wearing quality is one to two hundred per cent. better than the hardest steel. We cannot explain why—it is one of nature's secrets—a phenomenon. We only know it is true and recommend the Tungs-tone Stylus to all Victor users.

NO NEEDLES TO CHANGE is the chief nostrum of manufacturers of machines operated with a permanent jewel point, but the Victor Company knows what others will learn in time, namely: that no permanent point can be made to last forever on hard disc records. The jewel stylus was a success on the old wax cylinder records, but jewels do wear rough in time, and, if not instantly detected and changed, will quickly spoil a valuable collection of records—a most insidious danger; hence the Victor Steel Needle, to be used but once, was the only practical needle for the new gramophone type of hard record until the discovery of the miraculous properties of tungsten for reproducing styli.

Full Tone

Soft Tone

TUNGS-TONE is a trade-name and was coined for the occasion. The new Tungs-tone Stylus is made in SOFT TONE AS WELL AS IN FULL TONE and can be changed instantly, just the same as a steel needle. The virtue of the Tungs-tone Stylus lies in a small cylinder of tungsten projecting from the end of a steel holder in which it is rigidly set.

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tivity was as a singer, but later he preferred work as an organist. His two best known secular songs are: *Because I love you dear,* and *The sweetest flower that blows,* with *Lead, kindly light* as one of his successful sacred songs.

THE tenth Jubilee-Festival mandolin concert under the direction of H. F. Odell and George L. Lansing will be held in Jordan Hall, March 28. The combined orchestra will number about 300 performers, the largest organization of the kind in the world.

WM. HOWARD DOANE, composer of many favorite songs for Sunday-school and church, died at South Orange, N. J., Dec. 24, at the age of eighty-two.

GERMAN FOLK-SONGS is the title of a large two volume collection issued recently by the well-known Leipzig music publishers, Peters, and authorized by the Kaiser. It contains 604 songs and covers the period from the minnesinger

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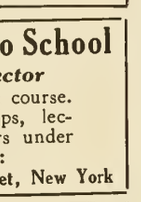

melodies to the latest composer in folk-song style, Brahms.

The New York Chamber Music Society is the newest organization in this fine field of musical endeavor. In addition to the piano and the usual strings, the Society will furnish wood-wind ensemble with French horn, from two to twenty-five artists. The directors are Carolyn Beebe and Gustave Langenus. The next concert occurs at Aeolian Hall, Feb. 3.

Eugenio de Pirani, the well-known composer-pianist, has sent out an announcement that he has become an American citizen.

At the third Sunday Popular Concert, Jan. 23, the Kansas City Symphony Orchestra, Carl Busch, conductor, was assisted by the Kansas City Grand Opera Co., under the direction of Ottley Cranston.

Yale University is to have a new building for the use of its music department. It is the gift of Mrs. Albert Arnold Sprague, of Chicago, and will be a memorial of her deceased husband, a graduate of the class of 1859.

Home, Sweet Home, in the original manuscript of John Howard Payne, was sold in New York several months ago for $160.

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HE Washington State Music Teachers' Asation met at Seattle, Dec. 28-30, the first ual convention since the organization was ned. Up to less than a year ago, Washing- Oregon, and Idaho joined in the North- t Music Teachers' Association, but found better results could be secured working aratcly. The subject of standardization in hing was a prominent feature of discussion.

NRIQUE GRANADOS, the Spanish composer, is ervising the preparation of his opera *Goyescas* ch is to be produced at the Metropolitan ra House shortly. He was born at Lerida, 27, 1867, and studied at the Madrid Conatory. He is one of the most prominent of naturalistic Spanish school of composers.

HE St. Louis Art League offers the follow- prizes for musical composition: 1. Orches- composition (symphony, symphonic poem, rture, etc.), $150; 2. Chamber music compoon (string quartet or quintet, or piano and ngs, trio), $100; 3. Piano composition, $50; 4. g composition, $50. This competition is open composers in Missouri, and in that part of ois included within a radius of 50 miles n St. Louis. Manuscripts must be in the ds of Mr. Louis Albert Lamb, 5746 Chamain Ave., not later than March 1.

HE National Opera Club of America, Inc., ls monthly meetings during the season. At December meeting Mlle. Mary Zentay, a ng Hungarian violinist, made a successful ut. April 3 the Club will give its second ual performance of grand opera.

HE Oratorio Society, 275 voices, of New k, Louis Koemmenich, conductor, will sing dn's *Creation* and Brahms' *Song of Destiny* il 15.

HE second concert of the Cecilia Society, ton, will be given February 17.

ONNECTICUT music teachers have organized an ciation, and the first meeting will be held at tford, April 5. Miss Mariette N. Fitch, of kville, was elected President; Miss Gertrude er, of Hartford, Vice-president; Miss Maude Bon, of Poquonock, Secretary; and Miss Ela Eaton, of Stafford Springs, Treasurer. This he first association of the kind to be organized New England.

—*—

TH THE SCHOOLS AND TEACHERS

KROEGER Recital was given Dec. 22 and 23, at Union Grade and High School, Union, Mo., by Christian H. Stocke, pianist, with the assistance Mr. Herman Hansen, tenor, and Miss Loraine ller, pianist.

RECITAL was given at the Pennsylvania College Women. Pittsburgh, Jan. 7, by T. Carl Whitmer Miss Mae Mackenzie, pianists, Frank Brosky, nist, and Charles Edward Mayhew, baritone.

YULE-TIDE Recital was given at the William A. f Institute of Pianoforte and Organ Playing, easter, Pa., Dec. 18. The program consisted of es descriptive of Christmas morning, the arrival of guests, a visit to the playroom, the mechanical toys, the gifts, and close of day, indicated by titles.

THE Christmas Music by the Vassar College Choir was sung Dec. 12 under the direction of Prof. George C. Gow. In addition to a number of carols, *The Christmas Oratorio* of Saint-Saëns was sung.

A SONG recital was given, Dec. 17, at Cedar Valley Seminary, Iowa, by pupils of Mr. Frank Parker, director of the Department of Music.

CHILDREN from the Civic Music Association Classes, Chicago, under the direction of Mr. Edward Collins, sang Christmas carols in the Venetian Court of the Fine Arts Building, Dec. 22.

MR. ANTON WITEK, concertmaster of the Boston Symphony Orchestra, played the *Hungarian* concerto by Joachim in its entirety, at the Von Ende School of Music, New York, Jan. 8.

THE Music School Settlement, New York, has secured Sascha Jacobson as head teacher in the violin department.

MR. CARL W. GRIMM gave a talk on *The Realm of Scales* before The Musicians Club, of Cincinnati, Dec. 11. Mr. Grimm brought out the fact that 382 seven tone scales are possible, starting from and ending with C; he indicated all the workable major and minor scales, and then showed that these scales are really in use in different parts of the globe. Mr. Grimm's lately published work, *The Book of Scales,* was reviewed in THE MUSICIAN for November, 1915.

MR. W. FRANKE HARLING'S *Four Persian Love Lyrics from the "Divan of Hafiz,"* have been used lately in concerts by John Barnes Wells, tenor.

APPROPRIATE portions of *The Messiah* were sung by the choir of the Fourth Church, Hartford, Conn., Dec. 26, under the direction of Ralph L. Baldwin, for the thirteenth consecutive year.

THE Christmas Concert of the Hampton, Va., Normal and Agricultural Institute was held Dec. 21, under the direction of Mr. R. Nathaniel Dett. The choral forces included the Institute Choir, the Hampton Choral Union, and the Institute Boys' Chorus.

MR. STOJOWSKI'S Critical Classes at the Von Ende School of Music, New York, attract a number of advanced piano students as well as teachers. The work is inspiring and informative.

MR. SUMNER SALTER, director of music at Williams College, gave an organ recital of Christmas music, Dec. 15.

MR. WINSTON WILKINSON, violinist, of Lynchburg, Va., played the Paganini concerto with accompaniment by a string orchestra, at Sweet Briar College, Dec. 11, winning great appreciation for his artistic presentation.

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A CHRISTMAS Carol Service was held at Coe lege, Cedar Rapids, Ia., Dec. 2, under the direc of Mr. Risser Patty.

A RECITAL of Christmas music was given at Holy Cross Lutheran Church, St. Louis, Dec. by the organist, Mr. Walter Wismar, with the sistance of the church choir.

MR. GORDON B. NEVIN, of Cleveland, has several organ recital engagements recently in vicinity of that city.

A FACULTY RECITAL was given at the Central Normal School, Mt. Pleasant, Mich., shortly be the close of the fall term. *The Messiah* was Dec. 16 by the Normal chorus, under the dire of Mr. George E. Knapp.

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A PIANO recital was given at the Cosmopolitan School of Music, Chicago, Dec. 18, by pupils of Mr. Henry P. Eames.

A PROGRAM of ensemble music was given at the Knox Conservatory of Music, Galesburg, Ill., by Helen Hanna Birch, pianist, and Gail Hamilton Ridgway, violinist.

MR. WILBUR FOLLETT UNGER, Montclair, N. J., organized The Musicians' Study Club last fall. In the short time since its founding the Club has increased its membership from twelve to nearly thirty. Meetings are held semi-monthly.

EMPLOYEES of the New York Life Insurance Company, New York City, have organized a chorus of more than 100 voices and engaged Mr. Bruno Huhn, the well-known composer and conductor. The first concert is set for Jan. 27, the second for April 27. Mr. Huhn is also conductor of the Arbuckle Institute Choral Club, Brooklyn, which gave its first concert Jan. 26.

EUGENIO DE PIRANI was represented on a program of music for wood wind ensemble by players from the Minneapolis Orchestra, under the auspices of the Chamber Music Society, at Minneapolis, Dec. 6. His *Gavotte Rococo* and *Whirlwind* made a fine impression on the audience.

THE Christmas music program of the Westlake M. E. Church, Los Angeles, was sung Dec. 19, under the direction of Mr. Sibley G. Pease, organist.

SPECIAL Christmas musical services were held at the Church of the Covenant, Washington, Dec. 26, under the direction of Sydney Lloyd Wrightson. Jan. 9 and 10 the chorus choir of the church sang *The Messiah*.

MR. JAMES T. QUARLES, organist of Cornell University, gave a special recital of Christmas music, Dec. 17. He was assisted by Mrs. Gertrude D. Quarles, contralto.

THE choir of Asylum Hill Congregational Church, Hartford, Conn., gave a program of works by Mr. Ralph L. Baldwin at the choral vesper service, Jan. 2.

NEW YORK NOTES

BY EVA EMMETT WYCKOFF

MANY concerts were given during the month of December. Possibly one that created the most interest was given by Ernest Hutcheson, who ranks as one of the greatest pianists of his day. At this recital Mr. Hutcheson played three sonatas, the MacDowell D minor, the Tchaïkovsky B♭ minor. and the Liszt E♭, a feat displaying talent, pure bell-like tone, and virility. These were played with the New York Symphony Orchestra, conducted by Mr. Walter Damrosch. On top of this performance he played three encores to the insistent demands of the greater part of the audience. Few artists could have drawn such an array of fellow pianists, as did Mr. Hutcheson on this afternoon, most of them staying through the entire performance. Among those present were noticed Alexander Lambert, Josef Hofmann, Harold Bauer, Ossip Gabrilowitsch, Gustav Becker, Arthur Shattuck, Mrs. Frank Shepherd, Max Vogrich. who was an early teacher of Mr. Hutcheson, Leopold Godowsky, Louis Hubbard, Elmer Putnam, Yolanda Méro, and Katherine Eyman.

OTHER pianists of the month were Arthur Shattuck, displaying technical ability and much refinement; Katherine Goodson, the English pianist, who gave a Chopin program. Her art displays stability and delicacy. George Copeland, whose playing is distinguished for its delicacy and beauty of tone, with keen appreciation of style. Harold Bauer gave his second recital with all his customary warmth and giant ability. Ossip Gabrilowitsch gave his third and fourth subscription recitals. His playing of the romantic music is without sentimentality, but full of poetry. The fourth recital was all Chopin. John Powell, pianist and composer, is an artist displaying many original points of excellence.

OF the singers, an interesting recital was given by Shanna Cumming and Harry Rowe Shelley. Mme. Cumming was fascinating to the eye and sang brilliantly. Mr. Shelley played compositions of his own on the organ and, like all his music, they were showy and beautiful. Mrs. Cumming also sang a group of her own compositions and played her own accompaniments. Seymour Bulkley gave a recital, displaying a light and sweet voice. He was received by a pleased audience. Miss Lima O'Brien accompanied. Clara Clemens Gabrilowitsch gave her second recital, this time of German, French, and English compositions. Ossip Gabrilowitsch accompanied. Alice Sovereign gave a recital accompanied by Richard Epstein. Miss Sovereign has a fine quality of voice.

FAY FOSTER, the composer, gave a recital of her own compositions at Wanamaker's. The singers were Florence A. Otis, Litta Grimm, Paul Dufault, Charles N. Granville, and Earle Tuckerman, with Alexander Russell and Miss Foster accompanying.

SOUSA and his Band, besides playing every afternoon and evening in the Hippodrome performances, also gives Sunday night concerts in that auditorium, assisted by artists such as Nielsen, Melba, Destinn, and Teyte. These concerts are of unusual interest, because of the association of a band of Sousa's standard, together with the ability of the aforesaid artists.

VIOLIN recitals were given by Emily Gresser (with Samuel Chotzinoff at the piano), displaying good tone and showing marked improvement over last year's playing; Francis MacMillen (with Richard Hageman accompanying), displaying masterful art; Marie Caslova, talented and well schooled, and accompanied by Harry Gilbert. David and Clara Mannes, always delightful, have given three of their Sonata Recitals this year in Aeolian Hall. In the third recital they were assisted by George Barrére, who played in Bach's sonata in C minor and Gluck's sonata in G minor.

YVETTE GUILBERT, graceful and charming, is giving her second series of costume recitals, assisted by Frederic Fradkin, violinist, and Ward-Stephens at the piano. In one of these recitals she was assisted by The Little Symphony, George Barrére conducting.

EMMY DESTINN, who ended her contract at the Metropolitan last year, has been induced to sign a new one, and has already sung at the Metropolitan this season. Several performances of *Samson and Delilah*, by Saint-Saëns, have been given with Matzenauer and Caruso in the name parts. Their performances have been superb. The Metropolitan is keeping up its usual standard and is producing old and new operas.

EARLIER recitals were given by Mary Jordan, a charming singer, Frances Alda, who is dainty and artistic, Percy Hemus, an American song specialist. Herbert Witherspoon, in a delightful recital, and Fannie Bloomfield Zeisler, who plays so magnificently that America is proud of her.

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Culp, Julia, contralto: *In the sunset glow (Im Abendroth),* one of Schubert's loveliest songs. (In German.)

Elman, Mischa, violinist: *Mélodie,* a lovely air from Gluck's opera *Orfeo,* as arranged by Wilhelmj.

Gluck, Alma, soprano, and **Paul Reimers,** tenor: *Hans und Liesel,* a delightful duet from the German folk-song repertoire.

Hempel, Frieda, soprano: *Ben Bolt,* a favorite from the older American song repertoire, by one of the Metropolitan Opera Company stars.

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Whitehill, Clarence, baritone: *Dream fa* Hutchinson, a favorite English song.

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CONTENTS FOR MARCH

THE EDITH RUBEL TRIO..*Grace Humphrey* 135
SIMPLE REMEDIES FOR COMMON ERRORS *Martha B. Reynolds* 136
AN EFFECTIVE PIECE FOR THE YOUNG PLAYER .....*Marie Benedict* 137
A NATIONAL CONSERVATORY OF MUSIC FOR MEXICO 137
THE COMMUNITY AND ITS MUSIC *Thomas Tapper* 138
MUSICAL ACTIVITIES IN THE PUBLIC SCHOOLS OF DES MOINES 139
A DOZEN DON'TS .....*H. C. Gerwig* 139
DYNAMIC LEVELS..*Constantin von Sternberg* 140
COMPOSERS IN LOVE AND WEDLOCK: CHOPIN *J. Cuthbert Hadden* 141
LITERARY METHODS AS APPLIED TO MUSIC STUDY. III. ....*Clarence G. Hamilton* 142
SHOULD MARY CONTINUE TO TAKE LESSONS? 142
THE WOMAN IN MUSIC. ....*Harvey B. Gaul* 143
EFFICIENT BOOKKEEPING...*Frank A. Hall* 144
THE MUSIC TEACHER'S MONEY EFFICIENCY *Thomas Tapper* 145
THE PROFESSOR CONTINUES HIS TALK ON THE ART OF TEACHING 146
NOTES ON THE MUSIC IN THIS ISSUE..... 147
EDITORIAL NOTES 148
THE SINGER AND HIS ART..... 173
CHILDREN'S WORK IN MUSIC *Helena Maguire* 176
VIOLIN DEPARTMENT ....*Ray G. Edwards* 179
CHOIR AND CHORAL DEPARTMENT *H. C. Macdougall* 182
TEACHERS' FORUM *Blanche Dingley Mathews* 185
BOOK NOTES 186
GENERAL NEWS ITEMS 187
WITH THE SCHOOLS AND TEACHERS.... .. 189
NEW YORK NOTES...*Eva Emmett Wyckoff* 190

In the Music Section

DANSE MELODIQUE .....*Loth*
CHILDREN'S MARCH, from Op. 52, No. 8 .*Kopylov*
POND LILIES (*Danse moderne*).....*Oehmler*
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MARCIA ESPANA .....*Engelmann*
LITTLE BOY BLUE, Op. 7, No. 4.....*Lemont*
OLD KING COLE, Op. 7, No. 5.....*Lemont*
THE BOAT RIDE .....*Huerter*
WALTZ IN G (Four hands) .....*Enckhausen*
EVENING SONG (Violin) .....*Rheinberger*
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BONJOUR, MA BELLE (Song).....*Behrend*
O VIOLET, SWEET VIOLET (Song).....*Kroeger*
GOD, THAT MADEST EARTH AND HEAVEN, Op. 1, No. 1 .....*Harker*

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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS — Page

Briggs Piano Company..... 187
Sohmer & Company..... 185

MANUFACTURERS OF PIPE ORGANS

Kilgen & Son, George..... 184
Moller, M. P..... 184

MISCELLANEOUS

Hall's Styk-um-Phast..... 132
Signoscope..... 133
Spooner, Wallace..... 192
Suffolk Engraving Co..... 192
Tindale Cabinet Company..... 185
Wood, Clarke Press..... 192

MUSIC AND ART MAGAZINES

Christensen's Ragtime Review..... 181
Musical Courier..... 186
Musical Leader..... 181
Violinist..... 181

MUSIC PRINTERS AND ENGRAVERS

Henning, M. O..... 186
Whitcomb, H. C. & Co..... 192
Worley Company, John..... 184
Zabel Bros..... 186

PIANO TUNING SCHOOL

Faust School of Piano Tuning..... 186
Niles Bryant School of Piano Tuning..... 186
Polk's Piano Trade School..... 186

PUBLISHERS OF MUSIC AND BOOKS

Cecil-McManimon Novelty Co.....131
Ditson Company, Oliver, 129, 130, 132, 183, 192, 195, 2d Cover, 3d Cover
Fischer, Carl..... 131
Gamble Hinged Music Co..... 132
Hinds, Noble & Eldredge..... 132
Illinois Music Co..... 131
Jaberg Music Co..... 131
Milwaukee Cons. M. Co..... 132
Odell, H. F., & Co..... 131
Pond, Wm. A. & Co..... 131
Schirmer, G.....132, 133
Schmidt, Arthur P..... 134
Sully & Kleinteich..... 130
Summy Company, Clayton F..... 188
Treloar Music Co..... 131
Tullar-Meredith Co..... 188
Violinist Publishing Co..... 181
White-Smith Music Publishing Co.. 129
Willis Music Co..... 131
Wood (B. F.) Music Co..... 133

TALKING MACHINES

Victor Talking Machine Co..... 187

CONCERT ARTISTS AND MANAGERS

Culbertson, Harry..... 187
Henry, Harold..... 188
Zoellner Quartet..... 180

TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC

American Institute of Applied Music..... 190
American Progressive Piano School 188
Anderton, Margaret..... 192
Becker, Gustav L..... 188
Bissing, Petrowitsch..... 180
Bogert, Walter L..... 175
Boston Institute of Public School Music..... 189
Brown, May Laird..... 175
Cady, Calvin B..... 188
Chicago Piano College..... 188
Cincinnati College of Music..... 190
Clippinger, D. A..... 175
Columbia School of Music..... 189
Courtright System of Kindergarten 192
Crosby-Adams..... 188
Danforth, Mrs. Ada J..... 189
Daugherty, Allen H..... 188
De Guichard, Arthur..... 175
De Rigaud, Clara..... 187
Ellen, Ralph B..... 192
Faelten Pianoforte School..... 192
Gilbert, Mary Wagner..... 187
Goldthwait, Willis W..... 192
Heinline, Elizabeth Eldridge..... 192
Henry, Harold..... 188
Herman Klein Phono-Vocal Method 175
Hoffman, Carl..... 192
Holderness Summer School..... 188
Institute of Musical Art..... 188
Kern, C. W..... 188
Kuzdo, Victor..... 181
Lewing, Adele..... 187
Martin, Edith..... 192
Musin, Ovide..... 181
New York School of Music and Arts 190
Schilling, W. P..... 175
Skinner, Katharine Garratt..... 192
Stock, Geo. C..... 175
Storer, H. J..... 192
Thomas Normal Training School.... 189
Trinity School of Church Music.... 184
Western Conservatory..... 188
Wilcox School of Composition..... 188
Wodell, F. W..... 175
Wooler, Alfred..... 188
Wyckoff, Emma..... 187
Zoller, Ellmer..... 187

VIOLINS, STRINGS AND VIOLINISTS

Bissing, Petrowitsch..... 180
Ditson Company, Oliver..... 181
Gemünder & Sons..... 181
Kuzdo, Victor..... 181
Müller's Silk Strings..... 181
Musin, Ovide..... 181
Schoening, M. E..... 180
Williams, R. S. & Sons Co..... 181
Zoellner Quartet..... 180

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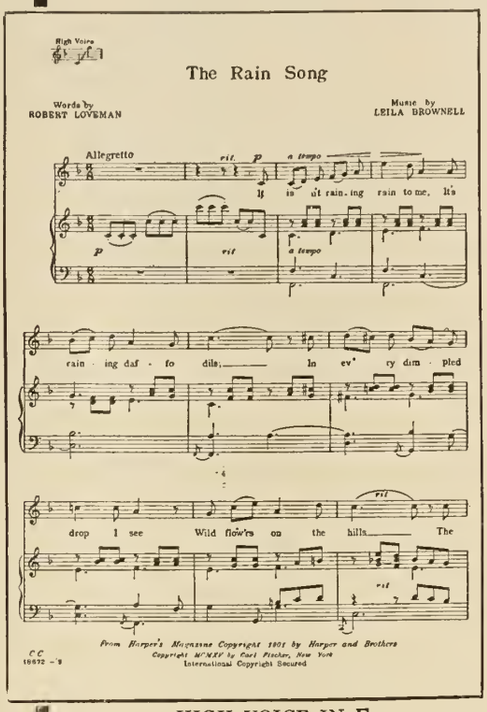
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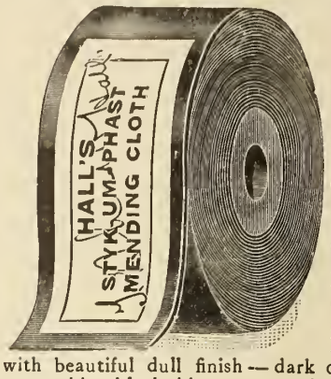

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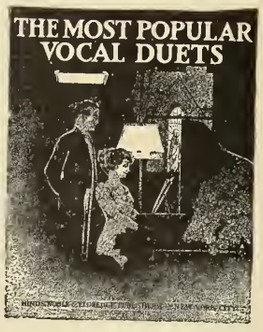

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Calm as the Night ..... *Gotze*
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Good-bye ..... *Tosti*
I Feel Thy Angel Spirit ..... *Graben-Hoffman*
I Know a Bank Whereon the Wild Thyme Blows.. *Horn*
I Live and Love Thee ..... *Campana*
I Would That My Love ..... *Mendelssohn*
Laurel and the Rose (The) ..... *Grell*
Life's Dream is O'er (Alice) ..... *Ascher*
Lotosflower (The) ..... *Rubinstein*
Moon Has Raised Her Lamp Above (The) ..... *Benedict*
My Boat Is Waiting for Thee ..... *Smart*
Nearest and Dearest ..... *Caracciolo*
Night Entrancing (Barcarole, from "Tales of Hoffmann") *Offenbach*
O, Wert Thou in the Cauld Blast ..... *Mendelssohn*
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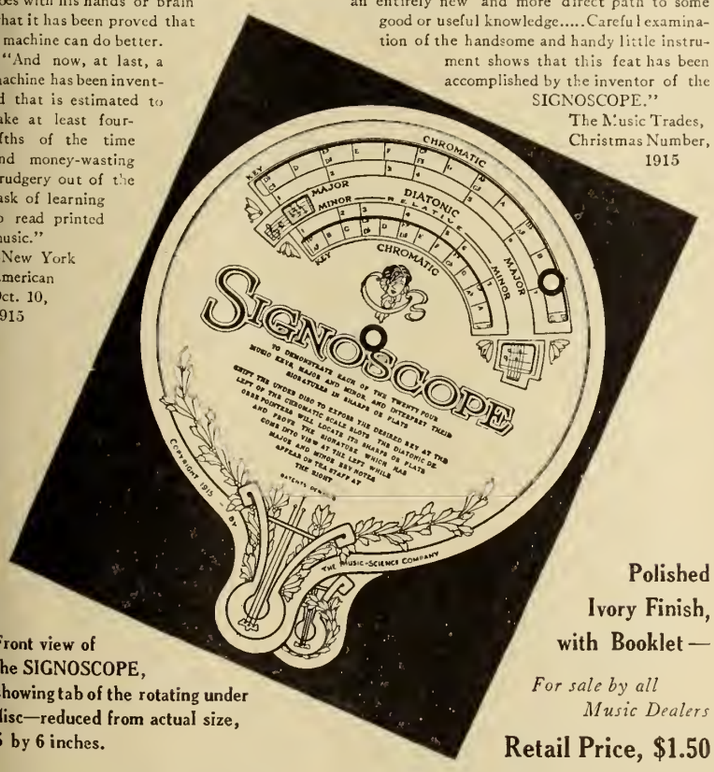

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THE EDITH RUBEL TRIO

How Three Very Individual Young Women Have Joined Forces to Create This Ensemble with New Ideas for Modernizing Chamber Music

BY GRACE HUMPHREY

F. Brunel, N. Y.
(Portrait Copyright by Arnold Genthe)

A CONVERSATION WHICH MAY OCCUR

ANY HUSBAND—Well, what have we on for tonight?

Any Wife—A concert in Angelus Hall.

A. H.—What kind of a concert?

A. W.—Chamber music, by the Browning uartet (or the Thompson Trio).

The Husband—What is chamber music? Just rings? With sometimes a piano? What—no nging? No solos even? Now, my dear, you ow I'm not musical. Be a good fellow and t me off. Telephone one of your friends to with you, and I'll not only take you down, t I'll promise not to stay at the club and rget you this time. You know I want you to , but I can't stand—or sit through—a pro-am like that last one.

The Wife (regretfully)—Well, I'll ask Mrs. all. I won't have you be a martyr for my easures, but—I do wish you really enjoyed tening to music.

Does this have a familiar sound? Or, if you e Any Husband and can't be thus frank, have u thought just this and wished you could y it?

To speak truly, chamber music has not been pular.

With musicians it has, of course, a peculiar ace, one all its own. For study clubs, it has d some value, being given one or two morn-gs in a historical survey of the entire field of usic.

But an audience of musicians, who would oroughly enjoy an entire program of cham-r music, is to be found only in the largest ies. You can count them on one hand, per-ps, certainly on two. To the ordinary concert-er, it is a *bête noir* and he will have none of If you drag him to such a concert, he is red and looks it, occasionally he admits it.

The Edith Rubel Trio, however, has a new ea about chamber music.

If it is so valuable historically, if it offers such hes to musicians, there must be some way make it available to the *hoi polloi*. Nay, more— present it so attractively that ordinary persons ll find it thoroughly enjoyable.

They have attacked their problem from two des. First, the traditional program of chamber usic, beginning with Beethoven and ending th Brahms, the numbers few and long. And, en, the historical setting, which is important, in studying the sequence of certain composers and styles. This offers an opportunity to connect the music with other already known facts—a process, often called "the tying-up method," which is today a thoroughly recognized principle in every form of education.

It is hard for the ordinary audience, especially the audience of the smaller cities, to follow a long number. Perhaps this is no more true of chamber music than of vocal. It may have to do with a basic fact of our American psychology. For, come to think of it, it's true in reading, too. People choose short stories in the magazines instead of long books.

Notice at the next concert you attend, and see if there isn't more applause for a group of four short songs than for one long aria; more real enjoyment from three little numbers than from a long concerto or sonata.

This is taking it for granted that all are done with equal technic and artistry.

Then, too, your ordinary audience wants variety. Constant change is the way to keep an unflagging interest. That very remarkable concert given in New York, when Harold Bauer played an entire Chopin program, and the people listened through all those numbers attentively and without a buzz of whispering and restlessness—it was quite a test even for the music lovers of New York. Would it succeed ordinarily?

A COMPREHENSIVE PROGRAM

"We try to give a comprehensive and varied program," says Miss Rubel, "of sonatas, songs, the many dance forms, standard music of the romanticists as well as of the classical school, modern numbers, a taste even of the ultra-modern, not forgetting American composers, or the very early writers of chamber music, such as Matheson, whose work is fresh and new for the audience of today.

"Frequently numbers which interest us are available only in fragments. Well, we are not ashamed to play fragments,—exquisite bits of medieval and modern Frenchmen, the most interesting parts of long works. snatches of Beethoven, sketches in music, like Schumann's *Kinderscenen*.

"But you must beware of playing fragments, that it shall not result in confusion, leaving your hearers all befuddled, wondering what they have listened to! We take great pains not to detach our fragments. Each composer represents the spirit of his age, each one offers certain elements characteristic of that period.

"Explain to your listeners that this air is monkish and ecclesiastical, that *allegro* romantic, the *elegie* modern, the next number mystic, like a Maëterlinck play. This group of folksongs will give you a bit of the Norwegian or the Hungarian spirit.

"Without emphasis on the logical historical development, making it seem too much a lesson in school, they do like an orderly program in chronological sequence, giving say three hundred years of chamber music, from Nardini and Tartini in the seventeenth century to Bruch or Debussy of the present day."

TUNES AND STORIES

Many numbers have been found for the Trio's repertory as a result of browsing in musical libraries and at publishers. People especially enjoy interesting little stories about the music they are to hear. Perhaps it makes it more human, perhaps it provides a change from constant listening.

Tell them, for instance, that Handel's *Water Musick* was written for the benefit of George the First who had refused to permit the composer to come to court. One August evening the royal family came down the Thames to Whitehall, amid a general illumination.

Handel followed the royal barge in a small boat, with an orchestra of strings playing under his direction a series of stately dance movements,—a saraband and gavotte, a minuet. The king was delighted, and a few days later Handel, very humble, was received at court and given a life pension of two hundred pounds.

Such an item gives you their attention, they listen with greater interest; and the more they listen, the keener their enjoyment and appreciation.

Entirely different are these little French dances by François Couperin. There is nothing of the court about them. They are country dances, full of the fresh air feeling, the very essence of provincialism.

Here is a little gigue by Corelli, a true master of the fiddle, the biggest spirit of any of the early Italians. It is a combination of stateliness and freedom. It is a fine example of what musicians call "real violinistic music," perfectly suited to stringed instruments.

And here is a very modern waltz, by Edward Schütt, reflecting, as if in the *Blue Danube*, the atmosphere of the houses so peculiar to Vienna.

APPEALS TO COLLEGES

The Trio appeals particularly to colleges and universities, to musical study clubs, to women's organizations of various kinds.

When the audience is small enough to give an intimacy and allow informality, Miss Rubel talks about the various numbers. She shares with the listeners their own pleasure in the music, giving them some background for it, tying it up to what is already theirs. Where the size and character of the audience make this impractical, it is given in program notes, written as informally and interestingly, as possible.

People today must have an emotion.

They are not interested in technic only, no matter how perfect. But appeals to their emotion, without any background, are apt to be hit or miss—with the ordinary listener, too often miss.

SECURING INTIMACY OF FEELING

To secure the desired *rapport* between audience and players, careful preliminary study in planning the program is necessary. The pulse of the audience must be felt beforehand, and this will be found to vary, for two reasons.

Each section of the country has its peculiar characteristics, and any program, to succeed, must give them due heed. In the South, the audience will accept the classics everlastingly, if some numbers are included that touch the heart. "Southerners," says Miss Rubel, "and I am one, must sentimentalize. They are touched only by what they feel deeply."

Eastern cities prefer a more conventional program, more sophisticated. But in the Middle West and the Far West traditions mean so little. The people there are always grasping, groping, looking for something different. And programs of chamber music, like the shops, must consider this.

But every audience, no matter where, enjoys a bit of humor. There are funny things, as well as serious, in good music, and people always like having the funny little kinks pointed out.

Audiences vary, too, with the size of the city. All over the world men are the same, when superficial things are removed or simmered down. Underneath they are all unconscious idealists. They are capable of appreciating the best in music, but it must be offered in a form they will take.

In smaller places people are so hungry for good music.

Their eagerness and appreciation are evident beforehand. Larger cities, on the contrary, have an oversupply of artists of all descriptions. The audience is "fed up," sated with good music, and comes to a concert saying, "You'll have to convince us! We're not receptive. We make it as hard as we can for you."

Either attitude the players feel. "It is psychological," Miss Rubel says, "and you sense it immediately. You must overcome the supercritical feeling of some audiences. You must get them with you, not let them sit there watching you. It's like a game, and takes you quite out of yourself!"

In every program is included one number which the Trio calls the "electric one."

It is the thing that gets your audience and vitalizes the atmosphere. It will not always be the same, and only experience in sizing up and judging listeners will make its choice infallibly right.

"Electric" numbers must be short, and frequently come in only as encores. Examples are Kreisler's *Liebesfreud*, Handel's *Arioso*, even though it is quiet, slow, and rather lugubrious, and, before it became so well known, the *Humoresque*.

THE LARGE OR THE SMALL AUDIENCE

Some writers insist that chamber music demands, by its very nature, a small audience, so small that intimacy follows as a matter of course. The Trio plays for a large audience in just the same way as for a small, interested group. They feel the listeners as one big person, not as separate individuals making a sum total. And with this person, the Trio feels absolutely one. They share with him their joy in playing, they make him feel it and enjoy it as though he were playing the program through himself.

The music must be an expression of something coming out from the performers; not a long, imposing, over-studied, and over-prepared vehicle for the display of technic. The highest praise from the audience is never, "How difficult! How intricate!" their comments putting all the emphasis on technic, but "How free and spontaneous! How easily you do it!" and best of all, "How much you make us enjoy it!"

If it is necessary for success that the audience have this sense of intimate listening, it is no less important that the Trio have the same kind of intimate feeling, the same expressing of the poetical idea back of the notes, the same artistic playing. But each works always for the good of the ensemble.

THE PLAYERS

Three more individual young women, of wider differences in birth and early environment, it would be hard to find. And yet, all these differences do not keep them from working together, from feeling so absolutely one, that critics have asked if they have played together four years, or only three? And the answer is, not quite one!

The Trio has that rare quality which for lack of a better word we term spirit. It may be due, its members say, to the fact that they are not just technicians, just "shoppy musicians," but are interested in other things.

Miss Brenda Putnam, the pianist, a true New Yorker, though a native of Indiana, is also a sculptor. Richly endowed by nature, well-schooled by a thorough training in Boston and Paris, she has a most idealistic tone on the piano. This same idealistic thing she has in sculpture. Her bust of Forbes-Robertson and portraits of babies have for several seasons won her a place in the exhibits of the National Academy. Tremendously talented she is, in both lines, and evenly balanced, so that she seems to be two persons in one.

The 'cellist, Miss Vera Poppe, is a painter in water colors, an English girl, born in Cape Town, the daughter of Austrian and Russian parents. With this artistic inheritance, it is not to be marveled at that she is exceedingly talented. She plays with a bigness of tone that is beautiful, not just bellowy. Graduating with honors from the University of the Cape of Good Hope, she studied at the Royal Academy in London and represented South Africa with the London Symphony. She brings to the Trio a rendering full of expression and temperament, an artistic interpretation in the fullest sense of the word.

And last, but most important, the violinist, Miss Edith Rubel. She was born in Kentucky, with a father who was musical though not a professional. She left school when very young to study the violin, clearly recognizing the fact that she had not the physical strength necessary for a general education plus music. She began playing before real studying, at fourteen giving her first public recital. "Oh, how badly I played then!" she says. At sixteen she was teaching and concertizing, winning her audiences by her beauty of tone, the finish and fine balancing of phrase which mark her technic, and the sympathy and naïve joy of her interpretations.

A funny old piano tuner who came to their litt town, was her first teacher. Then followed conve lessons, real study in Cincinnati, New York, a Berlin. The war canceled her engagements in Ge many and sent her back to this country, where s decided to form the Trio, a dream of hers for ma years.

"I have always wanted it," she said, "a Trio popularize chamber music, to combine reverence f the classics with the interesting modern worl Everyone advised me against it. It would end r own career as a violinist. Commercially, it wou mean ruin. From an artistic standpoint, did it ha anything worthy to offer?

"But I take the attitude that if people ca to listen at all, they will appreciate the best.

"And they will want to listen, once you get th attention by telling them about the best. If y don't play down to them, they come right up to yo

"They are quick to resent aloofness between t players and the audience. They like to get a fe ing of kinship. Chilliness is made by extranec things—by your nervousness, or still worse by overdone calmness that makes you move slowly a tensely to avoid breaking down.

"But if you are sufficient unto yourself, you ways have your audience. If you love your wo if you give expression to it in the best possible w in the most sincere way, so that the human elem is there as well as the artistic, there can't be a thing but a sympathetic current.

"And the audience is yours."

SIMPLE REMEDIES FOR COMMON ERRORS

BY MARTHA B. REYNOLDS

READING wrong notes is generally caused by t pupils hurrying. For deliberation and concentrati let the teacher cover the next following note measure until the previous one has been played.

BEFORE playing a new piece for the first time, ha the pupil clap the note values, with accent, count aloud. This will save weeks of attempting to c rect a wrong or weak conception of the time.

To aid in memorizing beginning pieces, mark phrases of measures and the periods, as questi and answers; show that phrase 1 and 3 are gener ly alike, and compare the similarity or differences measures, dealing with each hand separately. the child realize that the piece has form.

FOR beginners call and write 4-4 time, 4 quarte 3-4—3 quarters, 3-8—3 eighths, etc. This will m understanding of the time signatures simple.

SOME children have trouble in keeping all th music together, and sometimes come to the les without a piece or book which they "couldn't fin For these I obtain pasteboard portfolio covers wh I lace together with shoestrings. They are very expensive, 25c to 50c, and also save the music fr being torn.

IT is the duty as well as the agreeable privil of the teacher to do much for his pupil. By enthusiasm for the subject he is teaching, by gift for making it attractive, by his tact in dis ering how much at a time the pupil can assimil by happy illustration, by a judicious admixture stern exaction and encouraging lenience for lap he can make the lesson a pleasure or a penance the student. But it is also for the pupil to do m for the teacher.—*Francesco Berger.*

N EFFECTIVE PIECE FOR THE YOUNG PIANO STUDENT, THEREFORE TO THE TEACHER

BY MARIE BENEDICT

It is not always the simplest task to find, for e numerous First and Second Grade pupils, th all their individual needs and tendencies,— chnical, intellectual, emotional,—pieces which ve within them that which will forward the velopment of flexibility and strength in the uscles of hand and wrist and arm, and hich, at the same time, make emphatic appeal the child's imagination through their melodic d rhythmic charm.

In the wilderness of compositions for the ung students of the piano, much of which is ch an utterly barren waste that it is small nder that the children's love of music some- es dies from sheer starvation, there are many, ny cases where are sparkling springs of ythmic gaiety; where grow the life-giving its and flowers of harmony and melody, so solutely indispensable to the mere existence the embryo musician; so essentially con- ibuting to his growth.

Many of these there are; but they must be ught for most carefully, sometimes with uch expenditure of time and of patience, in the sert of musically worthless material, which is ntinually being thrown between the unthink- g novice and not too careful guide, and the ys untold of the realm of true music, whither ey are supposed to be taking their way.

One of these places of refreshment and of owth, for the piano student of not too tender ars, may be found in the *Peasants' Frolic*, by urlitt. Within the few lines of this little com- sition, there are several characteristics unusual pieces of the grade to which it belongs. It ves active work to all the members of each nd's quintet; not excepting the supposedly eak brother, the Fifth, a custom most essential any satisfactory growth in technical effective- ess, but one not invariably practised.

In its second section it gives to the left hand actly the work which, in its first part, is given the right hand. A most valuable point this. For the life pianistic, Left Hand is all too prone to ide lazily along with as little work as may be: ccompanying Right Hand's part, and that in more less—usually less—indifferent fashion. The re- ult being that, when, in the later years, a part emanding individuality of action, effectiveness of terpretation, falls to the share of Left Hand, it nds itself utterly incompetent; altogether unable play well its part in life.

It is most important that this training of the nds to equal technical efficiency begin in the rst stages of study. It may not be postponed ithout definite loss to the student.

The merry little theme in sixteenth notes, with hich the "peasants" begin their "frolic," must t first be practised very slowly; always with ie pressure touch, which draws its power from ie muscles of the upper arm, through flexible orearm, wrist, and hand; never with the finger troke. If you wish the most beautiful tone- uality, you must press, you must persuade the iano; you must not think that it is to be won y means of a blow.

The bright chords which follow this little theme sixteenth notes afford opportunity for growth in acility in the use of the wrist staccato.

This wrist staccato, by the way, is one of the most mportant forms of piano touch. Through it, the vell developed pianist may produce tones ranging rom fairy-like daintiness to a bravura of all the ower of which strength of muscle and response of string are capable. It is so absolutely essential to the best effect in much of the simplest, as well as in much of the most difficult music, that it forms an indispensable part of the very early training of the piano student.

In this touch, the fingers are placed, let us say, upon B and D, the tones to be sounded. Then,—a sudden impulse is sent down from the muscles of the upper arm, which, through pressure, sounds the tones and at the same instant causes the wrist to spring upward and the hand to spring with it, from the ivories. Especial care must be taken to see that the wrist comes *up*, and that the hand follows the wrist. If the hand is thrown upward of itself, without the rising curve of the wrist, the effect cannot be attained. In other words, the finger tips are the last bit of the hand to rise; and yet there is not the slightest suggestion of leisurely action in which the time of motion of one part may be differentiated from that of another; the entire movement is instantaneous, but is all due to the upward spring of the wrist. Muscles of hand and wrist must relax the instant the tones are sounded. There must be no stiffness, no inelasticity. Otherwise, the tones will be hard, metallic, unmusical.

It is, of course, understood that there must have been preparatory work in these two forms of touch, before the *Peasants' Frolic* is attempted by the young student. In the little piece she will find food for her love of melodic and rhythmic mood (though she may not express this truth in just these words) and will gain technically while having a good time musically.

In the jolly staccato chords, and in the arpeggiated first position of the dominant seventh (four tones, merely, nothing alarmingly difficult) there is the opening door to the fascination of simple chord-building and simple chord relationship; which should always form a part of the early stages of piano study.

See to it that the left hand learns to execute and to interpret its part with all the crisp clearness, all the independent security which is to be expected from the right hand.

Teach the children how to recognize the key of C major, in the tone color of which this little musical picture is painted, without reference to the key signature at the top of the printed page of notes. Make them *listen* to what the tones are saying. Show them how, by the use of *crescendo* and of *diminuendo*, light and shade, to bring out all the merry meaning of the music. Impress upon their minds, with unremitting insistence, the truth that they are not merely sounding tones; that they are (or should be) telling a story, drawing a picture in melody and harmony.

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A GOVERNMENT CONSERVATORY OF MUSIC FOR MEXICO

Last summer The Musician was favored by a call from Mr. Eduardo Gariel of the City of Mexico, who had been named by the present national executive of the country, Mr. Carranza, as General Supervisor of Music Teaching and Professor of Harmony at the Conservatory.

At that time Mr. Gariel's mission was to study the methods of musical education in this country from the kindergarten to the high schools and conservatories. During his stay he visited various institutions, universities, colleges, conservatories, and public schools, not omitting the latest form of instruction, summer music schools for teachers.

Recently Mr. Gariel returned to the United States en route to Europe, where he is to study music education, including special attention to school music and methods, in Spain, Italy, Switzerland, France, and England. He is not very hopeful of an opportunity to enter Germany and Austria.

During his stay in Boston Mr. Gariel lectured at the New England Conservatory of Music on a system of harmony teaching which he has used with his own pupils with remarkably satisfactory results. In this connection it is interesting to note that G. Schirmer will shortly issue an exposition of Mr. Gariel's system in English, to be followed by an edition in Spanish, under the title *New System of Harmony Based on Four Fundamental Chords.*

Mr. Gariel has given a brief statement of his system which we place before those of our readers who are interested in harmony and methods of teaching that subject.

All chords originate in four fundamental forms. The laws of music are two, which he calls, The Law of the Lesser Effort, and The Law of Tonal Gravity, to which melody and harmony are subject.

Chords are of two classes, to which he applies the terms natural and mixed. One of the natural

EDUARDO GARIEL

chords gives a smooth, tranquil sensation; the other conveys the sensation of unrest and movement. Mixed chords, combining the elements of the two natural chords, give a mixed sensation.

The natural chords are found in the scale. The mixed chords are formed by putting together, in different proportions, elements of the two natural chords.

In passing it is interesting to note that Mr. Gariel advocates beginning with three-part instead of four-part writing. A manuscript sheet, offered for the inspection of the writer of this note, showed a melody harmonized in six different ways, the work of a pupil who had taken thirteen lessons according to Mr. Gariel's system. Especially noteworthy was the fact that the part leading was contrapuntal, and unusually clear for a tyro in the subject.

In his work with school children Mr. Gariel is an advocate of the Movable Do system which he considers the only way to secure exact pitch in singing.

The people of Mexico who are interested in the art of music are to be congratulated that the important work of forming the plans for a national conservatory and public instruction in music is in the hands of a man who is not only a musician but an educator by training and feeling.

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THE MUSICIAN, one year, "Something to Play," 45 piano pieces, and "Something to Sing," 50 Songs, all for $2.00.

THE COMMUNITY AND ITS MUSIC

BY THOMAS TAPPER

It is admitted that the moral status of a nation can be judged by the way the people spend their leisure time. Municipalities have provided libraries, parks, athletic grounds, public beaches, etc., and the value of these few will deny.

But have we not in music activities, such as chorusing, playing in a band, orchestra,or listening to good music, an instrument of incalculable benefit in directing the emotional feelings which are given little or no guided expression in any other way?—Mrs. Elizabeth Casterton.

INTEREST IN COMMUNITY ACTIVITY INCREASING

IN the twelve months during which THE MUSICIAN has urged the importance of Community Music through the columns of this department, the greatest interest has been manifested in the subject and in its actual application. Evidences of community activity centralized in music and aiming at individual and civic betterment come to the Editor of THE MUSICIAN in continually increasing numbers.

We desire to present to our readers the results of community music work however humble or extensive. With a little skilful management a pupils' recital becomes a community factor of considerable importance. We have shown the value to the neighborhood of the mechanical player in the hands of those who know how to make up interestingly balanced programs, how to bring before the neighbors (as audience) a fact or two about music, the composer, the performer—and often, indeed, just the music alone with spoken "annotations" is enough to awaken dynamics that make for a pleasanter day and happier work on the morrow. Than that there can be no finer stimulus.

Mrs. Casterton presents the matter so succinctly in the paragraph at the head of this Department that we acquiesce at once, only asking, as we must of every enterprise: Who will set the matter in motion? Set the ball a-rolling? Who will take the first step? It may not even be necessary for a leader (to begin with) to lead any forces but his own. The teacher can "municipalize" her pupils' recitals (the work of Mrs. Ingalsbe, of Glens Falls, N. Y., described in THE MUSICIAN for November, 1915, is a type of this); and the concurrent activities of her teaching. The School, the Church, the Town Chorus, the Town Band, the Amateur Quartet, the School Orchestra, Glee Club, Choral Club, Concert Course, Lecture Course (this proceeds after the manner of a Whitman poem)—here are the factors *that are greater potentially than our people make them.*

But still we are coming on!

FORMS OF MUSICAL ENDEAVOR

A few men have been poking the embers of our smouldering fires of ambition (I am electing John C. Freund as Chief Engineer!) and here and there new tones are sounding. Here are a few samples.

1. THE LOCAL PRESS

1. The smaller communities are inspiring the local papers to say something about music. And the local papers are inspiring the community to say something *through its music.*

Cedar Rapids, Iowa, is a city of about 40,000 population which is doing more for music through *The Republican,* some scores of times over, than the dailies of its neighbors, New York, Boston, *et al.*

2. THE PUBLIC LIBRARY

2. The public library of all sorts and sizes of communities is adding music scores and books about music.

As a significant example the Louisville (Ky.) Free Public Library prints a special catalog of its music books and scores, of seventy-four pages, a booklet as delightful to handle and look at as it is interesting in contents. The following from the *Foreword* by the Librarian, George T. Settle, is worthy of publicity beyond the confines of its municipality (and undoubtedly has received it, ere this):

"The collection of music recently purchased, containing opera scores, librettos, vocal and instrumental music, etc., and books about music and musicians, with other material on the subject in the library, has been placed in the Open Shelf Room.

"The collection has been entered as usual in the public card catalog under composer, author of words, title, kind of music, instrument, and other subjects. In addition a separate composer and title index has been made for the Open Shelf Room of the songs and compositions in the books and scores of the entire collection. This index of more than 10,000 titles of vocal and instrumental pieces with the card catalog, makes the collection most valuable to the public. The collection is for the use of pianists and organists, teachers and classes, choir leaders and singers, professional and amateur musicians, and all music lovers.

"The printed list is issued to acquaint the public with the material to be had at the library and to assist in making selections for home use. The list is divided into two general heads, Music Scores and Books about Music, and these subdivided for quick reference. For the subdivisions, see table of contents.

"The Library Board in issuing this printed list has taken another step to show the resources of the library and to encourage its use.

"The Librarian is indebted to the musicians and music lovers of Louisville for their helpful suggestions in preparing the list for purchase."

3. MUNICIPAL CONCERTS

3. *The Independent* (New York) recently reported, though briefly, the following: High-class municipal music on a self-supporting basis has been thoroughly established by the city of Portland (Maine). It is now in the midst of its fourth successful season since Cyrus H. K. Curtis gave a great organ to the city as a memorial to the former local musical leader, Hermann Kotzschmar. Will C. Macfarlane, the municipal organist, receives a salary from the city, but the balance remaining after the winter subscription concerts and the summer pay concerts has more than offset this every year. So, while the city does the business, the cost to the city government is nothing; and some of the best musical talent in the world is heard at its concerts.

4. MUSICAL ORGANIZATIONS IN BUSINESS HOUSES

4. We have repeatedly reported the music activity of clubs and organizations within business houses: That the Wanamaker stores is organized and conducted on a business basis that wastes nothing in opportunity to serve the public in terms of art and pleasure. Many other department stores have undertaken similar work. A recent addition to such commercial art effort is the Nylic Choral Society (first season, 1915-1916), a chorus of one hundred voices formed among the employees of the New York Life Insurance Company. This chorus is under the direction of Mr. Bruno Huhn. The objects of the society are clearly stated in two terms: 1, to promote greater social intercourse among the employees, and 2, to furnish opportunity to those who have musical ability to study high class music and present it to their friends.

5. STRING QUARTETS

5. Someone said recently: There are now as many symphony orchestras in the United States as there are hairs in a fiddle bow. If this is a fact I do not fully appreciate it. But there are lots of orchestras; and some of them famous. And yet—a distinguished musician recently passed judgment on Boston as unmusical *because it has no amateur string quartets.* If I remember correctly, he credited New York with twenty-five or thirty. I am entering this not as a community music fact, but as a curiosity. Personally I have always thought Boston to be musical, and it certainly has given rise to a quartet. But then it isn't an amateur organization. However, of the many reports that come to this Department about music activities in small cities and towns, we conclude that the amateur string quartet is flourishing. When violin instruction in the public schools is as popular here as it is in English schools, we shall probably have a plague of quartets. But according to the gentleman quoted above, they are the one real test.

And still there remain: 6, Choir Concerts; 7, Church Music Festivals of broader scope; 8, the Town Band; 9, the School Orchestra; 10, Glee Club; 11, the Local Chorus, etc., *ad lib.*

We are surely marching on.

SUGGESTED COMMUNITY MUSIC ACTIVITIES

BY MRS. ELIZABETH CASTERTON, ROCHESTER, N. Y.

THERE are numberless opportunities for the school music supervisor who desires to organize community music effort. In fact, the opportunities are greater, generally, than his time and energy will allow.

THE MUSIC CLUB

Without doubt, the most effective initial attempt at community music work would be to create in the local music club a desire for community music effort and to perfect in the organization, plans for developing the same. The music club is representative of the best musical talent in the city, is comprehensive of the varieties of musical talent available, and is able, through its large number of members, to do very effective community music work, if once aroused to the desirability. If the supervisor is tactful and forceful, he may make the music club a great assistance to him and a great power in community music endeavor. If there is not a music club in his field of labor, one of the best community efforts possible will be the organizing of such a body, having for one of its main purposes the "Furtherance of musical culture throughout the city."

WHAT THE LIBRARY CAN DO

Perhaps the next most effective community music activity to undertake would be the laying of plans for having the public libraries and the school libraries equipped not only with good books pertaining to music, but with books of good music. The libraries will not to any great extent contribute to music uplift through reference books in regard to music, its composers, and so forth, which are consulted almost entirely by the musical élite of the families. It is rather through books for free circulation containing collections of good music, such as ballads, folk-songs, piano and vocal duets, and so forth. These will be used in the home to the enjoyment of all, and will perhaps serve as a substitute for much of the cheap music now being used in the homes.

CHORAL CLASSES

ie of the easiest and, at the same time, one he most effective community music activities to ertake is the organization of people's choral es, people's choral societies, etc. To a normal an being, no impulse is more difficult to resist the desire to join in singing. People like to me immersed in the rhythm of a melody just hey like to fall in step. They like the feeling ie melody and the harmony just as they like the ng of sunshine, or of warmth and comfort. hermore, the team work in chorus singing gs a sense of companionship and comradeship nany people perhaps otherwise denied this.

ORCHESTRAS

ie supervisor should aim to stimulate interest nd support for the orchestras in his community. his field does not yet support an orches- let him proceed to assist in perfecting plans the organizing of such a body. Often a small munity contains a few individuals who can aps perform fairly creditably upon orches- instruments, but for lack of a moving spirit e never united in an effort to establish such an nization, however small. The supervisor ld be of great helpfulness to the community by ting such a relationship.

is a matter of great importance that many ol authorities have at last come out of their ical hibernation, at least sufficiently to admit the study of instrumental music is as much in the province of the public schools as is the y of vocal music. Large numbers of orchestras being organized in school systems throughout country, the entire expense for instruction of e being borne by the school authorities, pre- y as for any other educational activity car- on in the schools. If the supervisor be able dd to his school orchestra adult players of the the most effective community relationships are olished.

ie results of the growth of this movement will nanifold. Not only will communities be pro- d with an ennobling means of self-expression, ch in itself is an end to be desired, but also h of the world's best music will be brought he people in the form in which it was com- d, that is, for the orchestra. The band and its er to enliven community spirit is not to be dis- rded, but it can never greatly enrich a com- ity musically owing to its limitations in tone r. The world's great masterpieces are either ossible for bands or when presented by same a very inadequate expression of the compo- n.

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ARTFORD, CONN., PUBLIC HIGH SCHOOL

(Ralph L. Baldwin, Director of Music)

MINATION OF THE JUNIOR CLASS, JANUARY, 1916

Music Appreciation

I

a) Identify by composer and by complete title of the compositions or themes played.

b) Judging from the rhythm, or the form, or , indicate the title of each of the compositions ed. Judging from the style, identify the com- r of each.

II

a) Write concerning the importance of the phony as an art form.

b) Write briefly of the contributions of Haydn, zart, Beethoven, Schubert, and Mendelssohn to form and content of the symphony.

c) What is the meaning of "classical" and "ro- ntic" as applied to the music of this period?

III

(a) What was the nature of the orchestra and character of the orchestral music of the early op- eratic period?

(b) Name the instruments of the orchestra at the Bach, Haydn, and Beethoven periods. Add comment regarding the treatment of some of the instruments by these composers.

(c) What contributions to orchestral technic were made by Stamitz at Mannheim?

(d) Mention the instruments added to the or- chestra since Beethoven and demanded by the mod- ern scores.

IV

(a) Write concerning the pictorial or dramatic features of the overture to *Midsummer Night's Dream* and *The Erl-King.*

(b) Write a criticism of the *Songs Without Words* by Mendelssohn.

(c) Name the composer of each of the follow- ing works: (1) *Don Giovanni;* (2) *Who is Sylvia;* (3) *Pastoral* symphony; (4) *Funeral March* in E minor; (5) *10th* symphony; (6) *Italian* symphony; (7) *Fidelio;* (8) *Emperor* quartet; (9) *Eroica* symphony; (10) *Hymn of Praise;* (11) *The Wan- derer;* (12) *Surprise* symphony; (13) *Emperor* concerto; (14) *Jupiter* symphony; (15) *Venetian Gondolier's Song.*

V

(a) Write concerning the life and character of Mendelssohn.

(b) Mention his most important works and com- ment upon his style of composition.

In reporting upon the paper given above Mr. Baldwin says that the leaders were three boys with a standing of 96, 91, and 90.

At the annual concert in May *Elijah* will be sung by the chorus from the High School. Much in- terest is manifested in the choruses by the boys and girls. In addition to the school chorus there are two glee clubs and an orchestra of 25 pieces under training.

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MUSICAL ACTIVITIES IN THE PUBLIC SCHOOLS OF DES MOINES, IOWA

From a letter to the Editor of The Musician written by Mr. William Alfred White, director of the Department of Music in the Independent School District of Des Moines, we learn that a vigorous campaign is being conducted. We epitomize the information as follows:

Pupils in the High School receive credit for out- side work in piano, violin, or other symphony or- chestra instruments, and for voice, provided cer- tain conditions are met, which are:

The teacher whose work is to be credited must be a high school graduate and a graduate from a recognized school of music. This puts such teach- ers on a par with regular high school teachers of academic branches.

The pupil who deserves credit must have two les- sons per week, practise an hour a day, take one of the music branches in regular high school, and pass an examination, given by the Director of the Department, in or on the chosen instrument.

The work is tentatively planned for four years, and the extreme amount of credit for a year's work is two credits out of eight. The regular work in- side high school, at present consists of chorus, boys' and girls' glee clubs, band, orchestra and musical appreciation.

In the graded schools we have classes after school hours in violin and other orchestral instruments, and have organized juvenile orchestras. The chil- dren pay fifteen cents per lesson or rehearsal, and the fee goes directly to the teacher, who is one of the musicians of the city, and not employed by the school board. At present we have a juvenile or- chestra made up of 44 children, third to eighth grades, from various buildings; 257 children are taking lessons and 157 more are in the various or- chestras.

Nine outside teachers are engaged in this work, after school hours, in twenty-two different build- ings. The work is developing, every week seeing new children added to the list.

We have organized community choruses in ten different centers, two of them in high schools, seven in graded school buildings, and one at the News- boys' Club. A chorus must have at least twenty- five members to be acceptable. No fee is charged. The building, janitor service, teacher or conductor, and music are furnished by the Board of Education. Anyone is welcome who is not in the regular day schools.

In the graded schools we have, in round num- bers, 22,000 children, and in the three high schools about 3,000. The work is unique in the fact that we do not use any syllable system, but teach the children to read by position and musical feeling. Each technical fact that is in a song is learned by the children, with the result that every bit of song work fits readily and quickly into the other sides of music work.

In the three high schools we have about 500 chil- dren in musical activities of one sort or the other.

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A DOZEN DON'TS

BY HENRY CHARLES GERWIG

[The following "Don'ts" are printed on the back of the practice slips issued by Mr. Gerwig to his pupils.—Editor of The Musician.]

1. Don't fritter—practise.
2. Don't watch the clock—watch your music.
3. Don't let a day pass without a practice period.
4. Don't do tomorrow's practising today. A daily one-hour period is much better than a three- hour period every third day.
5. Don't forget that regular practice periods, if possible at the same time every day—preferably in the morning—count for most.
6. Don't be careless about the rhythm in any composition; the greatest weakness a musician may have is lack of rhythmic sense.
7. Don't neglect the metronome. Cultivate abil- ity to "stay with it."
8. Don't practise anything from start to finish. Divide it into four or eight measure sections and play each section repeatedly before going on to the next.
9. Don't fail to use the music dictionary. Al- ways look up the descriptive words in every com- position and try to live up to their meaning.
10. Don't cultivate a preference for compositions written in flats rather than those written in sharps.
11. Don't fail to analyze all difficult measures and phrases in your music. Rhythm, ornamenta- tion, etc., sometimes require special attention.
12. Don't practise so strenuously that the mus- cles of hands and fingers become strained or cramped.

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EXPENSIVE FAME

(From Helen Ware's Scrap Book)

A young artist came to Moszkowski (who was as famous for his wit as he was for his musical talent) and bitterly complained to him about his most delicate financial condition.

Moszkowski scanned the horizon for a moment or so, as if in search of a "sure cure," then with a fatherly spirit patted the young genius on the back and advised him thus:

"Give two concerts less next season."

DYNAMIC LEVELS

BY CONSTANTIN VON STERNBERG

IN the study of music there are many things so simple, so self-evident, that the mere mention of them might be regarded as a "bromide"; but since young people do not often take the trouble to think, the teacher must usually repeat a good many times what the pupil has known for a good while—he only "didn't think of it." One of the things which every pupil knows—or, if not, he could easily think it out for himself—is the musical axiom that "accompaniments must be softer than the melody." Yet, the teacher must mention it whenever the pupil drowns a melody in a too heavy accompaniment, which he does—unfortunately—very often. He may not do it where the accompaniment consists of a mere Um-*ta-ta*, Um-*ta-ta* (in waltz time); but, barring the trashiest kind of dance music, where is there such a mere Um-*ta-ta* to be found? Surely not in any dance piece for the piano—I mean one originally written for the piano by a good composer.

Do I hear someone ask: "What about the valses by Chopin?" I expected that and I am willing to answer provided we can make a brief excursion into God's Nature, into biology. The young reader may wonder what on earth biology has to do with a Chopin valse, but with a little patience he will see that in life all things are related, even biology and a Chopin valse.

To start from a given point let us remember that Nature never separates its innumerable species by a straight line of demarcation; that all things in Nature could not be akin, as they are if a definite boundary line existed. In Nature the transitions from one kind to another are so gradual, so smooth, and so overlapping that we humans—for the purpose of classification—had to establish arbitrary landmarks, in order that we may call the rose a flower and the shad a fish. The coral for instance, while in the sea, has many attributes of *animal* life; independent action of each branch, reaching out for food, etc.; being fastened to a rock from which only extraneous force can remove it. It partakes also of *plant* life, which is indicated by its form; and when taken out of the sea it hardens and turns into a *mineral*, of which it must have possessed the organic principle. Thus the coral reaches out into other realms with which, seemingly, it has no relation. And it illustrates the matter of gradual transitions in Nature.

In art the transitions from bad to good, from simple to complex, from a folksong to a symphony are just as gradual, just as imperceptible and the higher organisms always inherit all the attributes of the lower ones, just as it is in Nature. If anyone would be foolish enough to spend his time in hunting up all the intervening links, one could, no doubt, prove a relationship between the most vulgar two-step and a Beethoven sonata; but he would at the same time prove that the one is like an invertebrate jelly-fish and the other like a highly organized human being.

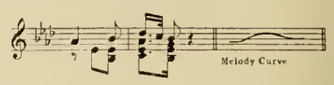
Now, in the ordinary kind of dance-waltz the accompaniment has for its only purpose the physiological, rhythmic, action upon the motoric nerves of the dancers; its incessant Um-*ta-ta* serves harmonically, only to establish the key of tonality—and stays there! How different it is in a Chopin valse! To be sure, Um-*ta-ta* of the lower order of waltzes is retained in the Chopin valse—to make it a valse—just as we humans retain our animal inheritance in our physical necessities of eating, sleeping, etc. But these necessities, which with the animal constitute the entire purpose of its life, are to us only means to higher purposes; means to sustain those powers which make for intellect, imagination, spirituality and faith.

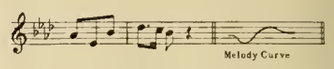
My young readers have, no doubt, by this time perceived that the laws of Nature are closely akin to the laws of art and they are now ready to look again at a Chopin valse—but this time with different eyes.

Let us take the well known *Valse* in C♯ minor, Op. 64, No. 2. See how, in the 4th measure, the tonic chord is delayed to the end of the measure. Look at measure 8 and notice how the chord of the last beat prepares the reappearance of the following dominant chord. Notice also—and particularly—how the accompaniment avoids the doubling of melody notes. When we come to the part in D♭ we find that the Um-*ta-ta* has disappeared altogether and that some parts in the L. H. form a sort of second voice to the melody, as in a duet. In this way we may look at any one of the valses by Chopin and we will always find that the accompaniment rises above its merely rhythmical function (which it must retain in order to remain a valse) wherever it has a chance for some harmonic refinement or for a bit of counterpoint. Leave those little refinements out—and you plebify the valse at once!

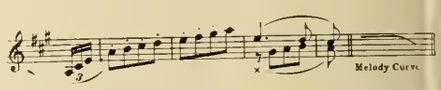
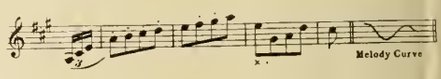
And yet, and yet, and still, and in spite of all I said of the difference and of the higher quality of the Chopinesque accompaniment—it must not be allowed to intrude upon the melody! It must be kept on a lower dynamic level! It may—here and there, when the melody takes a breathing spell—say its little say somewhat in the manner we do when listening to someone's talk we interpose an occasional "Oh my!" or "You don't say so" or a doubting "Really?" Such little expressions on our part give color to the narrator's story because they show which point was of special significance to us. And in a similar way the occasional emerging of a subordinate part from its demure attitude gives a heightened significance to certain parts of the melody—but these occasional "secondings" must not become *interruptions* of the melody, or—worse yet—overshout it.

The higher we rise in the scale of the compositions we play, the greater becomes the beauty and significance of those parts which are, for short, called accompaniments; provided we use this word in its proper meaning. Now, what is the proper meaning? If I am followed by my footman who carries the bundles of my purchases, he does not "accompany" me; he "follows" me at a respectful distance. But when I am "accompanied" by a friend, we listen respectfully to each other's words and speak in our proper turn; we neither interrupt, nor overshout each other, but await a proper moment to express our interest, our disagreeing, or amplification. It is in precisely such relations that the accompaniment stands to the melody in the better and best class of compositions; not a servant, but a friend.

Unfortunately the good form in conversation is not observed by every human being; there are persons who will break in upon one's talk with unnecessary remarks. This, of course, is very bad form and whenever I meet such an experience it brings instantly to my mind the manner in which a certain place in Beethoven's sonata, Op. 26, is usually played by young people. I refer to the R. H. in measures 3, 11, 29. On the second beat there is an E♭ which, not being part of the melody, sho be played so delicately as to allow the A♭ of melody to sing out and to be understood as ris calmly and serenely to B♭.

Alas, that E♭ of the second beat usually bun into the melody as if it were written thus:



and gone is all the reposefulness of the melo gone the soft, sweet curve of the melody. O compare the two curves and notice how gentle is line of the first and how violent and uncouth t of the second.

In the sonata, Op. 2, No. 2, there is a simi place in measure 11 and in all its recurrences. T phrase:

usually sounds like this: (compare the curves)

Sometimes the E—marked with a cross here- actually *held* by the player, but the lower part ters as much on the same dynamic level as to ma the holding of the E totally ineffective, except t it may satisfy the player's conscience which evide ly has no relation to his ear.

Now let us look once more upon those "curv and reflect that it is, as a rule, the *second* of e pair which is presented to the ears of "papa" "mama" or whoever else may have the benevole to listen. If they say, then: "I do not think that t melody of Beethoven is at all pretty"—could blame them? Was poor Beethoven not falsif by the player? And in how simple a manner: putting melody and accompaniment upon the sa dynamic level.

To sum up—but hold! How can this matter, si ple as it is, be summed up? Putting it into a f words would mean a "prescription" like one fr a physician; or a "recipe" like one from a co book. This is impossible, of course. I can o ask the student's kindly *consideration* for the co position he is playing and for his auditors. If melody prolongs a certain note and the by-play, neath or above it, makes any sort of melodic p gression, *the melody note must remain supreme;* should be heard—I say: *heard*, actually heard—o and above all the by-play. Should the by-play sume a momentary melodic significance (such occurs sometimes when the melody has reached point of repose) it may for that brief mom emerge from its obscurity, though never so far to reach that dynamic level upon which the audi should have to take it for the essential part.

Methinks I hear some young student ask: "H can I do it? How can I observe all these advi and suggestions?" And I answer: Nothing is easi Only—*think* while you read your music and wh you play. If you *think* of your melodies, you c not help playing them in their proper suprem over the by-play. If in doubt, play the melody by itself a few times and then, when you add t by-play, try to hear the same melodic curve as fore, free from any undesirable "butters-in." Thi and—listen! The one does no good without t other. *Make up your mind* as to what you w to do and then *listen* to find out whether thin come out of the piano as you meant them.

COMPOSERS IN LOVE AND WEDLOCK

BY J. CUTHBERT HADDEN

ONE of Schubert's biographers enlarges on the "curious fact" that Schubert, with all his romantic sentiment, never fell in love, leading marriage. Poor fellow! He had other things think about.

But why shouldn't Chopin have married? Un- Schubert, he was in love many times, and he s romantic enough, too. Indeed he was just man to be in love and to have love bestowed him. Neurotic, tender as a woman, thin frame, fragile; one whose whole appearance, as zt put it, made the beholder think of the *con- vuli,* which, on the slenderest of stems, balance vinely-colored chalices" of such vaporous tis- s that the slightest touch destroys them. Such s this poet of the piano who, according to Tur- iev's cynical jest, died in the arms of half the ntesses of Europe.

The earliest hint of an affair of the heart carries back to the time when Chopin, then a youth, t visited Vienna. In those days, and indeed ch later, he could, says one, fall in and out of e in an evening, and a crumpled rose-leaf was ficient cause to induce frowns and capricious hts. It was perhaps not quite so bad as that, ugh undoubtedly George Sand was right in re- rking on his "emotional versatility" in the mat- of losing his heart. At any rate, the first ourette did not trouble him greatly.

The lady was a certain Leopoldine Blahetka, the ghter of a Vienna journalist who had given the nantic young Chopin some heartening by de- ibing him as "an artist of the first rank, and rthy to be placed beside Moscheles, Herz, and lkbrenner." Leopoldine was a beauty, and just veet seventeen." We have no evidence to show w the attachment began or how it progressed l ended. We only know that Chopin broke vn at parting, and that the lady asked him to ry away with him as a keepsake a copy of her mpositions.

t was shortly after this that Chopin experi- ed the grand passion of his life, for the George nd affair, to be noticed presently, can hardly so described. The lady was Constantia Glad- wska, a vocalist, and a student at the Warsaw nservatory. Liszt describes her as "sweet and utiful," though it is uncertain if he ever saw . Chopin himself tells of an occasion when, a concert, she "wore a white dress and rose in hair, and was charmingly beautiful." Her w B," says the enraptured lover, "came out so gnificently that Zielinski declared it alone was rth a thousand ducats." Clearly a fascinating sonality—to Frederic Chopin, at any rate.

The course of the affair is rather difficult to fol- . The first that we hear of it is in a letter to opin's bosom friend, Titus Wozciechowski. I have already found my ideal, which I wor- p faithfully and sincerely. Six months have w passed, and I have not yet exchanged a word h her of whom I nightly dream. While think- of her I composed the *Adagio* of my concerto, l early this morning she inspired the waltz ich I send you with this letter." The works re- red to here are the *Concerto* in F minor and *Waltz* in D flat (Op. 70).

Imagine the lover sighing for his lass for six nths without once exchanging a word with ! There seems to have been nothing but Cho- 's natural timidity to prevent his making the essary advances. The lady was apparently of own station in life, and he must have often n about the Conservatoire. But he preferred put his passion on paper, or to hammer it out at the piano, rather than declare it. Thus music was to him indeed "the food of love."

Chopin went on admiring and languishing at a distance, eating his life out for a woman who, for all that he knew to the contrary, might be ready to give him her heart. He began to be restless in Warsaw; nay, the place became hateful to him, so hateful that he determined to get away from it. "The passion of love," observes Cervantes, "is to be conquered by flight alone."

But Chopin did not run away—not just yet at least. His native indecision kept him continually in what the poet calls "a damned vacillating state." Now he would, and then he wouldn't. When he decided to go, the thought that he might never see Constantia again undid his resolve.

GEORGE SAND

All this time we are in complete ignorance of Constantia's position in the matter. Did she love Chopin? We do not know. She evidently saw very little of him, and the flame of love needs constant feeding. We gather from his letters, though not very definitely, that for a whole year he never once visited her. Perhaps all this time Constantia was quite unaware of his passion. True, she gave him a ring—"my precious ring," he called it—when he finally left Warsaw, but the exact significance of the gift is nowhere indicated.

After Chopin left Warsaw he appears to have had no further direct communication with Constantia. The lady married a Warsaw merchant in 1832, and Wodzinski says she subsequently lost her sight. Chopin was "out in the wide world"—settled in Paris, in fact—by the date of the marriage, and other interests engaging him for the time being, he does not seem to have taken the thing greatly to heart.

Consolation was at hand. He had not been long in Paris when George Sand was declaring of him that he was at the same moment trying to marry one girl there and another in Poland. The French girl he discarded because when he called on her with another man, she offered the other man a chair before she asked Chopin to be seated. The Polish girl, of George Sand's reference, was doubtless Maria Wodzinska. Some of the Wodzinskis had been pupils of Chopin's father. The composer met the family while holidaying in Dresden in 1835. They had been in Geneva since 1830, and were now on their way back to Poland. Maria Wodzinska was five years Chopin's junior. She is described as tall and graceful, with features of "indefinite charm." Her "magnificent hair" was silky and black as ebony; her nose "somewhat pronounced," and her face "highly intelligent." The precise heart relationship of the pair can, however, only be guessed. They met constantly for a month, and had much "discoursing" of music together. Chopin managed to get out of the transport a *Waltz* (in A flat, Op. 69, No. 1), which he afterwards sent from Paris, inscribed "Pour Mlle. Marie." Next summer they met again at Marienbad, when, it is assumed, Chopin made formal avowal of his passion.

Karasowski says Chopin "soon discovered that Maria reciprocated his affection," and that they were formally engaged, with the approval and consent of their relatives. On the other hand, Count Wodzinski, who wrote a book about Chopin's *Three Love Affairs,* asserts that the lady replied to the effect that, while her mother favored the proposed union, her father objected on the score of Chopin's means and social position. The Wodzinskis were noble and wealthy, whereas pianists in those days did not make fortunes like our modern Paderewskis. Wodzinski's version of the story, being that of a relative, is probably the correct one.

And now, last of all, we come to the George Sand affair. Oceans of ink have been spilt over that complex episode, and I shall not add to the flood here, especially as I have devoted an entire chapter to the subject in my monograph on Chopin. I have never been quite able to reconcile myself to the alleged "fact" that Chopin was in love with George Sand. Can you imagine two such opposites losing their hearts to each other? We know what Chopin was. Contrast him with George Sand. Liszt speaks of her as an Amazon, a *femme héros,* who was not afraid to expose her masculine countenance to all suns and winds. De Musset says she was "brown, pale, dull-complexioned, with reflections as of bronze, and strikingly large eyes, like an Indian." Heine describes her as "short and stout, dark and swarthy, with a thick and unshapely nose of the Hebraic cast, a coarse mouth, and a small chin." If Carlyle had seen her he would probably have said, as he said of George Eliot, that she had a face like a horse. She delighted in outraging the social and ethical conventions. She never wore gloves and she smoked like a man. In some ways she was so masculinely coarse that Henry James once insinuated that while she may have been to all intents and purposes a man, she was certainly no gentleman.

Chopin himself said practically the same thing when he first met her. "I do not like her face; there is something in it that repels me," he wrote. "Is she really a woman? I am inclined to doubt it. She made a very disagreeable impression on me." Yet this was the woman who, according to most of the biographers, broke Chopin's heart and directly caused his early death; the woman who, as Liszt phrases it, "inspired the frail and delicate Chopin with an intensity of admiration which consumed him, as a wine too spirituous shatters the fragile vase."

What is certain is, that Chopin was a mere tool in hands of this woman, like Samson in the hands of Delilah. She was really the man; he was the woman. That the rupture brought about Chopin's early death, as some aver, is a ridiculous assumption. Chopin was a consumptive, and his early death was, in any case, physically inevitable. At the most it can only be said that the George Sand estrangement undermined his feeble health. But it is just as likely that, if it had not been for George Sand's "maternal devotion" he might have died ten years sooner than he did.

Literary Methods as Applied to Music Study

A Method for the Appreciative Study of Piano Music, Adapted Either to Individual or Class Work

BY CLARENCE G. HAMILTON, A. M.
Associate Professor of Music, Wellesley College

III

This series of articles forms the basis for a practical and successful Course in Appreciation of Music.—Editor THE MUSICIAN.

TYPE II. THE LYRIC

FOREWORD. In the early nineteenth century, when instrumental forms of music had been worked out to a high degree of perfection, composers began to employ music primarily as a medium for expressing their *own personal feelings,* rather than mere tonal beauty, and hence to make the conventional forms elastic enough to give free play to these feelings; or, when these forms did not suffice, to invent new ones for their special needs.

Now, the most personal kind of music which we have is the *lyric song,* or song which embodies some vivid emotional experience. Very beautiful songs of this nature were written by Franz Schubert and others of his school; indeed, possessed by this genius for personal expression, some of these writers even went so far as to *sing their melodies upon instruments,* instead of solely with the voice.

By this time the pianoforte had developed a sustained and mellow tone which made such lyric playing possible; and in consequence many melodic pieces were written for this instrument that gave inspiration to a host of succeeding pianists and composers. Mendelssohn called such lyrics *Songs without Words;* while other writers, notably Schumann, Chopin, and Liszt, invented for them a variety of names,—*Romance, Revery, Nocturne, Consolation*—signifying an expression of tender and dreamy sentiment.

Inasmuch as a true lyric voices but a single mood, pieces of this type are as a rule short and unified in style.

We may expect, therefore, to find their structure clear and simple, like that of a brief lyric poem.

A: FORM

1. How many divisions are there, and what proportion do they bear to one another?

Much of the interest of a composition depends upon the good taste of the composer in adjusting the length of each division according to its degree of importance relative to the other divisions. In early writings, many repeats were indicated, in which whole divisions were frequently gone over several times in all their details. Realizing the monotony of this proceeding, composers afterwards took pains to introduce variety, by adding new features in a repetition, or by shortening materially the repeated division.

2. Are the different divisions distinct or connected? If the latter, show how connections are made.

In the classic epoch, before 1800, each division regularly had its distinct ending, after which a new passage was clearly introduced. Less severe outlines, however, characterized the writings of the Romantic School; and in modern works we often find one phrase-division gliding imperceptibly into the next phrase, so that each musical idea blends naturally with the following. Such connection may be made by introducing a connecting link, by continuing the figure in the accompaniment, by letting the melody proceed on in unbroken flow, and the like.

3. If any division is repeated, are there changes made? If so, in what do these changes consist?

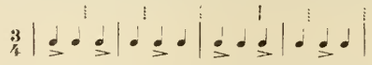
We have suggested the reason for such changes in number 1, above. Alterations may occur (*a*) in the *melody,* by embellishing or strengthening it, by transferring it to another register or by adding a secondary melody; (*b*) in the *accompaniment,* by changing the figures used, by altering the harmony, etc.; (*c*) in the *shape,* by varying the rhythm, or by lengthening or shortening the division repeated; and by a number of similar devices.

4. What passages are principal and what are transitional in character?

Passages which announce the chief themes with more or less definiteness of key and shape are said to be *principal;* while those of a wandering character, with frequent shiftings of key and a general vagueness of style are called *transitional.* Ordinarily a composition begins with a principal passage, somewhat formal in its outlines. After thus announcing his text the composer may indulge his whims by excursions into any desired keys; and he may or may not return to a definiteness of style at the end.

B: MOVEMENT

1. What is the meter? Does this change?

Romantic compositions of the kind under consideration are more liable to changes in meter than those cast in the dance forms. Sometimes without changing the signature a composer introduces what is really a change of meter for a few bars, as in the following example, where the indicated accents show a change into 2-4 meter. Dotted lines suggest where the measure bars actually belong.

Schumann was especially fond of this device.

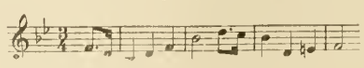
2. What is the general movement? Does this involve changes of tempo?

Words indicating movement are: *Slow, dreamy, dignified, serene, agitated, lively, passionate, flowing,* etc.

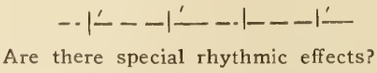
Naturally no form of composition has so elastic a tempo as the song, since every variation in the feelings of the singer has its bearing upon the pace of the music. Hence in the instrumental song, which we are now studying, we may expect many such fluctuations. The performer, however, should take care not to make the piece ridiculous by needless exaggerations.

3. Outline the chief rhythm or rhythms. What is the character of each?

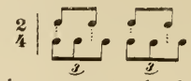
A simple method of notating the rhythm as it comes to the ears of the listener is to make a series of dots and dashes corresponding roughly with the time-values of the tones. Thus the rhythm with which the *Star Spangled Banner* begins:



may be thus indicated:



4. Are there special rhythmic effects? If so, do these aid the emotional expression?

Among such effects may be mentioned those produced by opposing rhythms, as, for instance, when we have two notes in one hand against three in the other:

Rhythm, which represents the heart-beats of t music, has direct control over its emotional effe Agitation, for example, is suggested by a qui ened pace and unevenness of rhythm; while soo ing effects are induced by a slackened pace a even, lingering rhythms.

C: MELODY

1. How many subjects are there, and whe is each first introduced?

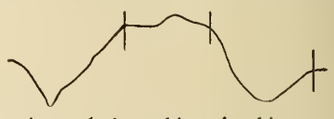
In a short lyric piece we should expect to fi either a single subject, or subjects which clos resemble each other. Occasionally, however, cided contrasts of theme are employed.

2. How do the melodies lie, relative to t accompaniment?

Very beautiful romantic effects are produced *veiling* the melody, as it were, with an accompa ment that is woven about it. In the middle reg ter of the piano a melody becomes especially m low and song-like in character.

3. Sketch the melodic outline of the ch subject. How can this be described?

Just as we indicated the rhythm by dots a dashes, so a melody may be suggested by a curv line which rises and falls with it. For instan the opening bars of the *Star Spangled Banner* (B: 3 above) may be graphically outlined thus:



Having pictured the subject in this way, we n easily describe its rise and fall in pitch.

4. Are the chief subjects repeated or imitat as a whole or in parts? If so, cite instances

The student should be constantly on the alert detect any reference to the principal subjects the accompaniment or in the melodies themsel Some of the most beautiful effects in music made by subtle suggestions of this kind.

5. Are there subordinate melodies, and if what use is made of them?

D: ACCOMPANIMENT

1. Is the accompaniment of the same nat throughout, or does it alter materially in p tern?

Some accompaniments might be called *atm pheric,* since the continued use of a characteri figure creates a sensation akin to those of cooln or warmth. Increase or decrease in complexity n excite or soothe the feelings.

2. Does the accompaniment involve chie chords or arpeggios?

Chords punctuate the rhythm into precise be while arpeggios produce a flowing, blended effec

3. Is the accompaniment thin or rich in t ture?

A composer may use a thin accompaniment wh he wishes to focus the attention of the audi strictly upon the melody. Richer accompanime may blend the melody closely into its backgroun

4. What is the nature of the harmony?

Simple and placid melodies, such as cradle so or boat songs, demand correspondingly simple h monies; while warm passionate melodies requ rich chords of varying hues. Modern compos fulfil this latter condition by frequent chroma progressions and luscious modulations.

E: STYLE

1. What is the dominant mood?

A true lyric piece centers around a single mo which appears in varying shades of intensity.

2. Is the piece unified? Show any devi that make for unity.

By *unity* in a composition we mean that effect of herency and completeness which every work of t should give. There are many devices which e employed in music to attain this result. Some these are (*a*), the repetition or imitation of the emes as a whole or in parts; (*b*), the nice bal-ce of phrases; (*c*), the use of a similar figure the accompaniment throughout; and (*d*), the adual growth of interest. In a lyric piece, the minant mood is emphasized by constant refer-ce to the leading subject.

3. Does the piece grow in interest to the d? If so, what contributes to this growth?

Interest in a piece may be developed by (*a*), a adual increase in tone-power up to a climax, af-r which a gradual decrease may or may not oc-r; (*b*), a kind of continual wave-outline in the nsecutive phrases; and (*c*), the addition of new atures, such as the embellishment of the melody the strengthening of the accompaniment.

4. What important changes in intensity oc-ır, and what is the reason for these?

Such changes often add to the interest by pro-ucing a contrast or a climax. Sudden leaps from *anissimo* to *fortissimo* or *vice versa* may indicate e onrush of a sudden emotion, or they may sim-y give a novel or humorous turn to the music.

5. What passages or points do you like the est? What is the reason for your preference?

It is of great value to the student to form a itical judgment of the musical expression in this ay, and to select the features of special interest. me unexpected turn of rhythm, melody, or har-ony, or a combination of these may produce an fect which influences the whole character of a ssage or even an entire piece.

6. Compare this with a similar composition.

F: COMPOSER

1. What are the principal events in his life?

2. What is his rank as a composer?

Only a few musicians are commonly accorded the st rank. In the second rank come composers like rieg or MacDowell; while a host of others must content with third or fourth place. It is a haz-dous attempt to assign a status to composers who e still living, and any such grading must be sub-ct to much revision in the future.

3. For what classes of music is the composer pecially noted?

4. In which of the musical elements is he at s worst and his best?

Elements referred to are Form, Rhythm, Mel-dy, Harmony, and Color.

———*———

HOULD MARY CONTINUE TO TAKE LESSONS?

An attractive and effective booklet, prepared by r. Wm. F. McMahon, of Sioux Falls, S. D., has ached the office of The Musician, in which the thor discusses the subject indicated in the cap-on which appears at the head of this note. We note from the booklet:

"Mary represents any child from six to twelve ho has taken lessons for one, two, or three years, nd has not made perceptible advancement, . . . gradually lost interest in music and failed to ractise. . . . Mary can learn to play if she wants , but there are several obstacles which may impede r progress. The principal ones are: The wrong nd of a teacher; careless or negligent parents; e wrong kind of practice; or no practice at all."

In discussing the choice of a teacher Mr. Mc-ahon says:

"Judge him solely on his ability to teach. Don't agine any teacher will do for beginners.

"But how is one to know who are competent achers? There is only one way, and that is by e success of their pupils. If they progress and play well in regard to accuracy of execution, tone, phrasing, etc., that is the best criterion possible.

"All that a teacher can do in the half-hour lesson period once or twice a week is to tell the pupil what to do and show her how to do it, and at the next lesson to offer corrections and criticism on the work done the previous week."

Then follows a statement as to what the parent, especially the mother, can do in encouraging the child to practise and keeping up interest, concluding with the paragraph,

"It is well for every parent to put this question to himself: What have I personally done to encourage and help my child in the study of music?"

A series of paragraphs on the wrong kind of practice are right to the point:

"The important thing is not how much she practises, but rather how intelligently she practises.

"Two-thirds of the students of music do not know how to practise, or at least they do not practise conscientiously. Their fingers go gliding over the keyboard like so many sticks, and no doubt if they could speak they would say, 'I don't know where I'm going or what this is all about, but I'm on my way.'

"Mary's success depends on following the teacher's instructions implicitly as to what and how to practise."

To parents who say that Mary will *not* practise and that they have offered all sorts of inducements without result, Mr. McMahon says: "You don't get the point. I did not mean inducements in the form of bribes, but rather that you had failed to create a musical atmosphere in your home which would induce her to practise because of the interest she would have in music.

"Get some books on music and musicians especially written for children. Subscribe for a musical magazine, and sit down and read these to your child. Take Mary to concerts and make her feel that you are interested in music. And Mary *will* practise."

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THE WOMAN IN MUSIC

BY HARVEY B. GAUL

If we could definitely trace the story of man in music to the very beginnings, we would probably find woman by his side. Was there not Uriel with Orpheus, and were there not many Mrs. Pans to inspire that distinguished performer on the reeds?

From the time of Bach, woman has been a factor and influence in music. While she has been associated with the art from the halcyon days of Sappho, it is practically since the period of Bach that we find her ensconced in the history of music.

Now that we have crossed the threshold of the twentieth century we find woman a director if not a dictator in all the walks of life. From sciences to the Holy Scriptures, from art to aviation, from medicine to music, she is well up in the vanguard.

How much Bach owed to the unflagging devotion of his sainted wife, only the great cantor can tell. We know that at every twist and turn she aided him unflinchingly.

Handel's great attachment for his mother is equaled only by that of Whistler for his. Each strove valiantly to fulfil his loving obligation. The titan Beethoven showed in his inscriptions the debts he owed to many women loved and lost.

Berlioz, the French colossus, frankly admits in his autobiography the influence of Marie Moke, the distinguished pianist. Her influence was a gentle ray in his tempestuous life.

Clara Schumann was to Robert Schumann what Elizabeth Barrett Browning was to her husband, and Christina Rossetti to her brother. Like them, she was mistress of her art and at the same time a source of inspiration. She was a means of expression and his great exponent.

Mendelssohn's sister, Fanny, gave him assistance from his early youth. She was a capable musician indeed some of the *Lieder ohne Worte* are attributed to her.

As to Chopin and the influence of George Sand, his biography reveals many traces of this gifted woman's guiding hand.

These are women of the past. What of today! Woman is just as much of an influence as she was in the romantic period of music. She is as great an influence and she is something more—she is a creator. When Agatha Backer Gröndahl died in Norway, a creative pioneer passed. Her many piano and orchestral works placed her well in the pantheon of Norway's great ones.

From Agatha Backer Gröndahl, let us come to the contemporary composers. The most popular, if not the strongest, is Cécile Chaminade. While her works are chiefly in the salon style, she has essayed the larger forms with considerable success. France does not rank her as great as Augusta Holmés, but Paris acclaims her as more popular. Cécile Chaminade is probably the greatest woman composer of piano pieces today and Augusta Holmés was the best writer of songs a decade ago. France may well be proud of them.

In England we have Edythe Smythe, composer of the opera *The Wreckers;* Guy d'Hardelot, Alice Needham, Frances Allitsen, and Liza Lehman, all writers of songs and piano pieces. Guy d'Hardelot, Alice Needham, and Frances Allitsen all struck a popular note with their tuneful lyres. Liza Lehman, while quite as popular, has attempted bigger things. Her song cycles have won her international fame, and deservedly so. Of their genre, they are the best.

What are women in America doing? As in literature and art, they are doing their proportionate bit and doing it amazingly well. We have every reason to take off our hats to the American women.

In the very front, we have Mrs. H. H. A. Beach. Not only is she famous for her songs and piano *morceaux,* but she has won recognition with her orchestral work. She has written a symphony that was played by the Boston Symphony Orchestra. Patty Stair, of Cleveland; Carrie Jacobs Bond, of Chicago, both are popular song writers. Margaret Lang, Julie Rivé-King, Adele Aus der Ohe deserve mention as women who have achieved success.

In the world of executants, singers and performers, our women are, of course, among the leaders. It is the purpose of this article more especially to consider the women writers in music. Women have done much, but there are greater works to be accomplished ere she can take rank with the masters. While Cécile Chaminade may be compared with Rosa Bonheur, and Mrs. H. H. A. Beach with Cecilia Beaux, there are still greater things to be attained before we can mention Mrs. De Puyster Brown and Beethoven in the same breath, or Mrs. Du Barry Dobson with Debussy.

What she has done, however, is indicative of what she might do, and as the trail has been blazed let us hope and pray for a super-woman whose work will approximate Brahms.

EFFICIENT BOOK-KEEPING

BY FRANK ANDREWS FALL
Bursar of New York University

SIMPLICITY, in the field of personal and business accounting, may almost stand as a synonym of efficiency. The book-keeping of a generation or so ago was a maze of complexities,—endless entries, cross-references, laborious copyings, deadly reduplications.

Today we go straight to the mark. The modern accountant asks himself certain plain questions about the material presented to him for treatment:

What are the facts? How can they be shown in the simplest form? What use can be made of them that will show up on the credit side of the ledger?

The last question is all-important. One business man inquired of another, "How is your new accounting system working?" The reply was, "Fine! But our business is going to seed. It takes so much time and energy to work the system that we have none left to put on the business."

Teachers of music should avoid that kind of a system. They should adopt one which gives the most information with the fewest possible entries; one which helps instead of hinders the business.

Two simple books should suffice,—a Day-book and a Ledger.

THE DAY-BOOK

The former need not be a permanent affair, as all of its entries are posted to the ledger. A cheap memorandum book, a page to a day, is sufficient, or loose sheets of paper may be made to serve the purpose. On the whole, a book is better than loose sheets, especially if the teacher is not careful to post each day's business at the end of the day. Loose sheets may easily be lost before the entries thereon are posted to the ledger.

The day-book should positively be written up at the close of each day's business. If the Schedule suggested in the third article of the series THE EFFICIENT MUSIC TEACHER, be used, that will make the writing-up of the day-book an easy matter. In fact, the Schedule itself might be made to serve the purpose of a day-book, were it not for the fact that the Schedule often has to be amended. Mr. Woods may telephone that he is called out of town and will have to postpone his lesson until Friday, October first. That will, of course, change the Schedule and consequently alter the day-book entry arising from the transaction.

If all the lessons indicated in the Schedule for Wednesday, September 29th, were given, the page in the day-book would be somthing like this:

Wednesday, September 29, 1915			Posted
John G. Hayes	1-2 hour	$1.50	
Marie White	1 "	3.00	
Albert Woods	1 "	3.00	
Caroline Jacobs	1-2 "	1.50	
Herbert Ames	1 "	3.00	

The posting of the individual charges to the ledger may be indicated in the last column by either a check-mark or the date on which the entry was posted.

THE LEDGER

This book, which may constitute a complete and satisfactory financial history of the music teacher's whole career, should be a more substantial affair than the day-book. It is a permanent record, and should be treasured as such. Right here it may be suggested that a very good investment for any teacher of music would be a small safe. Twenty-five dollars, or even a little less, will buy a home safe large enough to hold the ledger, day-book, bill forms, unbanked cash or checks, bank-books, and any securities or other valuables which the average teacher of music would be likely to have. A safe is one of the best and cheapest forms of insurance.

The ledger should be either a loose-leaf book, or one bound in gray duck or the cloth known as commercial moleskin, which wears better than any leather used in book-binding. If a permanently bound book is preferred, a fairly thick one should be chosen, as each pupil has a separate account and the book should be large enough to take in the business of a number of years.

THE LOOSE-LEAF SYSTEM

The loose-leaf system has many points of advantage. New accounts may be inserted at any time, to conform with any alphabetical or chronological arrangement. A spoiled page may be taken out and replaced by a fresh one. Old accounts may be filed away, so that the records always apply to current business.

And not the least important consideration is that the use of a loose-leaf system is in line with modern methods of accounting. If your pupils see you using an "old fogy" method of keeping accounts, they cannot be blamed for wondering whether your methods in music are equally antiquated. But if they note your up-to-dateness in business details, they will have no such doubts. Modern business methods inspire confidence, whether the user of them be a merchant, a lawyer, or a teacher.

ACCOUNTS

The heart of the music teacher's ledger will be found in the individual accounts of the various pupils. That the accounts may be easily turned to, they should either be kept in alphabetical order, or, if a chronological order is preferred, an alphabetically arranged index, referring to numbered pages, should be provided. Such an index may be bought with any standard loose-leaf binder.

To open an account with any pupil, simply write his name at the top of a page. Then charge him with lessons given, and credit him with payments made to you by cash, check, or services. The account may be balanced once a month or once a year, as is your custom. If payments are made with fair regularity, a yearly balance should be sufficient.

Bills, however, should be rendered *every month*. The importance of this procedure can scarcely be over-urged. Many a teacher of music has lost in bad accounts money which might easily have been collected under a monthly billing system. Delay is generally fatal to collections, and the music teacher should see that bills go out during the first week of every month for all lessons given during the preceding month.

Dr.	JOHN G. HAYES			Cr.	
Sept. 1 1915	To lesson 1-2 hour	$1.50	Oct. 4, 1915	By cash	$7.50
" 8 "	" " " "	1.50			
" 15 "	" " " "	1.50			
" 22 "	" " " "	1.50			
" 29 "	" " " "	1.50			
		$7.50			$7.50

FORMS OF RULING

Paper for loose-leaf binders may be bought in various rulings. One kind has the left-hand page for debit entries, the right-hand for credits. A second form has the page divided vertically at the center, and still another variety has two columns for figures at the right of the page, the left-hand column for debits and the right-hand for credits.

The first form is not so convenient for music teachers as is either of the other two. Using the second form, an account might appear like this:

MARIE WHITE (68 West 57th Street, Tel. Columbus, 783)

Sept. 1 1915	To lesson, 1 hour	$3.00		
" 8 "	" " 1 "	3.00		
" 8 "	By cash			$6.00
" 15 "	To lesson, 1 "	3.00		
" 17 "	By check			3.00
" 22 "	To lesson, 1 "	3.00		
" 29 "	" " 1 "	3.00		
Oct. 6 "	" " 1 "	3.00		
" 6 "	By cash			9.00
" 13 "	To lesson, 1 "	3.00		
" 20 "	" " 1 "	3.00		
" 27 "	" " 1 "	3.00		
Nov. 1 "	By services (assisting with pupils)			9.00
		$27.00		$27.00

Of course the ledger need not be limited to the pupils' accounts. A page may be assigned to each firm from which sheet music is purchased. All sheet music received by the teacher should be immediately credited to the firm's account. Then when payments are made or music is returned, the teacher should charge the amount to the same account. If the teacher prefers to think of it as his own personal account with the firm, he may charge music received and credit payments and returns. In either case, he may always know just how he stands with any given firm. This should be done to aid in checking up the firm's monthly bills if for no other purpose.

COST

The cost of a loose-leaf outfit is moderate. Covers, in a good quality of leather, may be bought at stationery or department stores at prices ranging from $2.25 to $4.50. Paper, 8½ by 11, ledger-ruled, costs from fifty cents to a dollar a hundred sheets. A good alphabetic

dex may be bought for from sixty to ninety nts. The total cost need not exceed four dol- s.

BILLING

Financial transactions between teacher and pil should be carried on by mail whenever ssible.

The handing of cash from pupil to teacher is ways more or less embarrassing to both. aving the money on the hall table is not ich better. Mail remittances by check or oney-order are more desirable from every int of view.

Printed bill forms should be used, having at e top the name of the teacher and the street mber to which remittances should be mailed. The bill should furnish a transcript of the debit side of the ledger account for the preceding month, so that the pupil may see just what lessons he is paying for. If ledger debits are checked off in some way at the time they are entered on the bill forms, it will not be necessary for the teacher to preserve a carbon or other copy of the bill.

When the bill comes back, with its remittance, the teacher should immediately receipt it and return it by mail to the pupil. All payments should be credited to the proper account at the close of the day. They may be temporarily noted in the day-book, if desired, but unless the number of accounts is extraordinarily large, this operation may be dispensed with altogether. Unfortunately, the number of lessons given is greatly in excess of the remittances that come in.

BANKING

Finally, a single suggestion about banking. If it is possible, and the volume of receipts requires it, bank every day at the noon hour. It is not so important if you have a safe, but even if you have, you will find frequent bankings a great advantage. Take your worry to the bank with the money and leave it there. While you are at it, you might as well leave *all* of your worries, including non-financial ones, if you have any.

For Worry is one of the worst enemies of the music teacher, as it is of all the other members of the great family of the world's workers.

The Music Teacher's Money Efficiency

BY THOMAS TAPPER

FFICIENCY, the art of self-management, must necessarily involve the management of one's equipment and resources. In fact, seems more and more convincing that Effiency has no little to do with the expression of eative activity itself. If we admit this then e efficiency of money begins with creating the tive service which shall earn it and continue rough money records, plans, schedules, and to the ideals of spending it for the greatest tainable value.

There are many platitudes about money. One that it is easier to earn money than it is to ve or manage it. This truth is called a platide because it irritates those who prefer not think about it. Those of limited means disgard its wisdom because they have so little; d (sometimes) the unlimited ones disregard it cause they have so much. But the poor sin this particular more often than the rich.

Of all things hard to manage money income at least as difficult as a bad temper or any her spontaneous habit. One who seeks to find e logic of it soon comes to these classifications, respecting people and the relation beeen people and money.

1. Those who inherit money and elect not earn, but to live upon income.

2. Those who must earn in order to live and stain their responsibilities.

3. Those who, having nothing, still refuse to rk, and so become dependent upon others.

Of these three classes the first is nearly as gic as the third, for the very reasons that ke the second most to be desired. And some these reasons are:

1. **Service is infinitely above leisure in value.**

2. **Work alone reveals power. Leisure paraes it.**

3. **Work that is well done and a practical ntribution to one's time and environment is e most gladly paid for service in life.**

4. **Hence by far the best money relationship life is that one by which in exchange for owledge, skill, and practical application on r part we render a service that is cheerfully mpensated by those whom we benefit.**

This makes possible some observations on the chnic of carning money, that may be worth ile at this time. We apply them to the Music acher, but even a man who is thinking of ecializing in the grocery business will find em equally true.

1. Whatever line of music instruction you propose to offer, you must be master of it to command success. But you may depend upon it that even inefficiency secures its own reward.

2. You must not interfere with the direct practical application of your music to the needs of society by conflicting minor ideas. That is, if you sing for a living you must not overeat and drink alcohol.

3. You must find for your professional equipment the best, or at least most favorable, environment. A world renowned piano teacher cannot apply himself to 100 per cent of efficiency in a small fishing village.

4. You must strive earnestly to serve your community in the most practical manner. Lacking this effort on your part your reward in income must necessarily keep below the normal.

5. As a corollary to No. 3, sometimes earnestness, thoroughness, the desire to serve, and every other quality is part of one's plan, and yet he may fail throught non-application of common sense. Thus, a musician who specializes in the teaching of orchestration cannot earn much of a living outside of a large city; a mining camp would be of little purpose to him. So a distinguished theorist can secure professional activity in a large city, but a small town cannot make use of him to 100 per cent of his value; any more than a creeping infant can profitably use a pedometer.

6. Finally, there must be careful study as to fitness of what we know when applied to social needs.

It is said of a certain cigar company that before it opens a new store it keeps a man for weeks on the spot counting the male human beings who pass there daily. When a trustworthy average is secured the company can tell with surprising exactness how much money it can take in on that site. Here is its scheme:

1. So and so many men pass this spot daily.

2. The average of smokers per thousand of men is so and so many.

3. Hence the possible business for this site is so and so much.

The result is almost mathematically exact.

It is not necessary to have secured the proper education alone; we must know where and how to dispose of it, that is, sell it. This disposal or sale of one's ability is a part of service It means doing the level best continuously with the whole of one's equipment, for the good and benefit of other people. I think it was to Russell Conwell that a grocer once complained that he had been for a year on a certain corner in Philadelphia and had done only a few hundred dollars' worth of business. That, said Mr. Conwell, measures your service value to the neighborhood, but not your potential value.

Here is a letter from A. H. L. which tells the practical point of all this in the best possible way:

"I graduated from the ——— Conservatory with honor and little money. I spent the following summer vacation in studying how best to fit out my ship to sail the sea of my future (as you used to say to me). I decided not to begin teaching and church work in my native town, but to try my fortune at G———, about twenty miles away.

"I announced myself and my purpose in the local papers, and while pupils were NOT coming I learned the following as accurately as I could: The exact population—the school population—the number of music teachers—the number of singers in the churches (quartet and choir).

"An exceedingly valuable fact came to me through a piano salesman. He told me the exact number of pianos in town and their distribution. These and a few other facts that I discovered gave me definite information, which, as a beginning, served me, I am tempted to say, even more practically than my expensive education. But, naturally, I know that they worked together.

"I took no end of trouble with the few families who owned phonographs, in helping them get the best results in playing their records. In fact, my first public appearance was in partnership with one of these machines. At the home of a music lover I talked an opera and used illustrations from the Victor catalog. It was a brilliant and successful introduction to the society of my present environment. Briefly, with some exact information and the desire to be of use, I am so well started as to have no complaint."

We know that there is an esthetic feeling which prompts us that art and business should not mix, but it is safe to say that we shall not be wholly sane in money and business matters until they do mix, and so thoroughly that they are as one.

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The central thought in THE MUSICIAN is to DO THINGS in Music. Read what others HAVE DONE and ARE DOING, and then profit by the example.

THE PROFESSOR CONTINUES HIS TALK ON THE ART OF TEACHING

AH! Here you are, Professor! I was beginning to fear that you would not come, and I desired very much to see you. Do you know that your recent outburst against a certain class of perfunctory teachers has caused quite a commotion among them!"

"I suppose, my dear Editor, that you mean those worthy (?) 'professors' who watch the hands of the clock more attentively than the hands of their pupils, and whose minds are more intent on the sounding of the hours and half-hours than on the sound of their pupils' voices? Excellent! Excellent! I am delighted to learn that they are awaking to a greater sense of their responsibility.

"The first step toward reform is to have one's sensitiveness smartly aroused.

"As for their futile 'outburst,' it is simply an avowal of their culpability. You know the old French saying: 'Il n'y a que les vérités qui blessent' (It is only the truth that hurts). There is good hope for them and for a more serious exercise of their professorat now that they are alive to a sense of its seriousness."

MUSICAL PROGRESS THE GOAL

"It has been my pleasure, Professor, to explain to some of these touchy teachers that your object was to call attention to a kind of lesson that cannot ensure either progress or a love of music."

"And I hope you made it quite clear, Mr. Editor, that my chief aim was and is, ever, to increase the value of the teacher by his whole-souled, one-idea devotion to MUSIC. If his goal is higher and beyond the pupil, if his aim is the perfection of musical progress through the medium of the pupil, then the pupil must perforce partake of the success."

While the Professor was saying these last sentences, several persons had entered the Editorial sanctum—teachers all. One of them, a lady, now addressed him with a propitiatory smile: "Will you kindly tell us again, Professor, what are the qualities that a teacher should possess; one who is perfectly fitted to undertake the instruction of, say, young children?

"With pleasure, my dear Madam; for these *absolutely necessary qualities* cannot be insisted upon too often. He, or she, should be pervaded with and moved by an all-absorbing love for his art and an earnest desire to teach it. They who do not care for music, they who do not love it entirely may, by a specious use of text-books, make an outward show of teaching, but they will never be worthy of the highest title to be gained in the realm of music: *a true teacher.*"

"But how can you tell if a musician really loves his art?"

THE TRUE TEACHER'S QUALITIES

The Professor turned to his questioner with a smile and answered in accents of deep conviction as if inspired: "The musician who really loves his art will never make use of music as a means to reach his goal; but he will be its servant, giving to it all that is best in him. He will never make use of it to satisfy his vanity, by making a show of what he can do; and he will not make it his aim to derive profit or renown from it, but will devote himself to MUSIC as *his one ideal.* If he is obliged by circumstances to make use of his talents to earn money, he will do so; but he will do it in such a way that, far from debasing his art, he will propagate the purest principles of his life's spring, his ideal Music.

"Pray do not think that, carried away by my enthusiasm, I am giving you an impossible description of a teacher, who exists only in my perfervid imagination. Those qualities existed in the highest degree in Bach, in Beethoven, in César Franck, all teachers, and in many others, including our own lamented Edward MacDowell. Read the lives of these great masters and you will discover all the virtues of the true teacher."

"But," said the lady, "you have told us nothing about his technical aptitudes?"

"You are quite right, Madam; I am afraid I took them for granted. You cannot make jugged hare without a hare: 'first catch your hare,' the cook books tell us. So the teacher must have a solid musical foundation.

"In addition to the love of his art, he must possess good technic, solid and well-developed musical education, as well as a fairly extensive general education, together with other endowments and acquirements of order, punctuality, regularity, patience, tact, and method.

"Briefly put, these are the teacher's chief qualities. I would, however, like to speak more fully about some of them."

TECHNICAL FACILITY

"Yes, Professor," said a young man of about twenty-five, "what are we to understand by 'good technic'? Do you mean that the teacher should play the pupils' pieces?"

"Ah!" replied the Professor, with a long-drawn exclamation, measuring his questioner with a glance: "Quite so! By 'good technic' I mean that the teacher *must be able to play faultlessly* any music he gives the pupil. There is nothing so good as example, especially in music. It is not enough to tell a child that the little Heller study is very pretty, or that the Haydn sonata is full of life and vivacity; these are only words which do not arouse the child's musical emotion. The teacher must sit down at the instrument *and prove* the truth of his description. The child's musical sense will be stimulated and he will have, also, a model of technic, movement, and style to aim at."

"I do not quite understand, sir," remarked the same lady, "what you mean by well-developed musical education?"

"Nevertheless there should be no doubt about it, for one moment," replied the Professor. "You know, probably quite as well as I, that a great number of teachers have a very small repertory—some twenty-five or thirty pieces which they always teach with the same effects (and, also, with the same defects) to all their pupils without distinction. Such teachers are short-sighted and evidently wanting in zeal and energy (in one plain word: lazy). Others may have a larger repertory, but one that is badly chosen, consisting of compositions without merit and without uplift; for all the world like endeavoring to teach literature by means of dime novel stories instead of by works of sterling worth."

EXTENSIVE GENERAL EDUCATION

"You have said, Professor, that the teacher should have a 'fairly extensive general education.' Surely you do not mean that the music teacher, who has already had to study very hard to acquire his art, must also have an 'extensive general education'? Consider the time and study requisite to acquire a that!"

"I have considered it, sir," said the Professor "and I would reply that the absence of that sam 'general education' is one of the chief reasons fo the failure of so much of the musical instructio of today. The folly of it all is that so many peo ple think that music stands quite alone; that it i kindred to no other art or study; that all the teach er has to acquire is a little special knowledge o some instrument, or of singing, to be able to im part it to others. Whereas music is but one o the arts; they are all co-related; to a certain ex tent also they are all related to science. The well equipped teacher has to learn all this. He has t have a liberal education, to travel, to read much both widely and deeply.

"The more he knows generally the greate will be his musical perception and the bette teacher will he be."

One lady, who had hitherto remained silent, dis turbed the courteous flow of the peaceable remark by breaking in with a tempestuous tirade agains the quality of overmuch patience. She cited, i particular, the case of a child who was naturall endowed with musical talent, but who had no pa tience to study, no regularity in practice, no am bition."

"PHYSICIAN, HEAL THYSELF"

The Professor listened patiently until the floo of words had subsided and then, quietly but in cisively he said: "I quite agree with you, Madam that it is impossible to succeed in any respect with out patience, perseverance, and regularity. Bu when you reproach others so seriously, are yo quite sure you never deserve the reproach your self?" The lady was too overcome by the unex pected accusation to do aught but look at him wit a defiant expression, that was certainly devoid o any kindness.

Turning to the Editor, the Professor continue calmly: "We must not expect from a pupil wh we cannot or do not practise ourselves. If the pu pil must practise, with indefatigable perseveranc the exercises, studies, and pieces which the teache has thought fit to give him, must not the teache be required to show the same patience and intere in the lesson and be as careful in every particul as at the child's best lesson."

"Indeed, sir!" interjected the lady, evident annoyed by the Professor's calm, "and who say that we are not full to overflowing of that patienc and interest, and care?"

"You must forgive me if I doubt it," replied th Professor calmly. "Please allow me," he conti ued, arresting her impetuous exclamation by courteous wave of the hand; "I do not think th patience consists in preserving an attitude of bor dom or silence, rather than in combating mistakes I do not think that interest consists of the repet tion of the same remarks, in the same words an form—never varying, because it is too much trou ble to seek others; and I do not think that a car ful lesson consists in allowing a child to play h music as he pleases, provided he passes the allotte time at the instrument."

THE PROFESSOR IS REBUKED

"Indeed, sir!" the only expression at the lady command, evidently (she reminded one of the pe son described by the Judge, in Gilbert and Sullivan *Trial by Jury*: "She might very well pass for fo ty-three, in the dusk with a light behind her") "Perhaps you would speak with a little more com mon-sense, if you had my experience!"

"Your own experience shall be your judge," re plied the Professor. "You will undoubtedly adm that there are days and times when you feel mor or less 'fit'? It has surely happened on one o those good days that you have given a lesson wit

which you were particularly pleased. It was so good a lesson that it drew from the child all that was best in him; he became enthusiastic and gave evident proof of the real talent that was in him. You were so pleased that when the child had gone home, you could not help saying: 'That was an excellent lesson I gave.' Is it not so? Has not that happened occasionally, Madam?" She admitted the fact, but insisted that it was not a proof that the other lessons were bad.

PROFESSOR SPRINGS A TRAP

"That is precisely the mistake you make," said the Professor; "that lesson which you thought so excellent was merely a good lesson. You imagined you were doing more than your duty, when you were giving only the kind of lesson that you should always have given. The moment that you admit having noticed on a certain day you gave a particularly good lesson, it is a self-evident proof that the others were below the 'good' standard."

With a gesture of impatience and anger the lady hurried out of the room. Without taking any notice of her departure, the Professor concluded:

"All the knowledge in the world is useless to a teacher, unless he is able to instil it into the minds of his pupils; and he can only do that by bringing to bear, each day and to every lesson, the same faith, the same earnestness, the same zeal, and the same endeavor to make the pupil interested by ever-changing examples, similes, and explanations. To succeed in this he must shun all appearance of routine. No two days may resemble each other and no two lessons be alike. Thus, not only will the pupil's interest be kept alive, but the teacher will feel only the minimum of fatigue.

"Much more remains to be said about this all-important subject of efficient teaching. It must await our next merry meeting; and may *all* its elements be harmonious."

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NOTES ON THE MUSIC IN THIS ISSUE

ONLY a little more than three months left of the teaching season. Perhaps the teacher who reads these notes has not yet settled the details of the program or programs to be used at the close of the season. In such event THE MUSICIAN calls attention to the music in this issue as worthy a place on a program for a pupils' recital. The following comments will serve to indicate why we recommend the numbers in this issue, and many of those which appeared during the last six to eight months, as well.

Danse mélodique, by L. Leslie Loth, is termed an *intermezzo,* that is a piece in the style of the *intermezzo* proper which is used in large works, instrumental or vocal, to connect the main divisions. It is usually light in style, animated in movement, and thoroughly melodious in quality. These are eminently characteristic of Mr. Loth's *Danse mélodique,* which is strikingly attractive in its contrast of staccato and legato, and in the broad, rich quality of the main theme as given out in the alto or tenor register. The staccato passages are generally light and without much power, almost like the *pizzicato* of the violin or the lightly plucked harp tone. The middle section is to be quite legato.

Children's march, by A. Kopylov, is from Op. 32, No. 8, a stirring little piece of martial character, with just enough of unusualness in harmony to accentuate the Russian origin of the piece. Note the change of fingers on the repeated notes which make up the fanfare or trumpet call at the beginning, in the eighth and ninth measures, and elsewhere. Use the suggested fingering every time this figure appears. Mark the dynamic values, *piano, crescendo, forte, diminuendo,* etc., as they are essential to contrast. Use strong, clear-cut accents.

Pond lilies (*Dance moderne*), Op. 203, by Leo Oehmler, is a wonderfully attractive piece in the popular style, with a suggestion of the Mexican in its rhythmic character. It lies naturally under the fingers and is moderate in point of difficulty. It is essential in playing this piece to keep in mind the rhythmic swing which is characteristic of the modern type of dancing; especially do not play at too rapid a tempo.

Two arabesques, by G. Karganoff, Op. 6, Nos. 1 and 2, are in special contrast to each other, the first broken in character and agitated in feeling, the second broadly lyric in style. Observe the rhythms the notation calls for, the sixteenth, at the beginning of a motive or phrase, very short but not hard and heavy. In measure 17, and other measures, note the cross rhythm caused by the dotting of the quarter notes; try to avoid an accent on the second dotted quarter in a measure. In the Eb section the tempo may be a trifle faster; note the accents on the naturally weak beat of the measure. In No. 2 deliver the left hand melody as if it were being given out by a 'cello in a string quartet, and answered by the first violin. Also note the imitation in the octave between bass and treble in measures nine to sixteen. Bring out the theme very clearly and with sustained tone.

Child's dream (*Rêve d'enfant*), by Alexander Kopylov, Op. 20, No. 5, is a charming little piece for young players, selected from the volume of Russian Piano Music, edited by Constantin von Sternberg, and recently published by Oliver Ditson Company. It will give the student ample opportunity to work for an expressive singing tone and good legato. It requires a certain amount of care to bring out the melody note when it is one of a chord, not progressing in single notes. Make the melody sing.

The fan (*L'eventail*), by Henri Van Gael, Op. 73, is for Grade II players. A charming little waltz movement which they will surely enjoy. It can be played without the pedal, but can be used as a lesson in the elementary use of this important accessory, being careful to observe the changes in harmony.

Marcia España, by H. Engelman, is typical of the work of this favorite composer. It has melodic charm, harmonic variety, and a rhythmic swing which is characteristic of the Spanish march movement. Sharp accents, and rather sudden dynamic contrast are clearly indicated. The use of the pedal has been carefully marked and only the experienced player will be able to employ it otherwise than indicated without blurring.

Little boy blue, by Cedric W. Lemont, Op. 7, No. 4, is an instrumental picturing of a familiar children's rhyme, and, in conjunction with the little piece which follows on the same page, will make an excellent lesson assignment for a young player. Use both for a recital program.

Old King Cole, by Lemont, Op. 7, No. 4, like the preceding number, follows the rhythm of a well-known children's verse, and is charmingly worked out by the composer. One can almost see the merry old monarch and his servants enjoying themselves. These two are taken from a set of six pieces entitled *Story Book Folk.*

The boat ride, by Charles Huerter, has something of the barcarolle style. It is melodious in a broad way, and will make good lesson material for a pupil who can play in a broad, sustained style. The pedal is quite important in sustaining the harmony.

Waltz in G, by H. F. Enckhausen, is a delightful little number for the duet or ensemble class, quite easy, yet in every way effective. As usual both players should learn both parts and change about when playing so as to have drill in playing both hands from the treble and from the bass clefs. Be sure to sustain the dotted half notes to their full value so as to contrast with the staccato used elsewhere.

Evening song (*Abendlied*), by Josef Rheinberger, Op. 150, No. 2, for violin, is a fine composition for the study of style and expression and the use of the higher positions. It must be delivered with full, broad tone, with careful observance of the bowing and fingering indicated by the editor, as well as the use of certain strings specially marked. Work for beauty and clarity of tone in your study of this piece.

Where the roses were, song for low voice, by W. Franke-Harling, is a short lyric with broad melodic lines, especially adapted to display the charm of the contralto voice in its lower register. Avoid scooping and sliding in changing from one register, to use a convenient term, to another. For medium voice in F.

Bon jour, ma belle, by A. H. Behrend, is a semi-humorous song in which the special demand is for clear diction so that every word of the text is made plain to the hearer. Think of the song somewhat as a recitation in which the words are said to a tune. We consider this a good light recital or encore number.

God, that madest earth and heaven, Op. 1, No. 1, by F. Flaxington Harker is a useful sacred number for low voice and especially good as lesson material for a young singer, especially because the compass included in the melody is only one octave, from middle C to the C in the third space. It is also published in E for medium voice. The student should aim to deliver the phrases with sustained tone, requiring careful attention to the management of the breath.

O violet, sweet violet, song for medium voice, by Ernest R. Kroeger, is a song of a flower associated with the springtime which is soon to be with us. It is simply lyric in character and is to be given with careful attention to clear diction. In the eleventh measure occurs a change to the key of Db, following by one into D, coming back to F, through the dominant seventh chord in C, a series of changing harmonies which is very effective. Watch the intonation in these places. In Ab for high voice.

———*———

Have you written a letter to the Editor telling what you get from THE MUSICIAN? He is waiting for it, if you have not written.

The Musician for Pupils

By Ralph B. Ellen

I have always maintained that every pupil should take some musical magazine. If well read it is like an extra music lesson coming into the home each month; and, by helping the pupil, makes it easier for the teacher.

I have the year divided into two terms of nineteen weeks each, and generally pupils are somewhat lax about registering at the first of the term, and many lose three or four weeks. To try to correct this I decided to give *The Musician* for one year as a reward to all pupils who registered at the beginning of the term. The result was most satisfactory. Although the first week of the term was the hottest of the whole summer, yet I had more pupils registered than the previous season and all through the year the influence of the magazine is making itself felt.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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Boston, Mass., U. S. A.

THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

THE FLY AND THE CHILD

A STUDY IN COMPARATIVE VALUES

MUSIC teachers, the same as men and women in other occupations, are apt to think that they know their subject well enough. To some it never occurs to make special studies of their art and those to whom they would impart it.

Henri Fabre, the great French naturalist, who died last October at the age of 92, was called "the incomparable observer" by Darwin. In spite of his wide range of knowledge Fabre was very humble. He is reported to have said, "Why we do not yet know all that a Fly can tell us."

He believed in observation, and says that the pages of his great book on insects contains "not hollow formulas and learned smatterings, but exact narrative of facts," gained through patient observation, and recorded with care.

Oh, for an observer with the patience of Fabre to study, not the common fly, or even some rare insect, whose existence is dominated largely by that quality which we call Instinct, but to study the Child whose life is directed by Intelligence and Will, whose spiritual nature is constantly seeking expression through the art forms which the race has created.

The Child has much to tell to the teacher who will study it for the facts upon which to base methods of training the splendid powers of soul and intellect with which it is endowed. It is a study worth the best thought of the best men and women.

There is Plenty of Room at the Bottom

[The following article was sent to THE MUSICIAN unsolicited but it discusses a truth of unusual importance, namely, the absolute necessity that those in charge of educational work with the masses shall be experts in their line. It is a sort of paradox, yet a man or a woman working at the bottom of a professional line may show such skill and power as to become a leader, that is at the "top" of this section. This sketch is full of big, vital truth.]

THAT delightful and stimulating commonplace which says: "There is Plenty of Room at the Top," has been so trustingly believed in by generations of people that most interesting conditions have come about:

1. A few are actually at the Top.
2. While all the rest of mankind are struggling on the way up.
3. And so, the Bottom is deserted.

To anyone, therefore, who is scrutinizing the landscape for opportunities, the Bottom is the place to seek them.

At the Bottom there is that peace which leaves one free to go about his business, and, as the exuberant writers say: "achieve success."

Readers of current news cannot have failed to observe that here and there a man is doing thoroughly efficient work in his calling. He may be an efficient governor or district attorney or local doctor, or bread man at a bakery. And what happens? So unusual is it to witness a man achieving one hundred per cent of his task that movements are at once set going to transfer the efficient governor into the doubtfully efficient president; the efficient district attorney into a doubtfully efficient governor; and the efficient bread man into a terrible cake man.

Naturally the reply is, to any objection, that efficient service is worthy of its reward; and so every faithful one is moved up. The mistake lies in moving from success in a modest station to risk of failure in an entirely different office.

We believe with Emerson that everyone has something in him which is at once the unit of energy and of quality as well, and that in this lies his reason for being, acting, and achieving.

Therefore, we make the plea in this article for the Piano Teacher, especially, who will determine (because the heart is in it) to become the finest "beginning teacher" that ever was or can be.

Let him be one who cannot be tempted out of his special calling. And while he is faithfully at work there, let him study and observe and jot down ideas until he can tell us all about that particular little acre of teaching until its nature, interests, psychology, and pedagogy are as an open book.

They are not that now.

Have you ever stopped to think how little has been written with the authority of skill and patient observation about the first year piano study? Here is a great and beautiful world open to joyful exploration. Why isn't it traversed by one who loves it, one who is determined to bring back to the world of less skilful teachers the secrets of the do main?

Aside from one or two texts on the psychology of music, the subject *is* unwritten.

And what we need more than anything else is the psychology not of music BUT OF MUSIC TEACHING.

1. Everybody (thank heaven for a few exceptions) makes the little victim of piano study learn to read music at the keyboard whereas the one natural and sensible thing to do is to make him sing it until he learns to read it by that very natural method.

2. In ninety per cent of piano teaching music is an external thing, whereas it should be an inner feeling which the child is taught to manifest.

3. Thousands of children are still made to practice "one hour before school and one hour after school," shut up all by themselves in the parlor. And we haven't learned yet that no child can sustain and direct his own effort so long, especially in the parlor.

Therefore, again, let someone stay down at the Bottom and determine that so far as the first dozen or twenty steps in pianoforte study are concerned he will give his whole life to them and to finding out all he can about them.

Of course there is the business side. Will it pay?

A writer on astronomy starts out by requesting his readers not to ask "Does Astronomy Pay?" Then he proceeds to show that a goodly proportion of all activity in practical life would be impossible were it not for the findings of astronomers. Banish astronomy and who would know what time it is? I venture to say that if in the city of New York or in any other of the civilized world a teacher were known to be a supreme master of starting children on the truly royal road to piano playing he would be successful to a degree beyond belief.

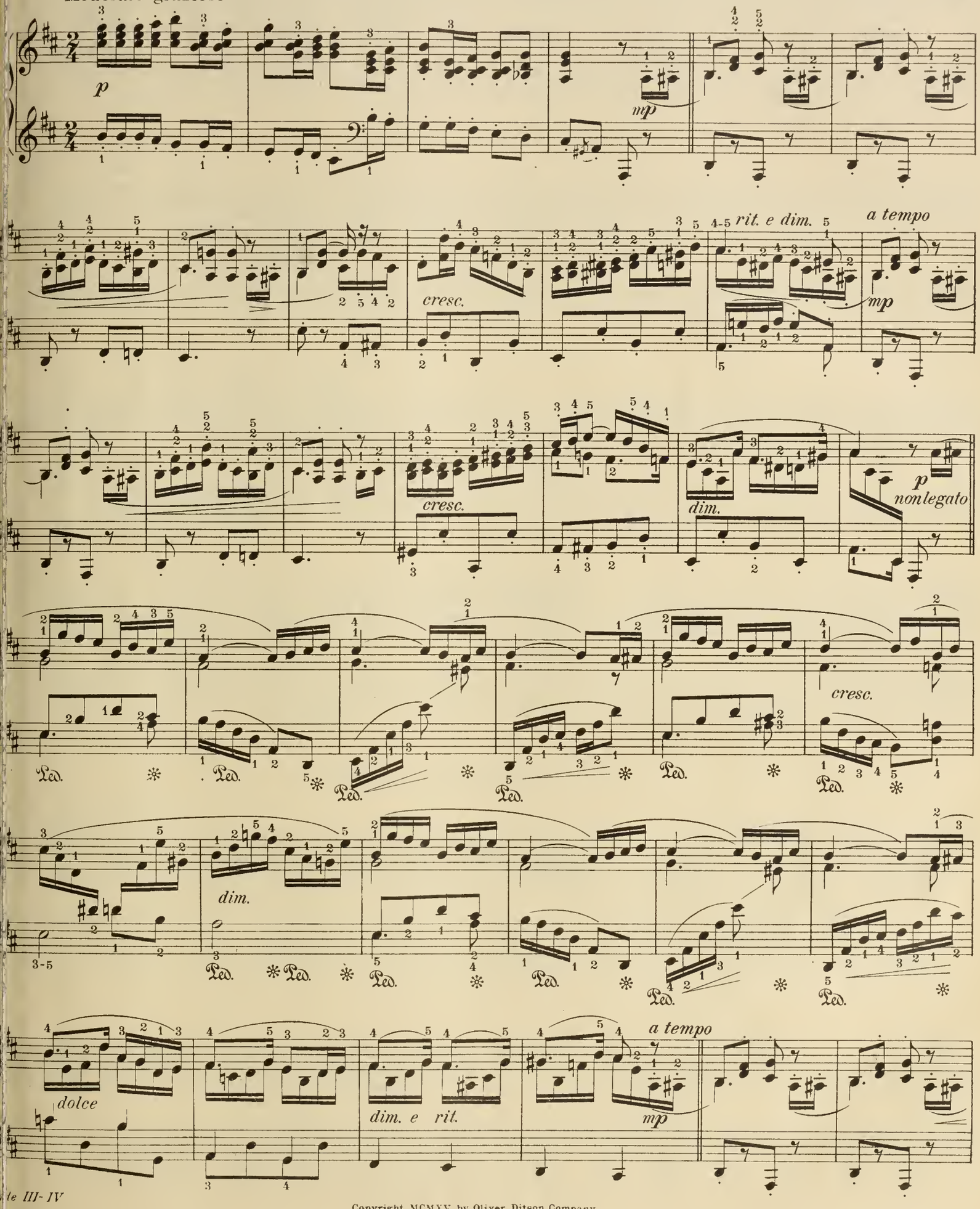
But it would be necessary for that teacher to have earned the right and privilege *to stay at the Bottom;* to have gained the moral strength not to be tempted away from it; to refuse persistently to join the conventional climbing, clamoring crowd, hastening to express itself at the Top.

And if the teacher (a woman, of course), would write the law as she experiences it framing patiently, sentence by sentence, the body of doctrine true and tried of her specialty, she would live long after they had laid her body to rest. She would live as a vital pulsating spiritual reality. And she would be forever known as one who kept to her little garden plot and dedicated her days to telling patiently of its wonders.

DANSE MÉLODIQUE
INTERMEZZO

L. LESLIE LOTH

Moderato grazioso



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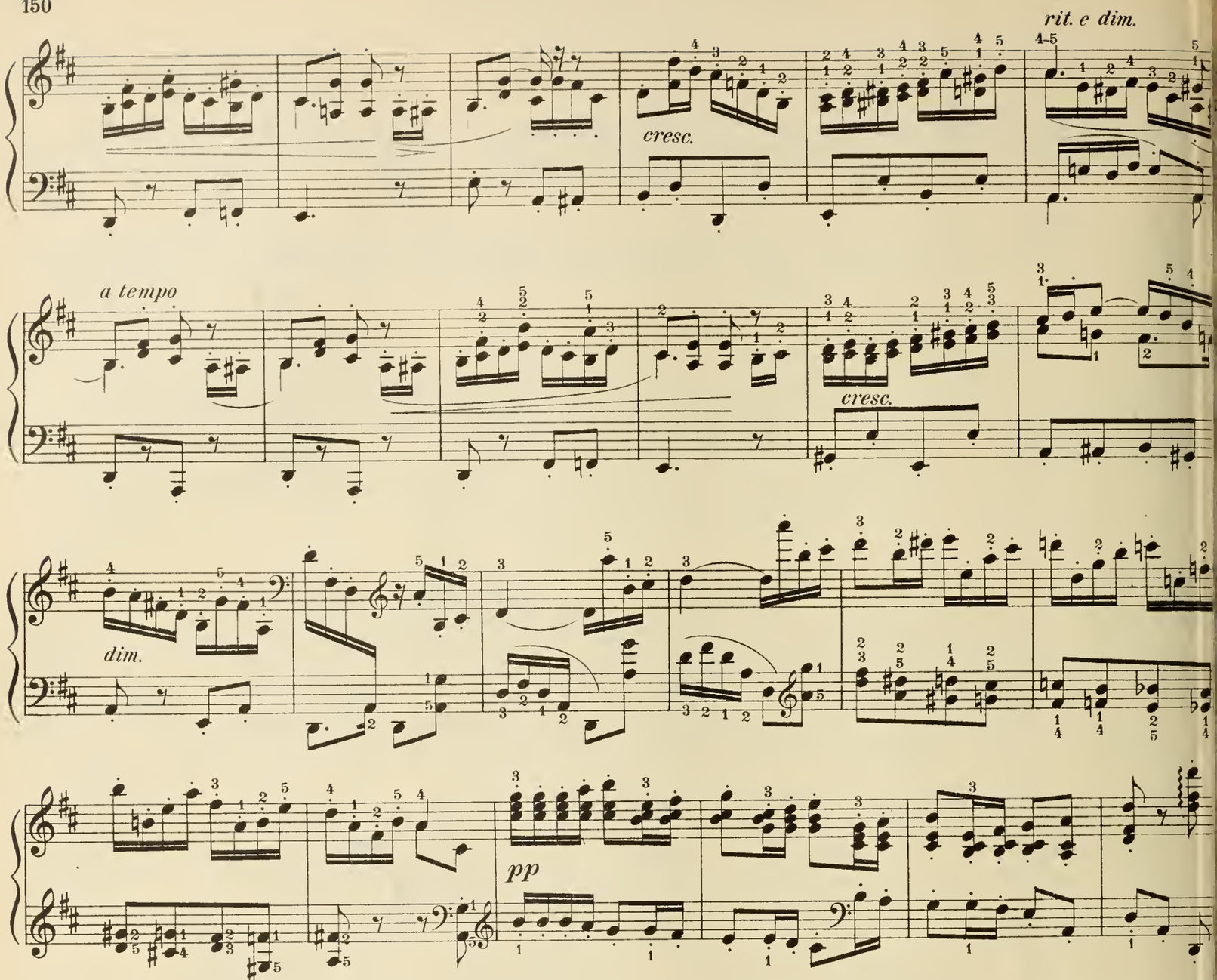
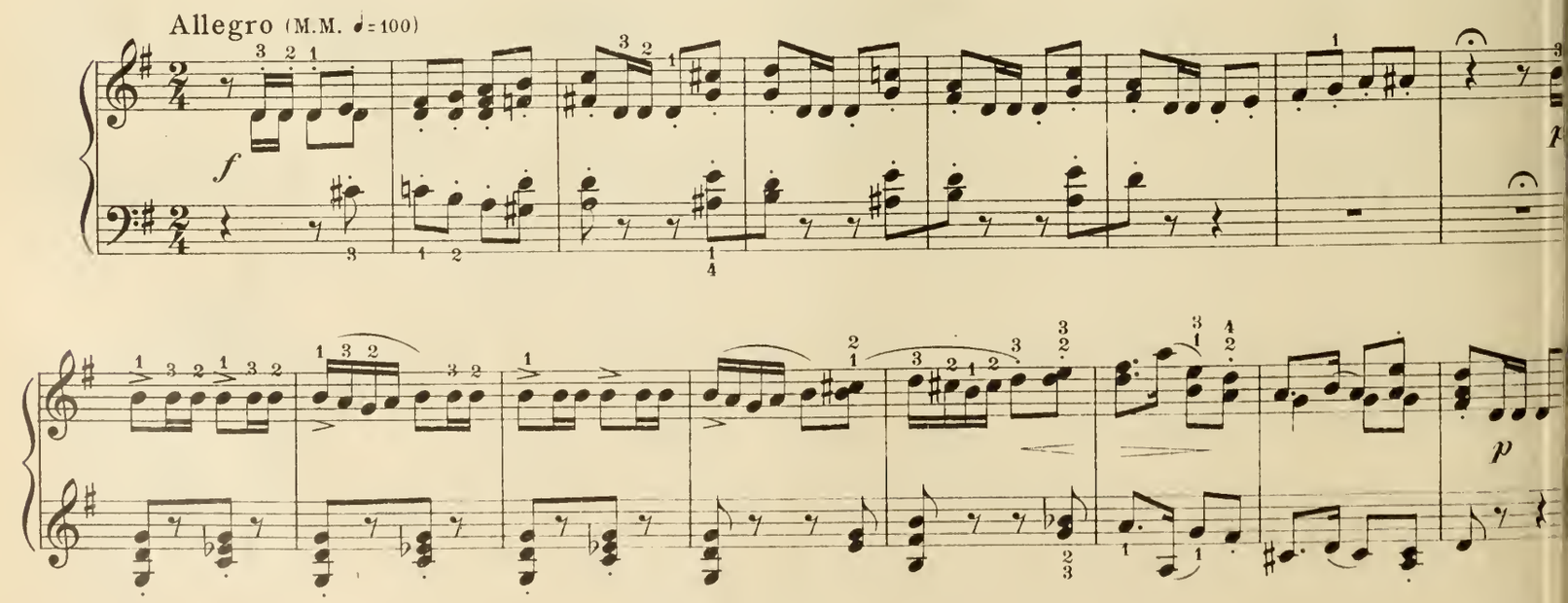
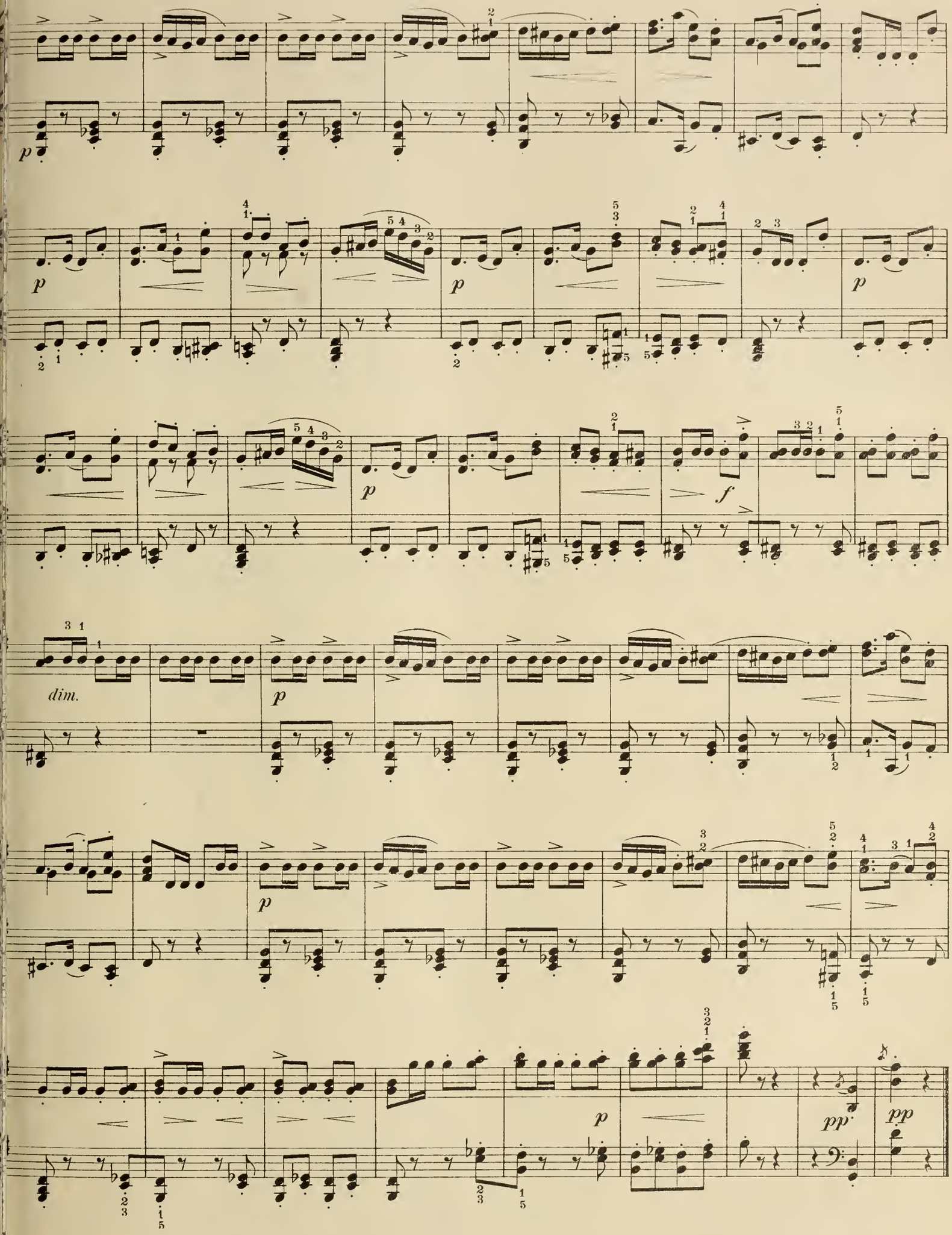


CHILDREN'S MARCH

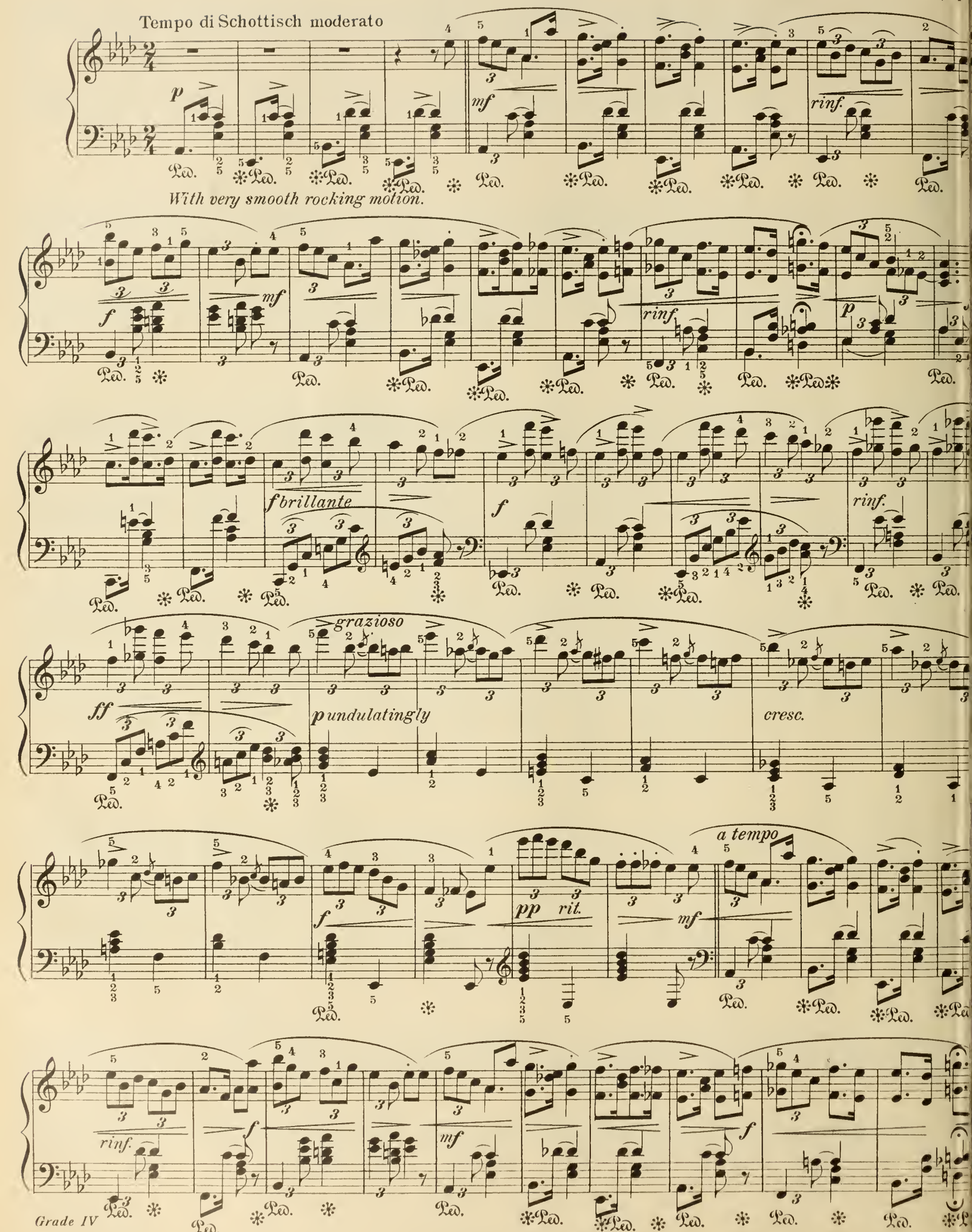
A. KOPYLOV, from Op. 52,


p
p
p
p
f
dim.
p
p
p
pp
pp

To Lily

POND LILIES

DANSE MODERNE

LEO OEHMLER, Op.



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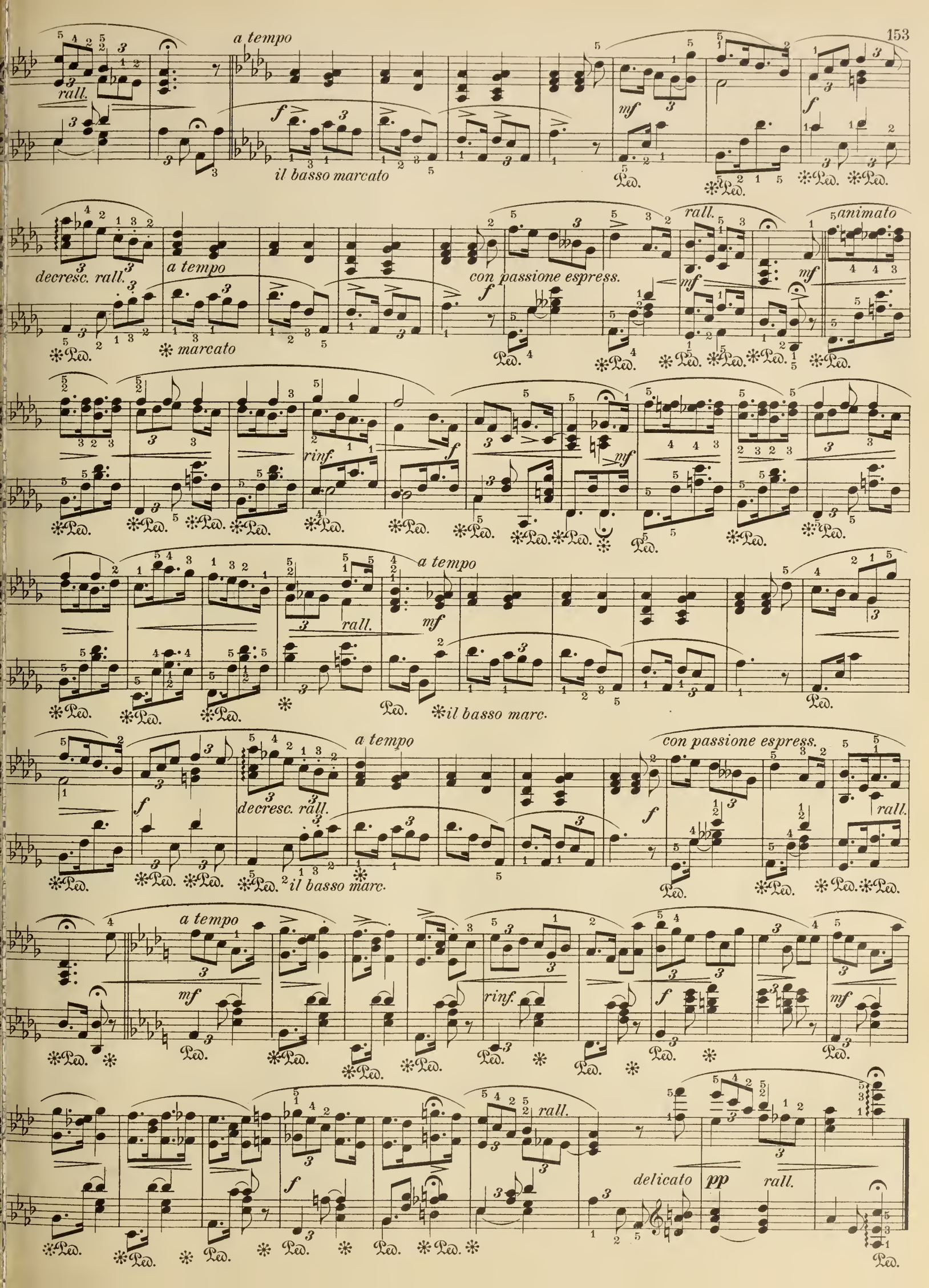
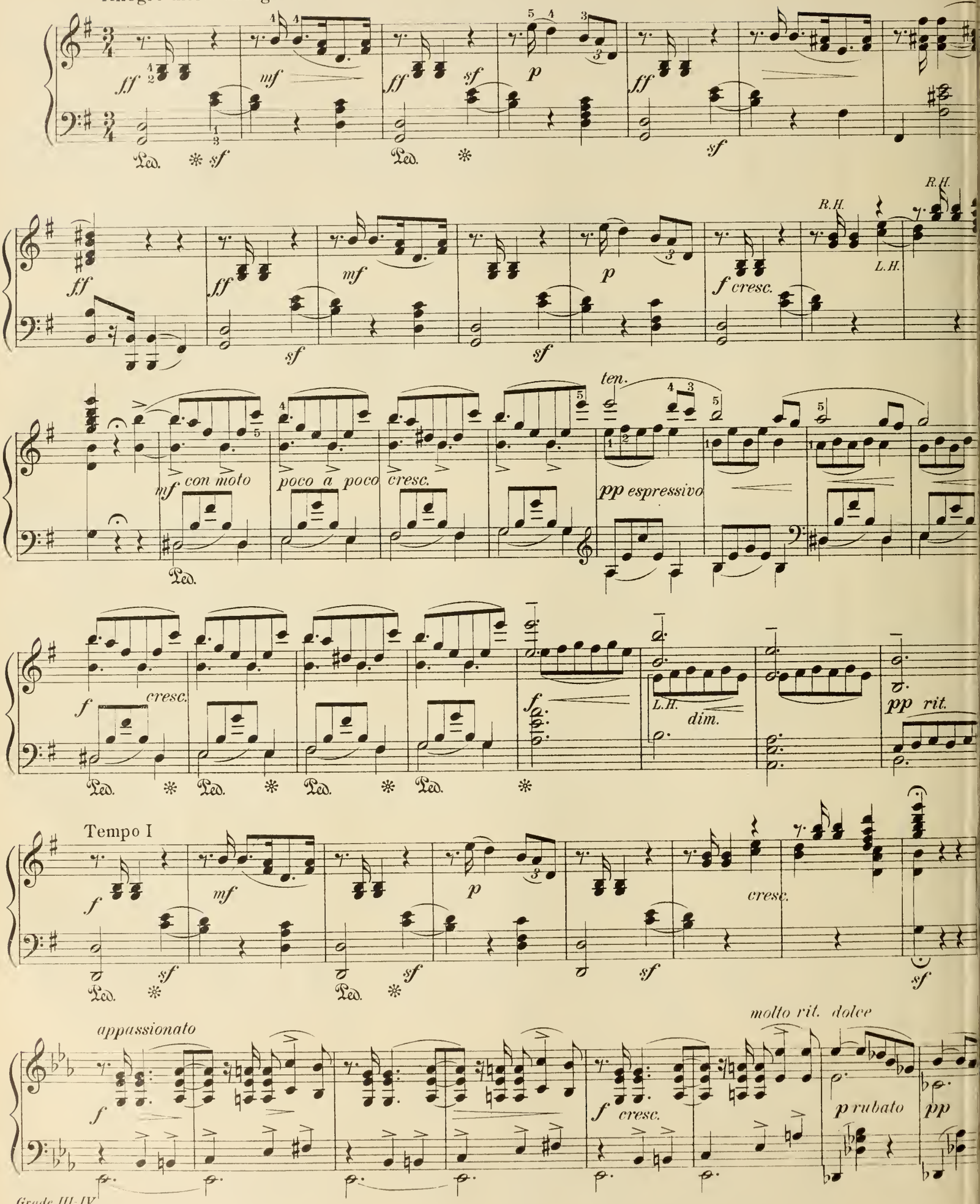

a tempo
rall.
il basso marcato
mf
f
decresc. rall.
a tempo
marcato
con passione espress.
rall.
animato
rinf.
il basso marc.
delicato
pp
Ped.

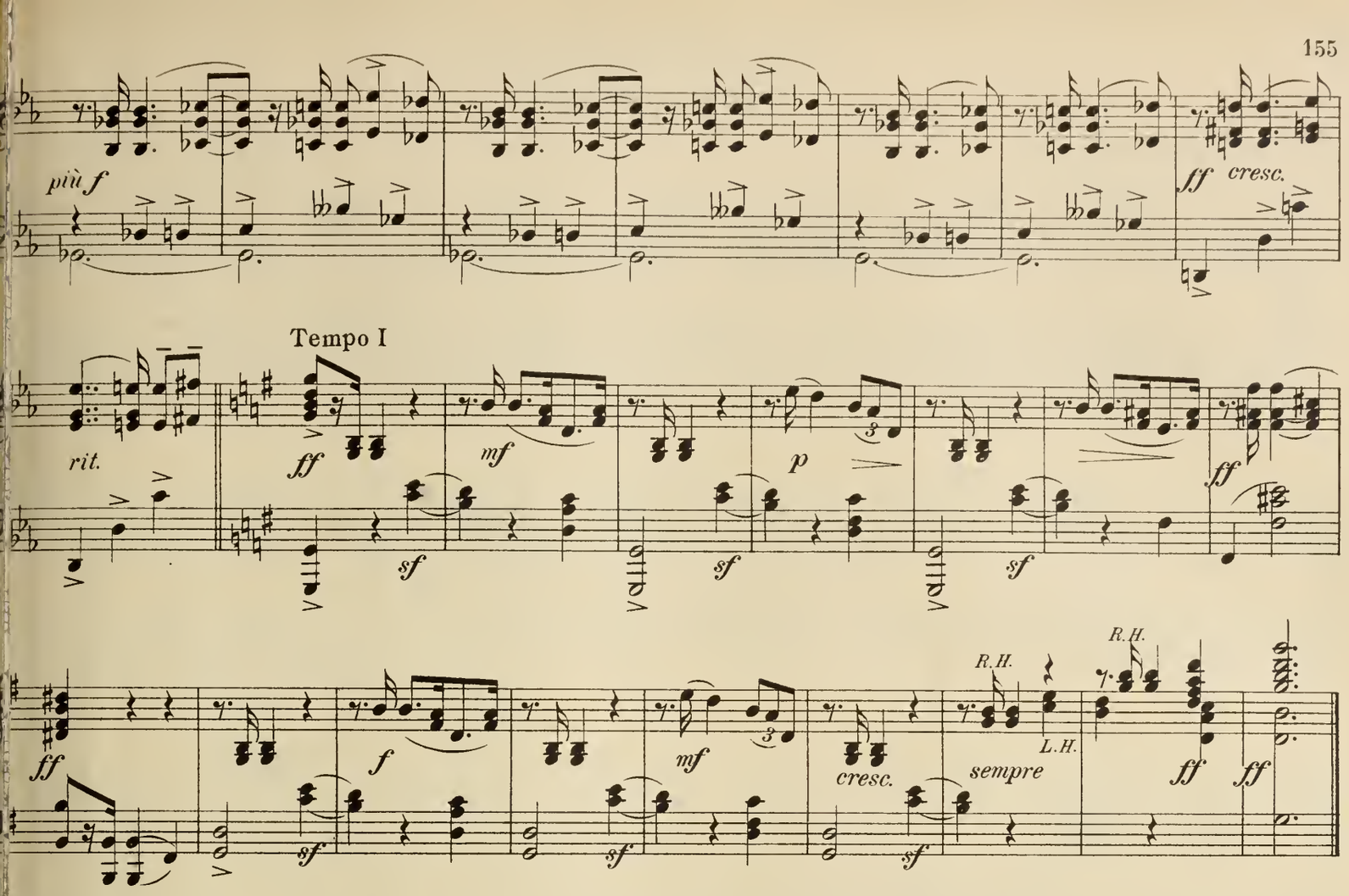
TWO ARABESQUES

1.

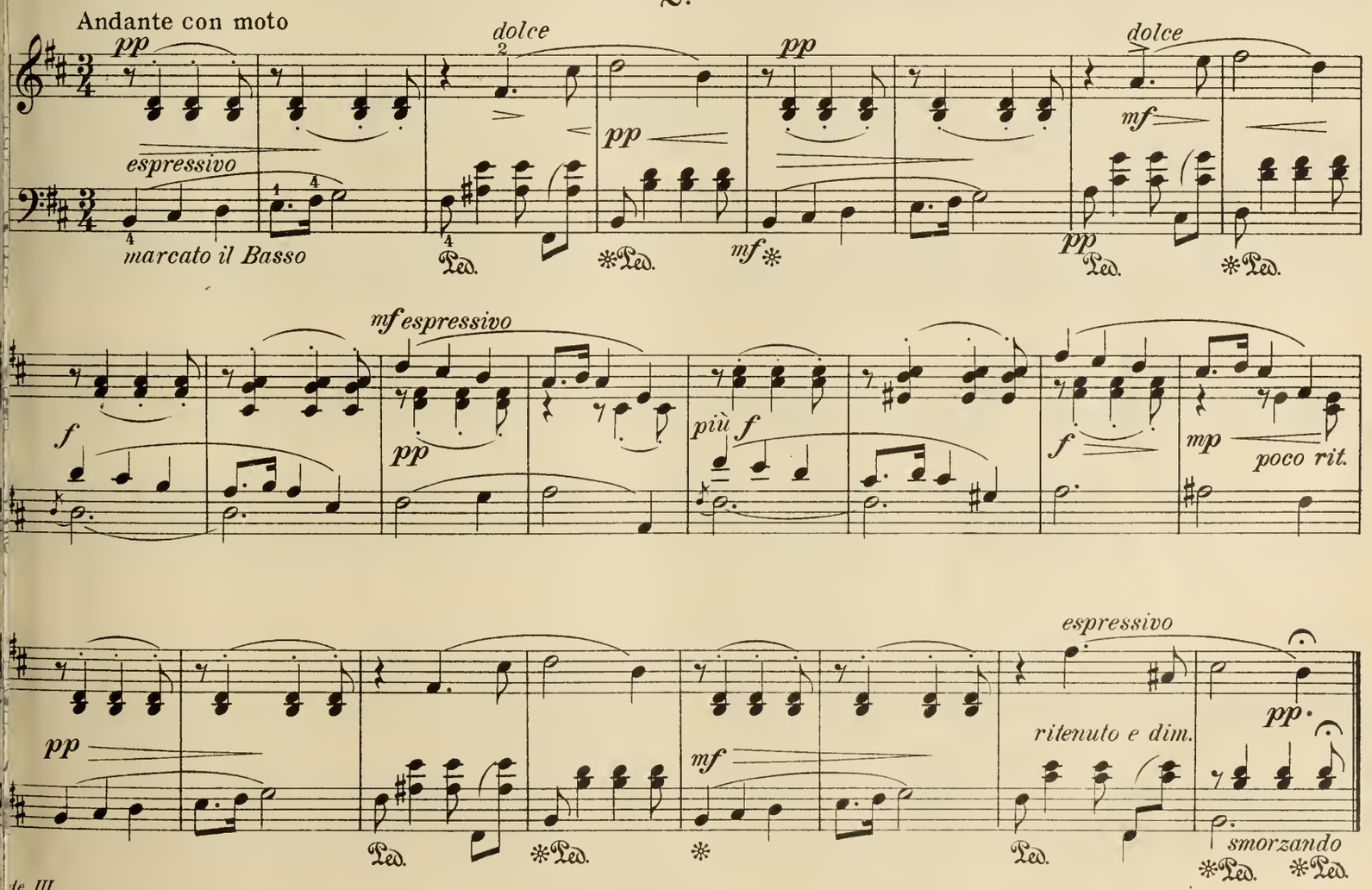
G. KARGANOFF, O

Allegro molto energico (♩=132)




più f
ff cresc.
Tempo I
rit.
ff
mf
p
sf
ff
f
cresc.
sempre
R.H.
L.H.

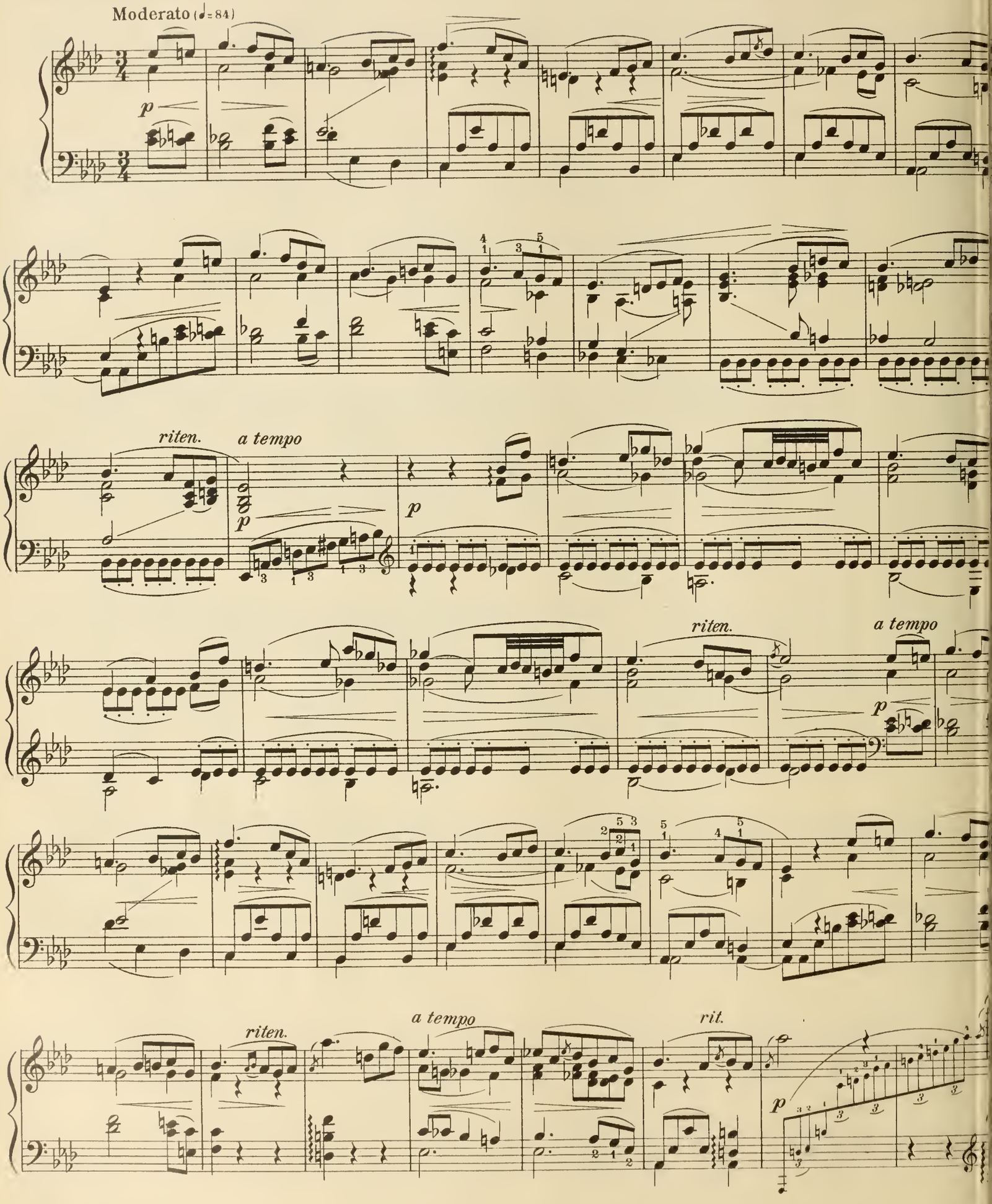
2.


Andante con moto
pp
dolce
espressivo
marcato il Basso
Ped.
mf
mf espressivo
più f
mp
poco rit.
ritenuto e dim.
smorzando

CHILD'S DREAM
(RÊVE D'ENFANT)

Edited by Constantin von Sternberg

ALEXANDER KOPYLOFF, Op. 20, N



Grade III

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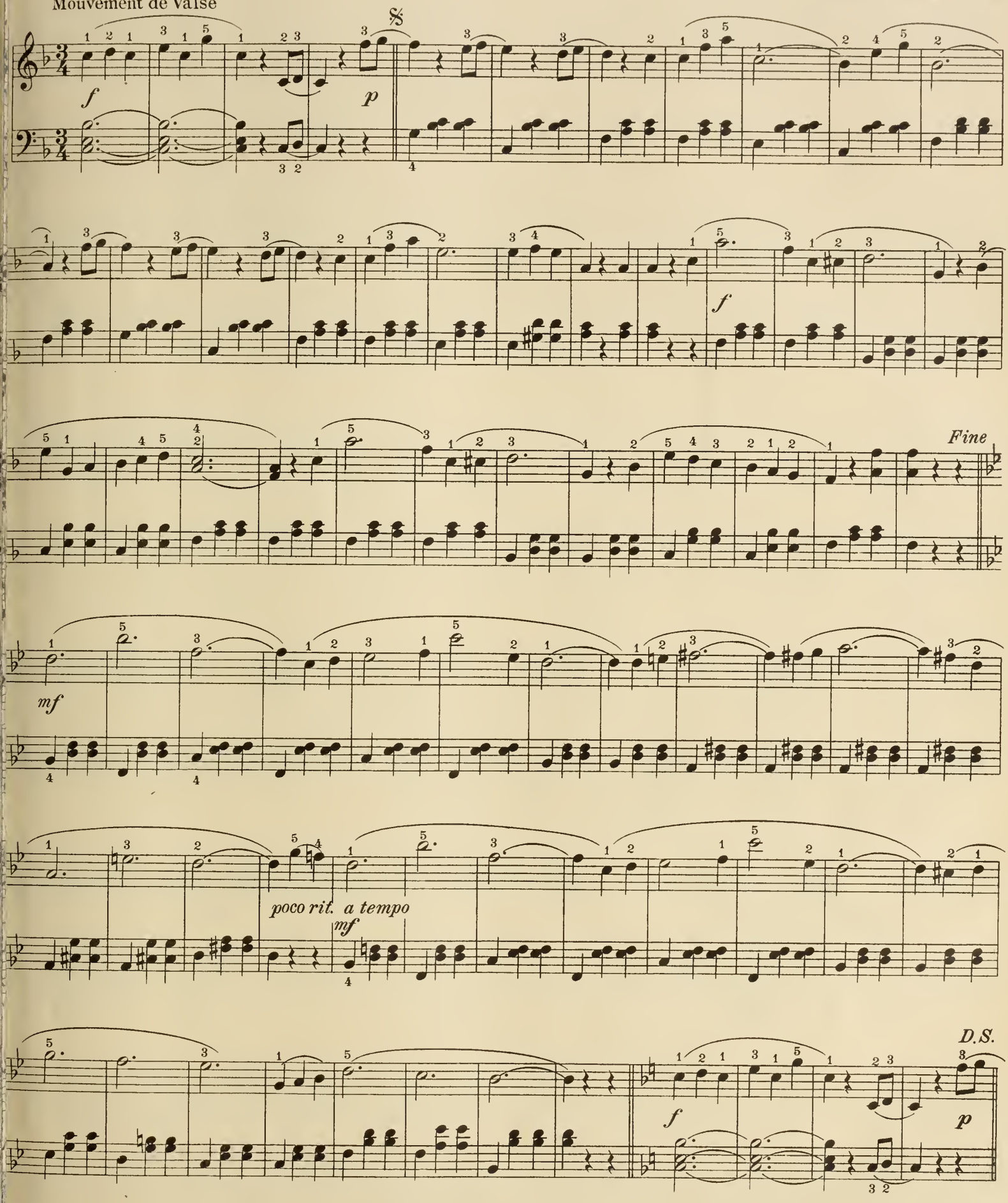
THE FAN
(L'EVENTAIL)

HENRI VAN GAEL, Op. 73

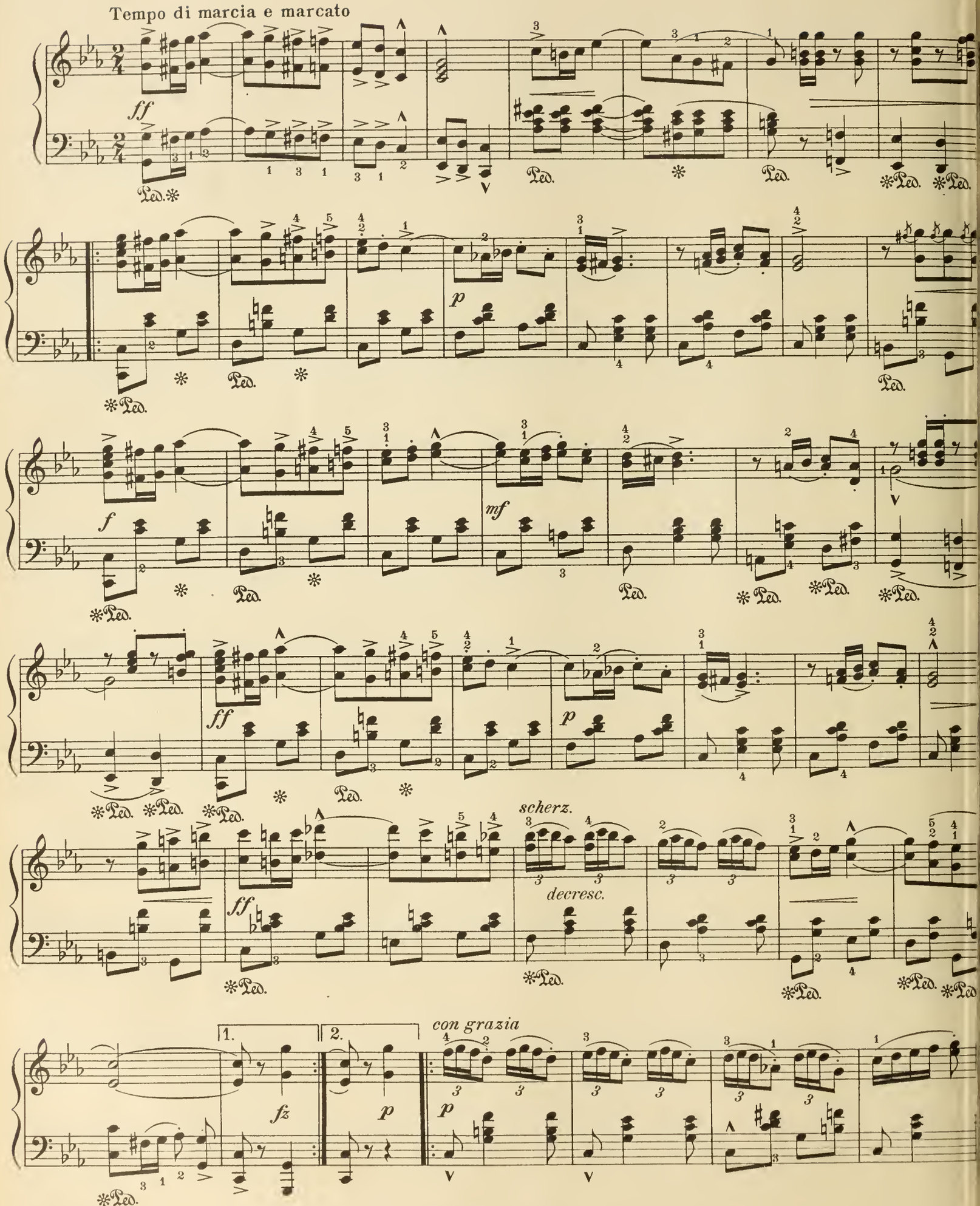
Mouvement de Valse



MARCIA ESPAÑA

H. ENGELMAN

Tempo di marcia e marcato



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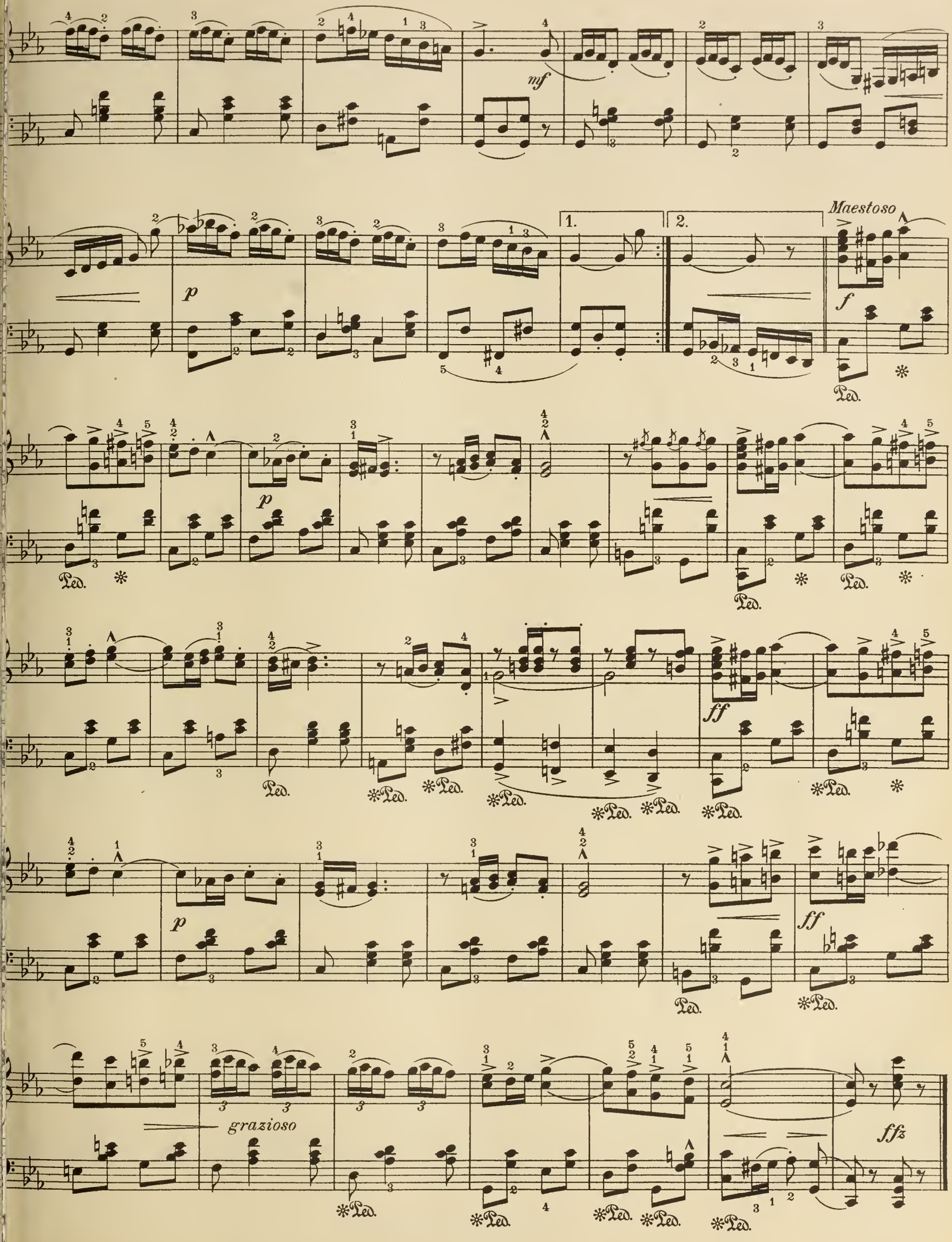
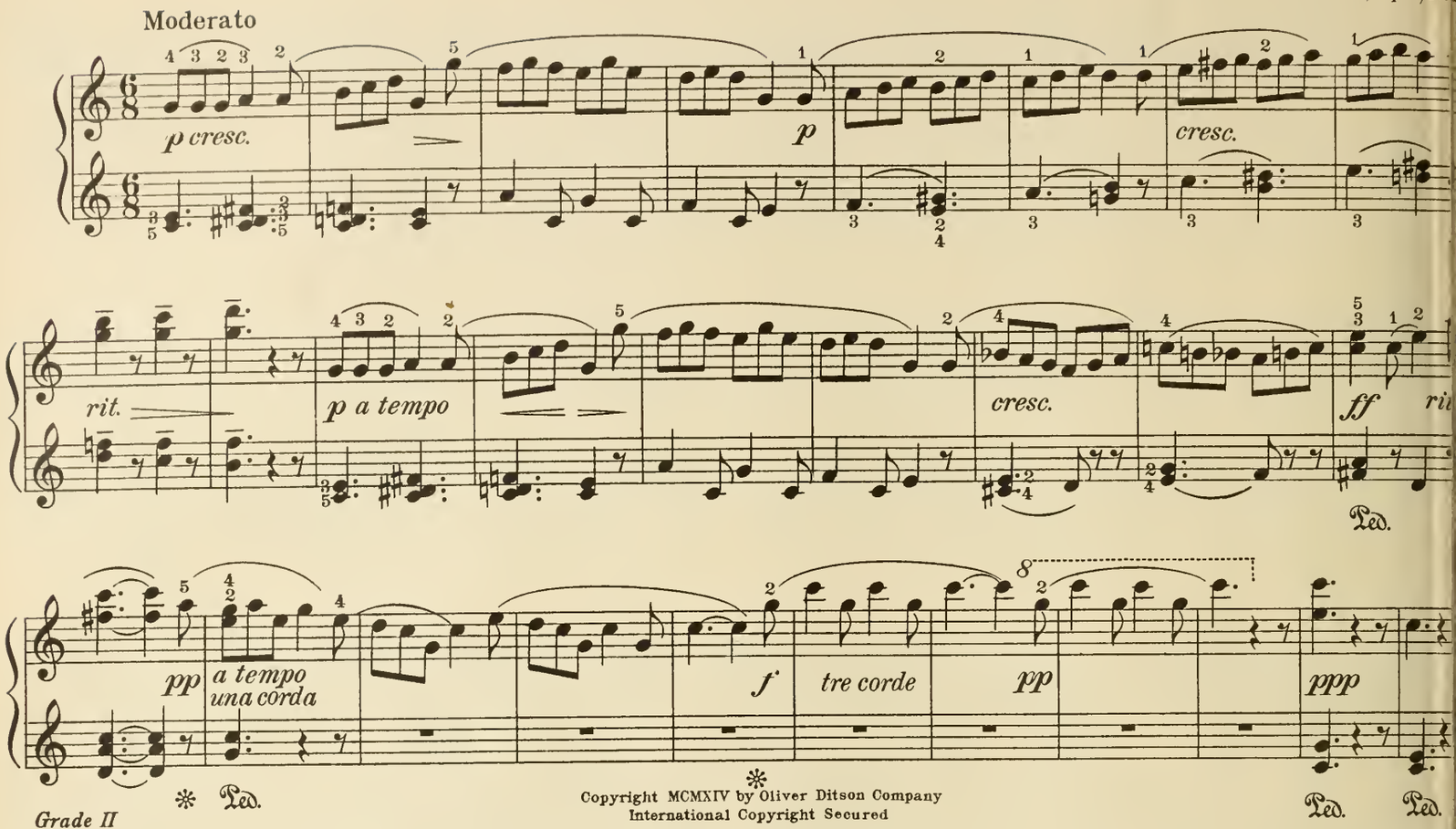

mf
p
1.
2.
Maestoso
f
p
ff
p
ff
grazioso
ffz
Ped.

LITTLE BOY BLUE

CEDRIC W. LEMONT, Op. 7, No.

Grade II

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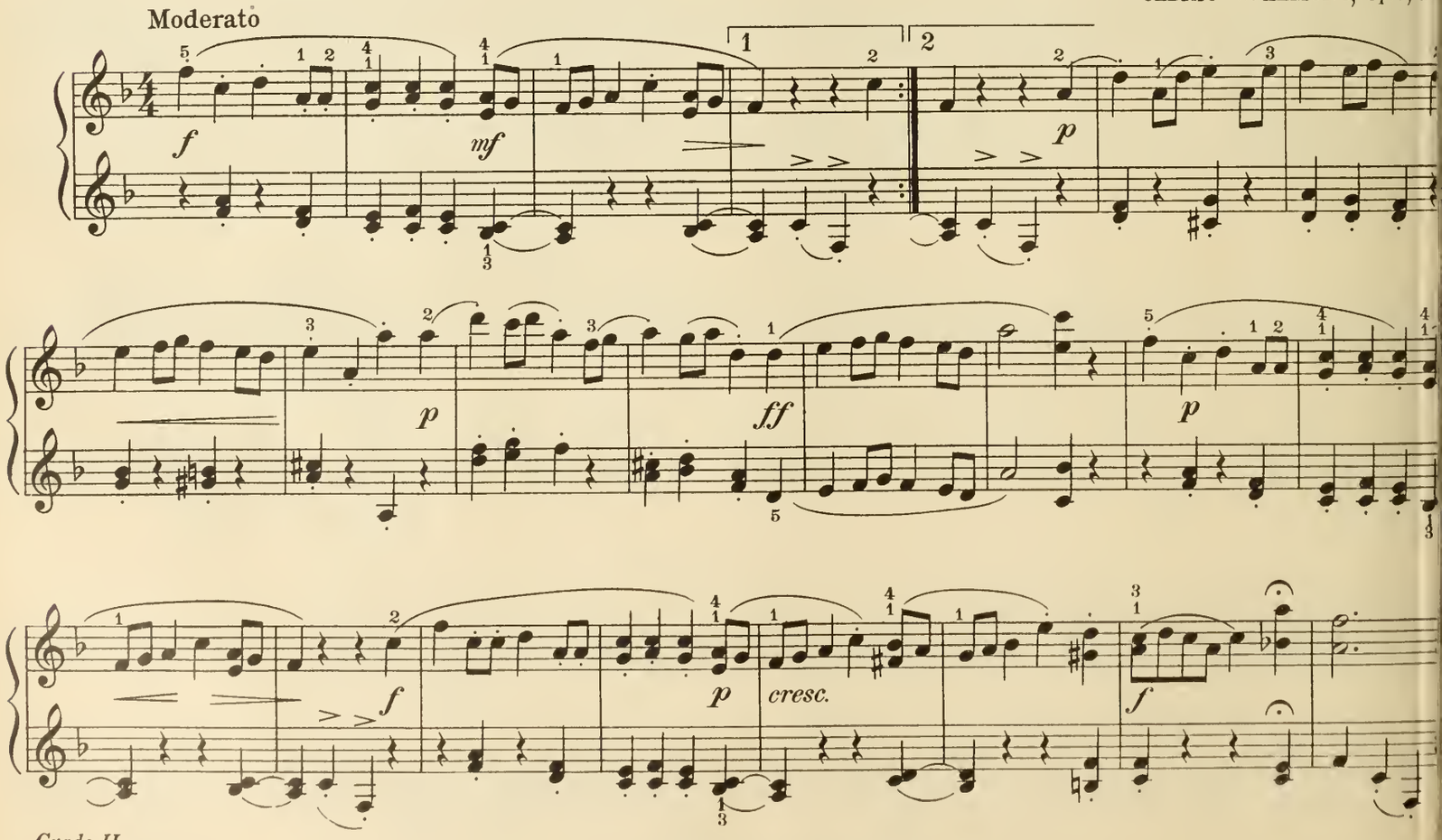
OLD KING COLE

CEDRIC W. LEMONT, Op. 7, No.



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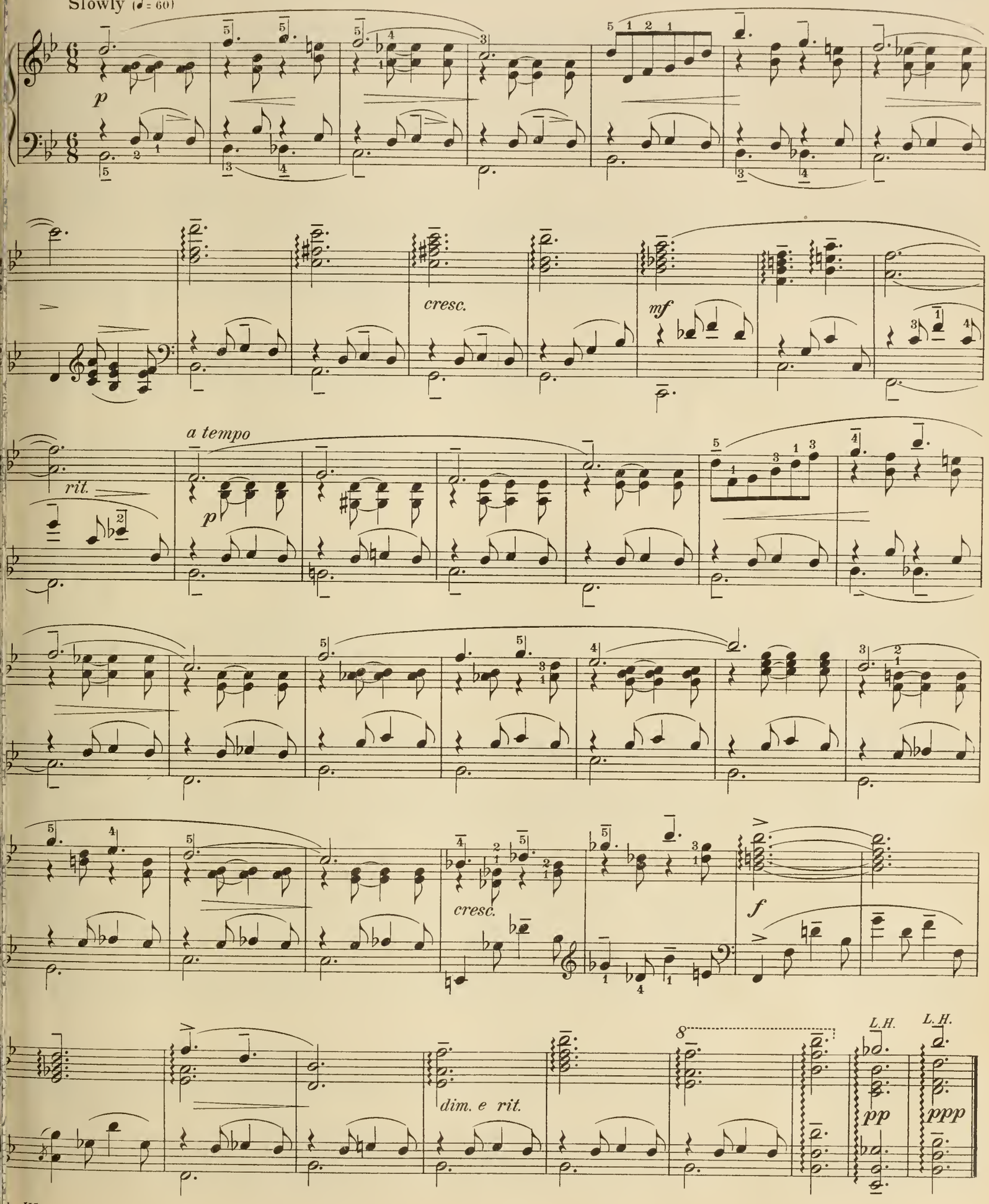
To Miss Rosalia Russo

THE BOAT RIDE

CHARLES HUERTER



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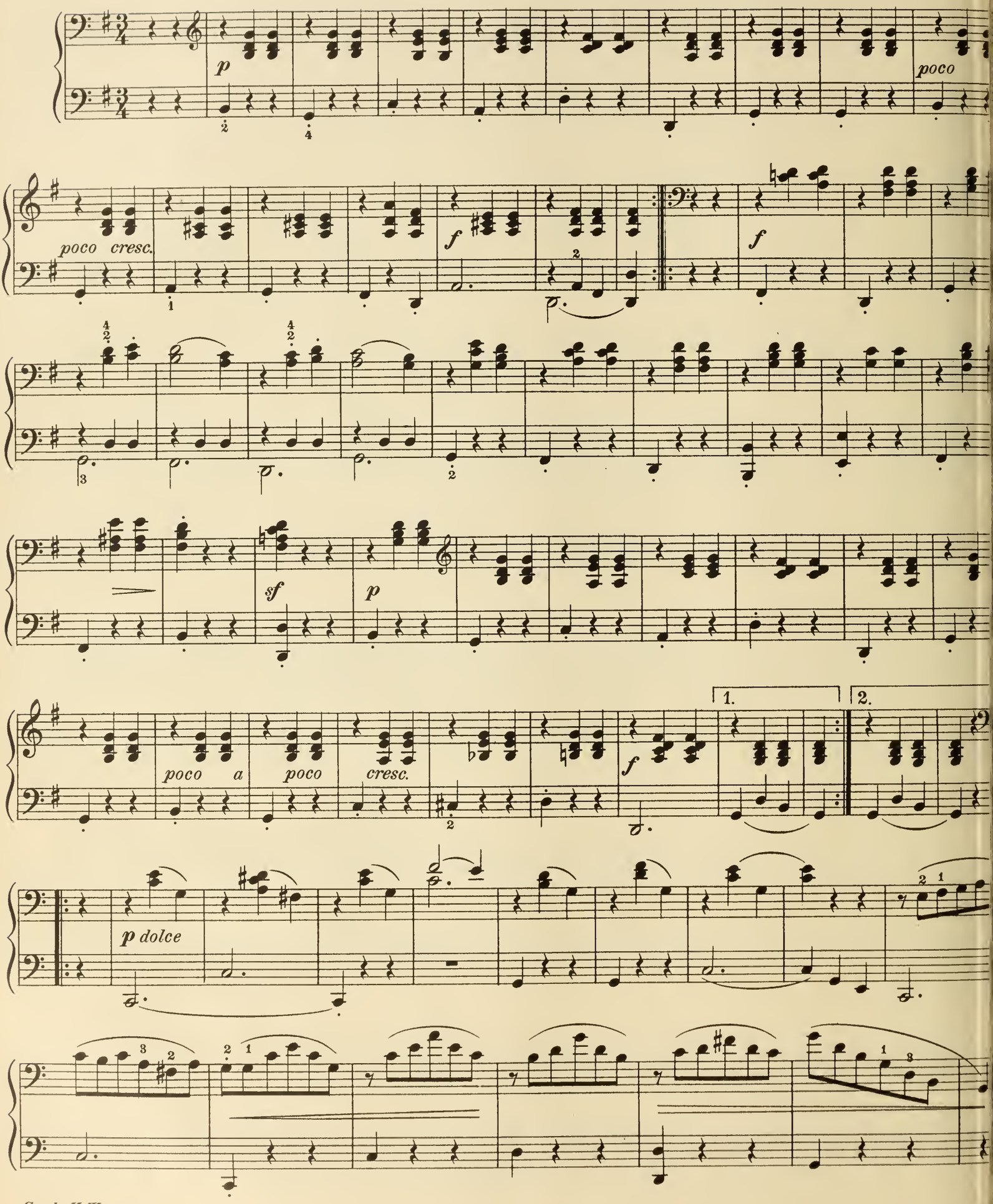
WALTZ in G

SECONDO

H. F. ENCKHAUS

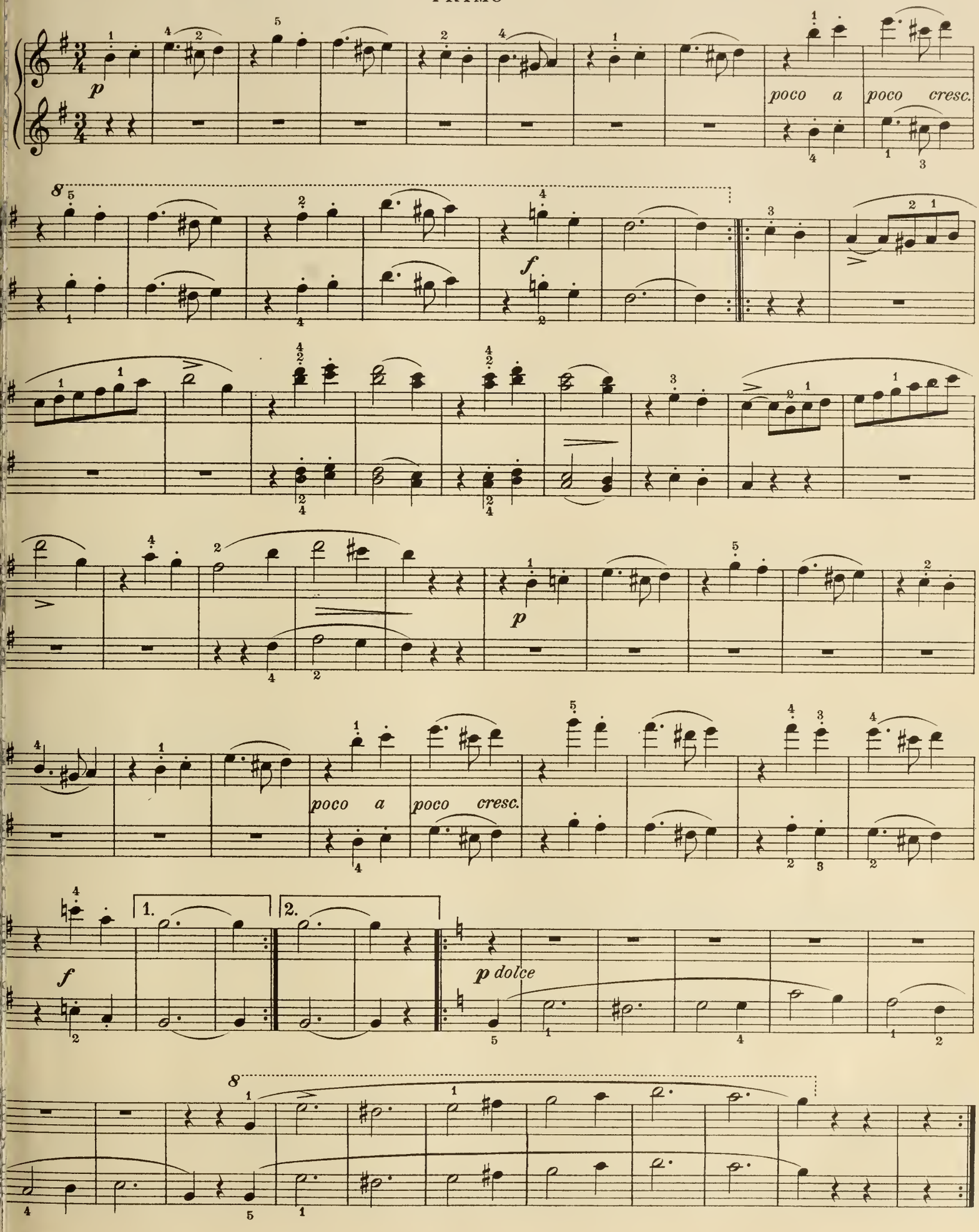


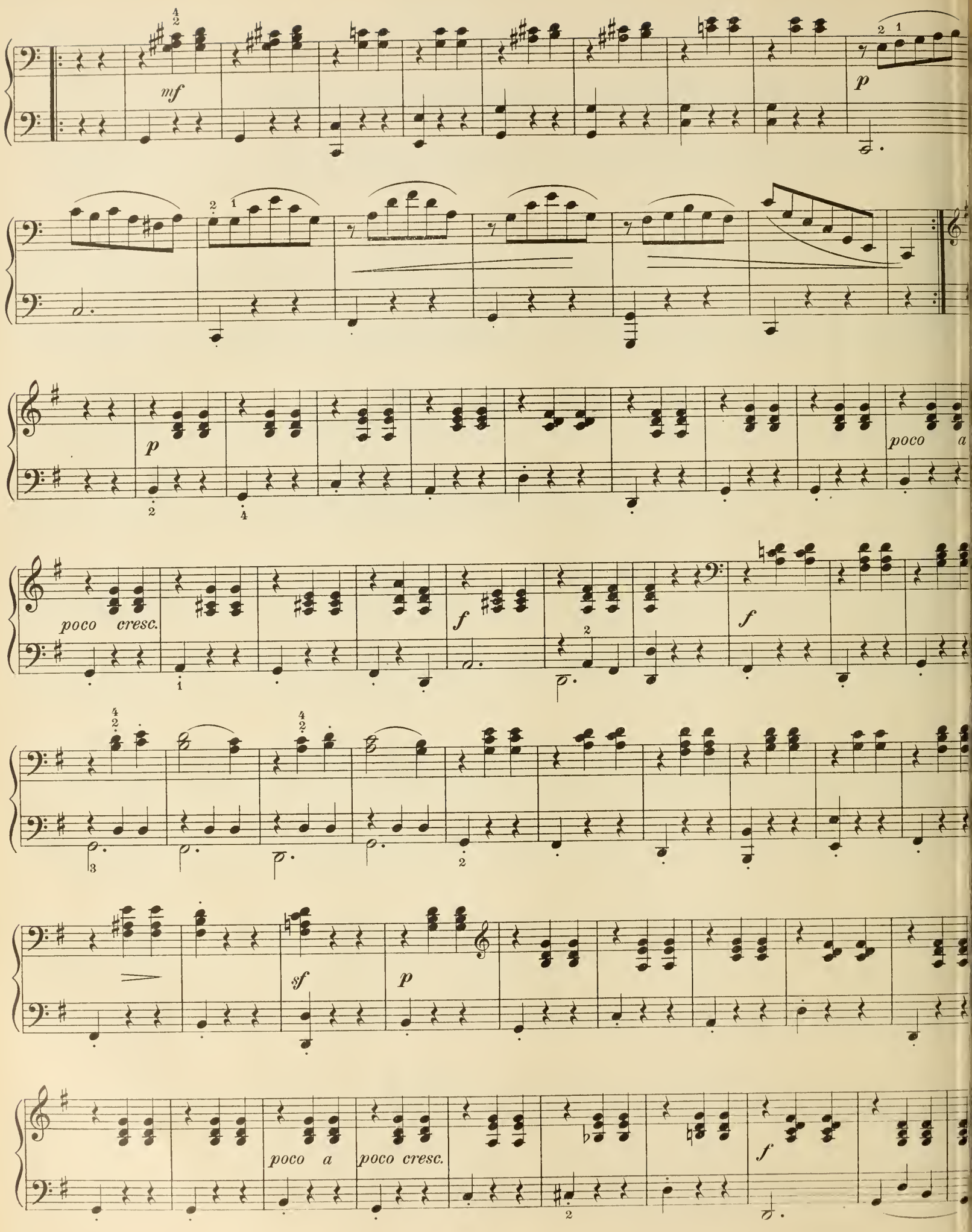
Grade II-III

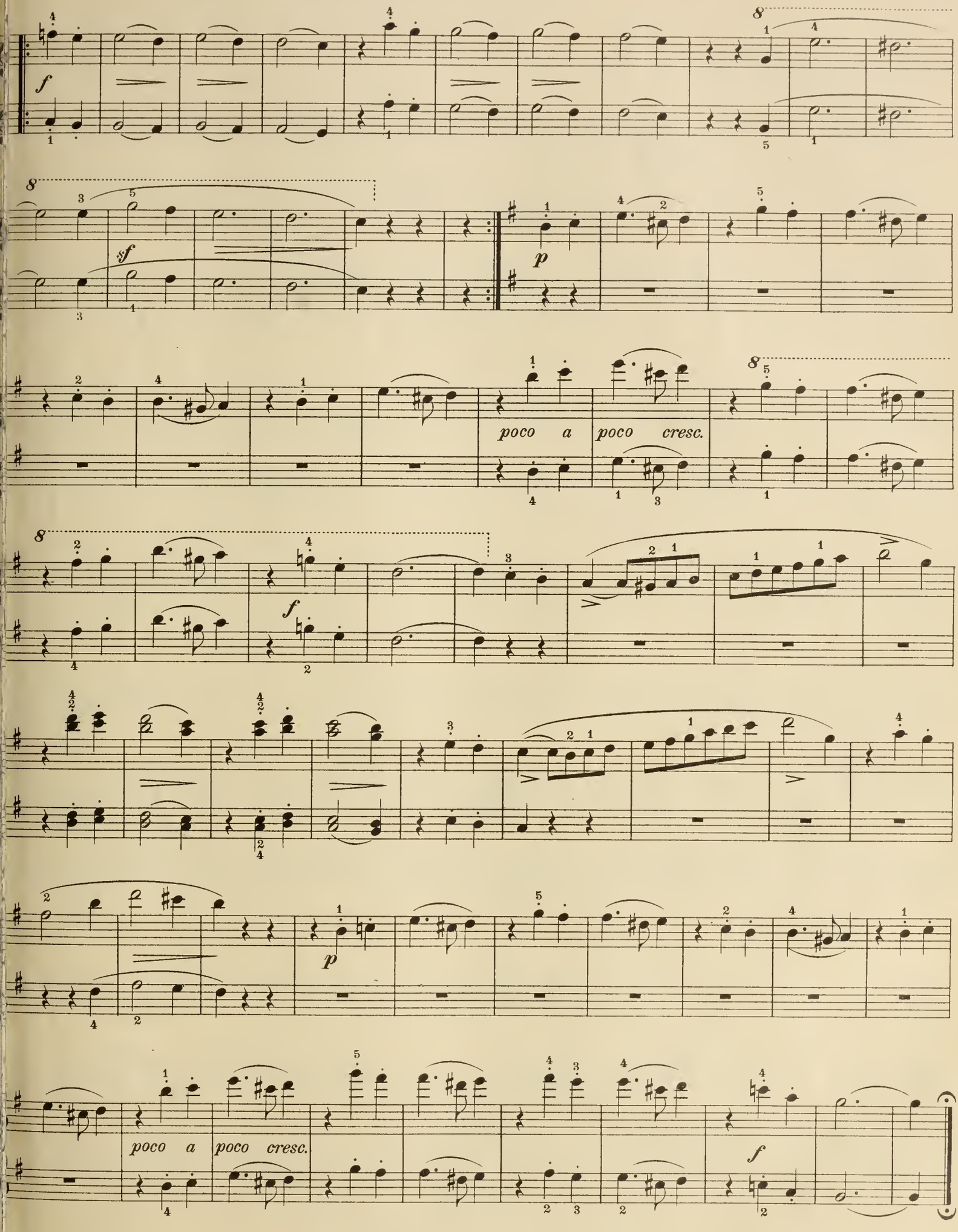
WALTZ in G

PRIMO

H. F. ENCKHAUSEN



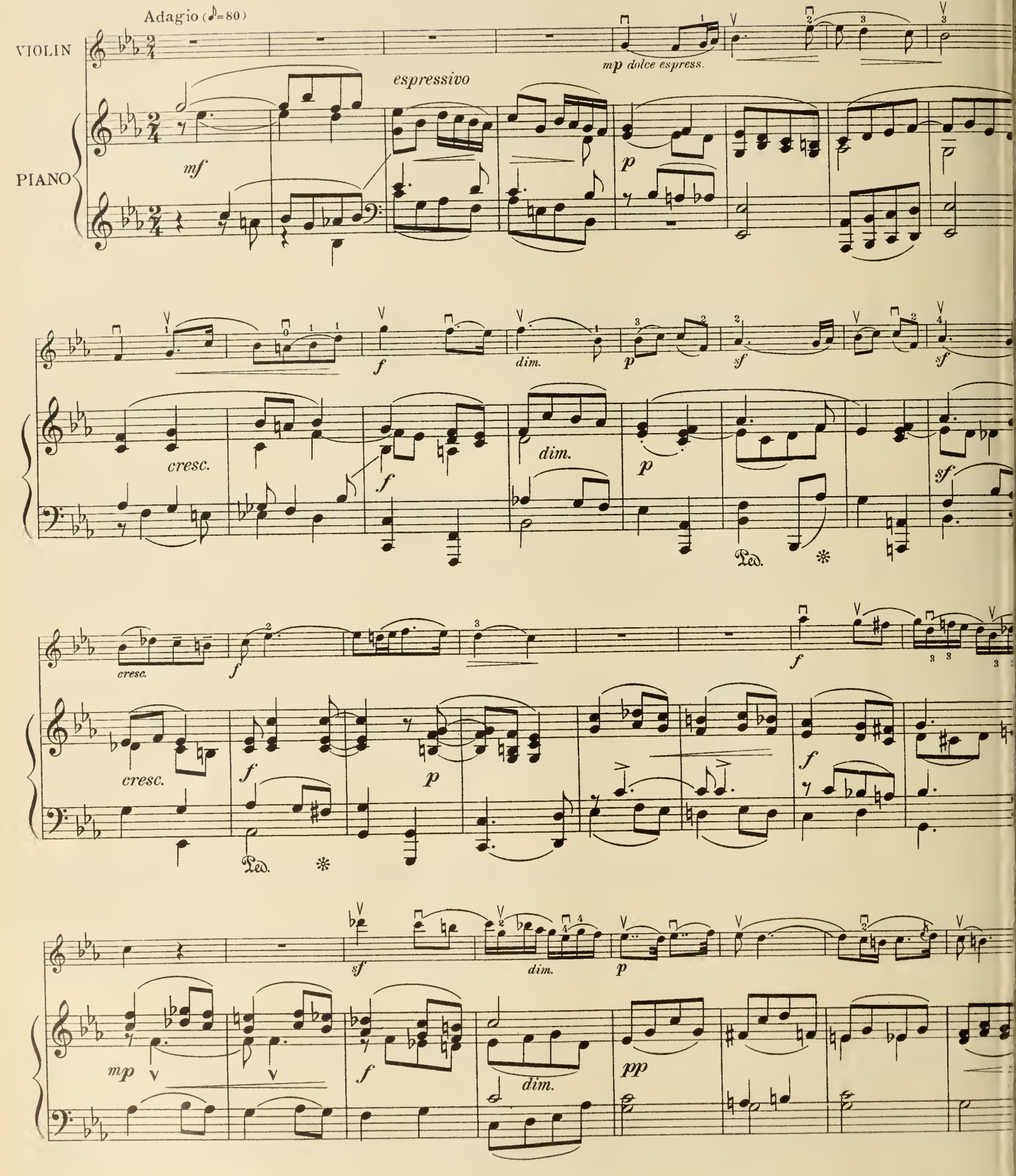

mf
p
p
poco a
poco cresc.
f
f
sf
p
poco a
poco cresc.
f


f
8
sf
p
poco a poco cresc.
f
poco a poco cresc.
f

EVENING SONG
(ABENDLIED)

JOSEF RHEINBERGER
Op. 150, No. 2

Edited by Eugene Gruenberg



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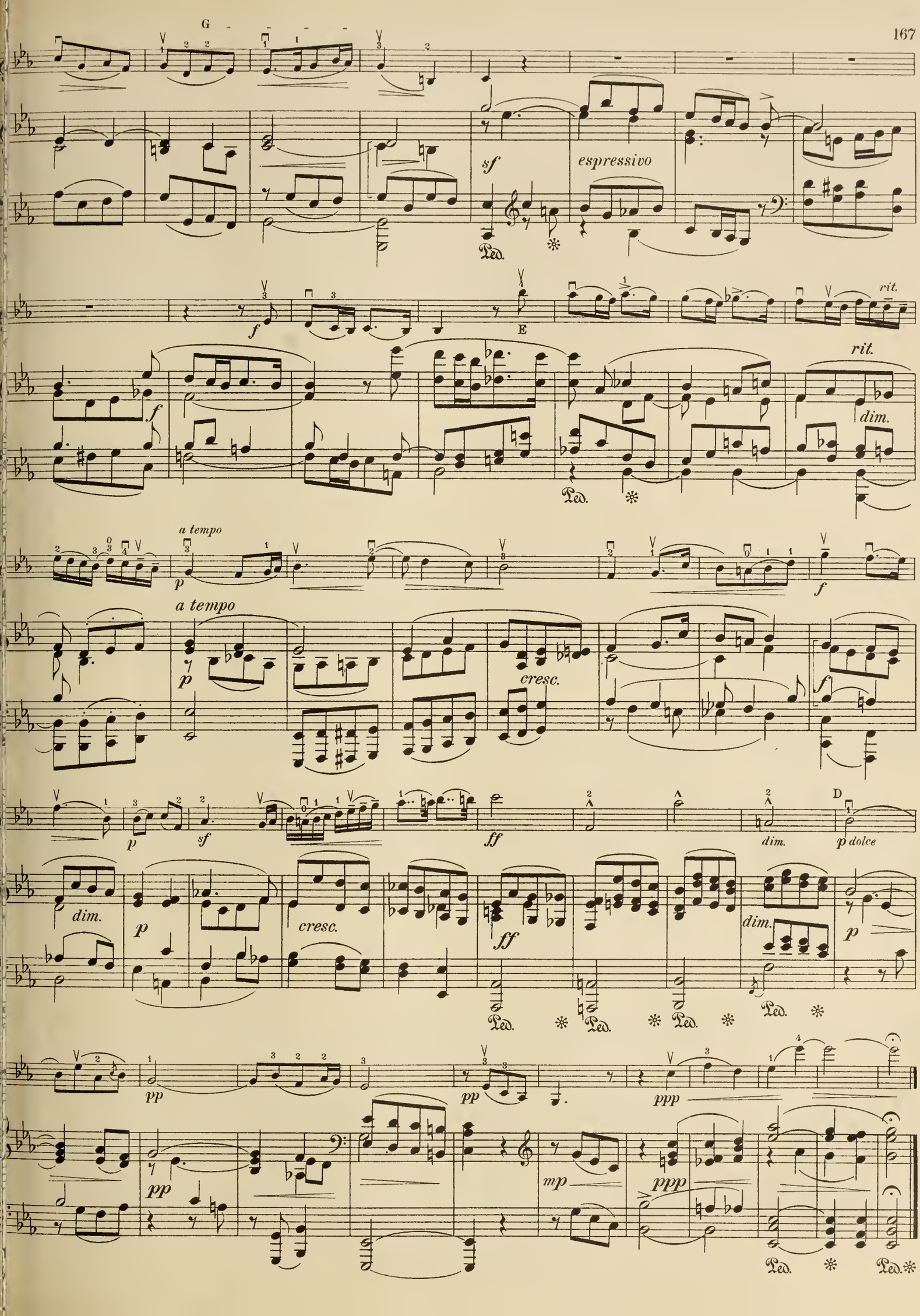
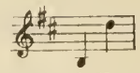

G
sf
espressivo
Ped.
f
E
rit.
dim.
a tempo
p
cresc.
ff
D
dolce
pp
ppp
mp

WHERE THE ROSES WERE

(Original Key, F)

ALFRED H. HYATT

W. FRANKE HARLI

Moderato

p

1. Let us go back and find where ros - es were,
2. Let us go back to where the ros - es are,

f

Our love that fate has hid - den in the years; Love waits to try our
Those paths are ech - o - less with-out love's guest; To reach it break each

f

p

1.

eyes that now have wept— A far too long e - ter - ni - ty of tears.
bar-rier down, each bar,— And know of all life's gifts, love

p

2.

is the best, love— is the best.

molto rit.

molto rit.

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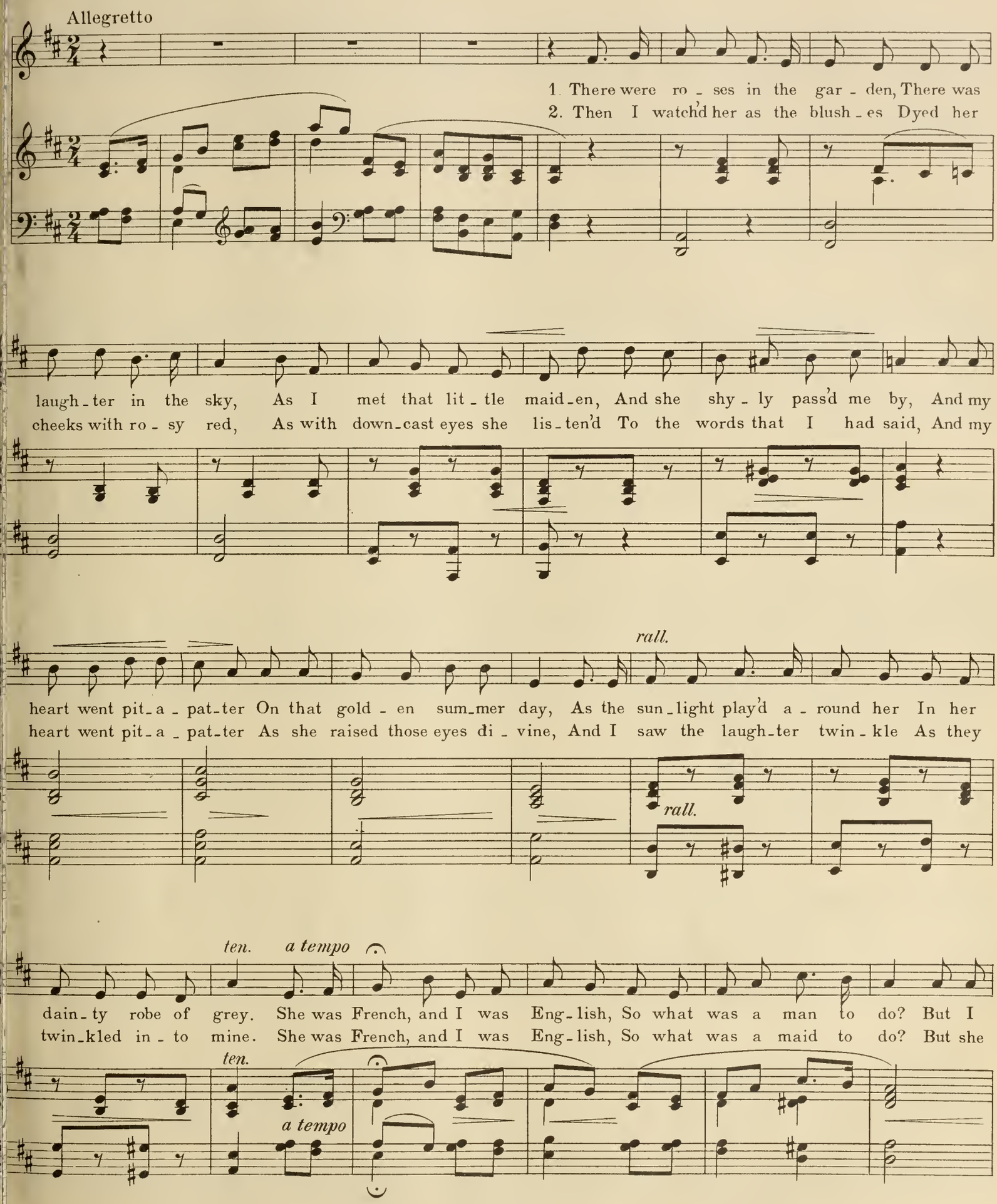
BONJOUR, MA BELLE!

A. H. BEHREND


Allegretto
1. There were ro - ses in the gar - den, There was
2. Then I watch'd her as the blush - es Dyed her
laugh - ter in the sky, As I met that lit - tle maid - en, And she shy - ly pass'd me by, And my
cheeks with ro - sy red, As with down - cast eyes she lis - ten'd To the words that I had said, And my
rall.
heart went pit - a - pat - ter On that gold - en sum - mer day, As the sun - light play'd a - round her In her
heart went pit - a - pat - ter As she raised those eyes di - vine, And I saw the laugh - ter twin - kle As they
rall.
ten.
a tempo
dain - ty robe of grey. She was French, and I was Eng - lish, So what was a man to do? But I
twin - kled in - to mine. She was French, and I was Eng - lish, So what was a maid to do? But she
ten.
a tempo

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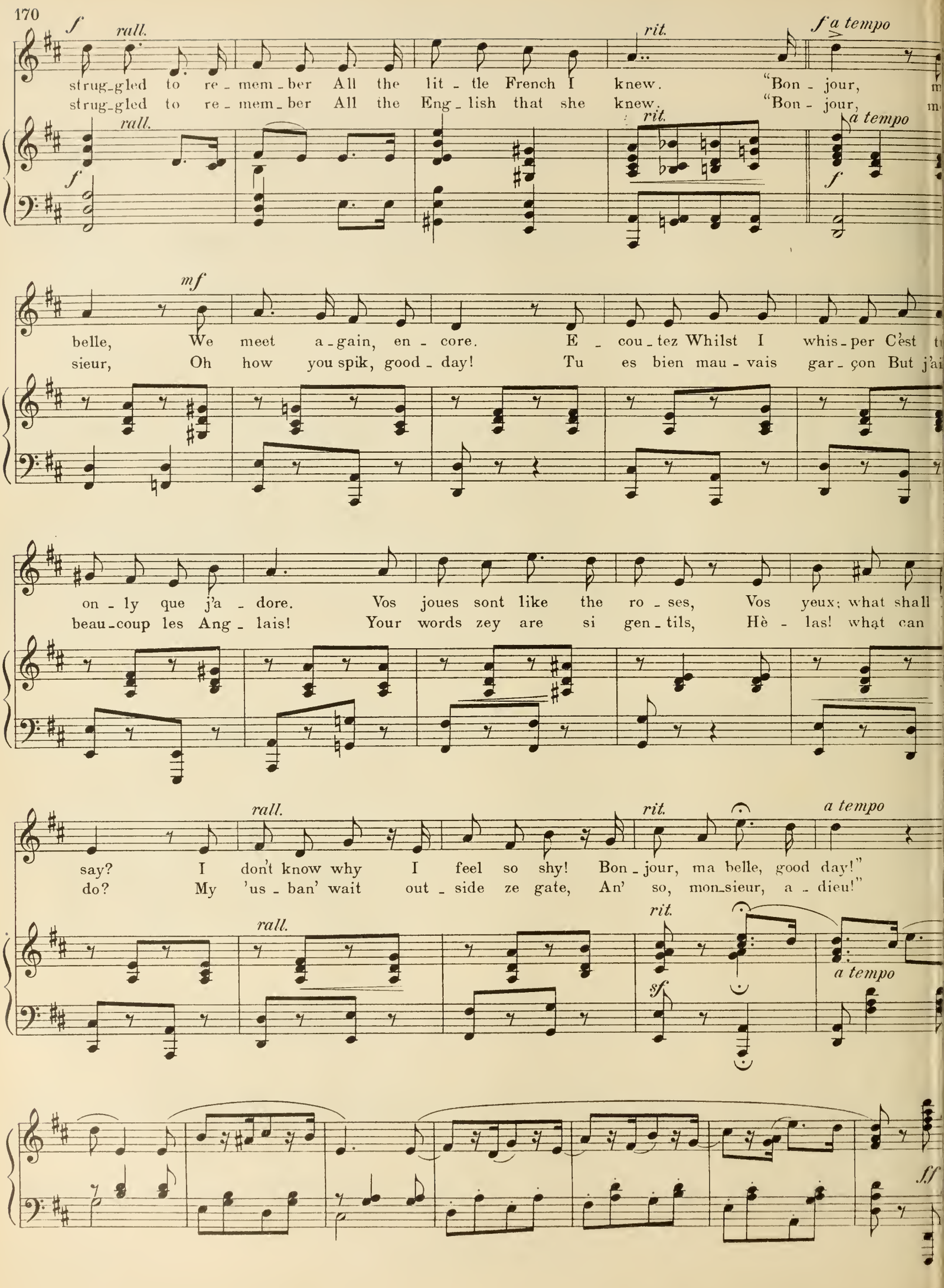
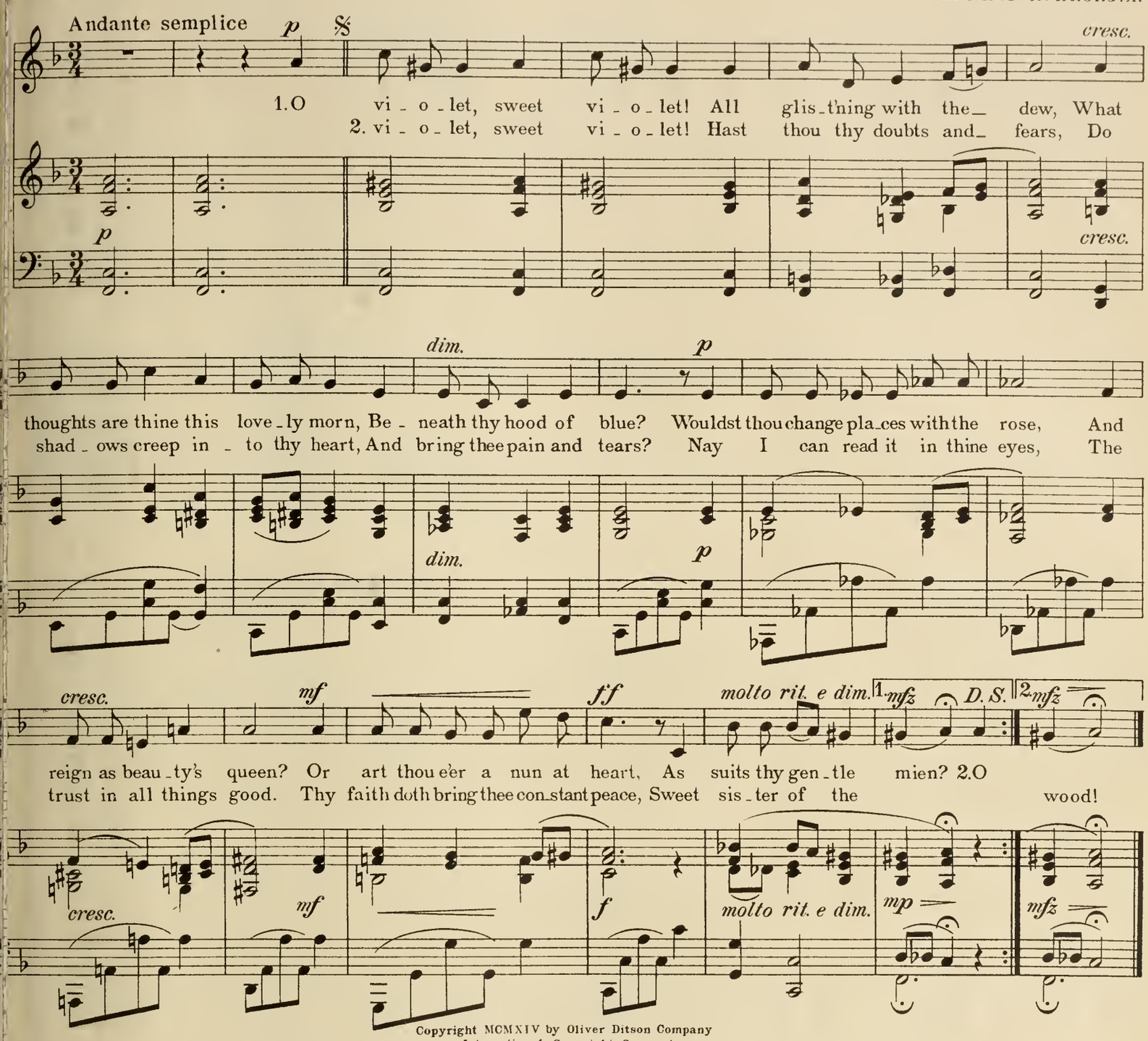

f
rall.
rit.
f a tempo
strug-gled to re-mem-ber All the lit-tle French I knew. "Bon-jour,
strug-gled to re-mem-ber All the Eng-lish that she knew. "Bon-jour,
rall.
rit.
a tempo
f
f
mf
belle, We meet a-gain, en-core. E-cou-tez Whilst I whis-per C'est
sieur, Oh how you spik, good-day! Tu es bien mau-vais gar-çon But j'ai
on-ly que j'a-dore. Vos joues sont like the ro-ses, Vos yeux; what shall
beau-coup les Ang-lais! Your words zey are si gen-tils, Hè-las! what can
rall.
rit.
a tempo
say? I don't know why I feel so shy! Bon-jour, ma belle, good day!"
do? My 'us-ban' wait out-side ze gate, An' so, mon-sieur, a-dieu!"
rall.
rit.
a tempo
sf
ff

O VIOLET, SWEET VIOLET

LIAM H. GARDNER

ERNEST R. KROEGER


Andante semplice
p
1.O vi - o - let, sweet vi - o - let! All glis - t'ning with the dew, What
2. vi - o - let, sweet vi - o - let! Hast thou thy doubts and fears, Do
cresc.
dim.
thoughts are thine this love - ly morn, Be - neath thy hood of blue? Wouldst thou change pla - ces with the rose, And
shad - ows creep in - to thy heart, And bring thee pain and tears? Nay I can read it in thine eyes, The
mf
f
molto rit. e dim.
1 mfz
D. S.
2 mfz
reign as beau - ty's queen? Or art thou e'er a nun at heart, As suits thy gen - tle mien? 2.O
trust in all things good. Thy faith doth bring thee con - stant peace, Sweet sis - ter of the wood!
mp

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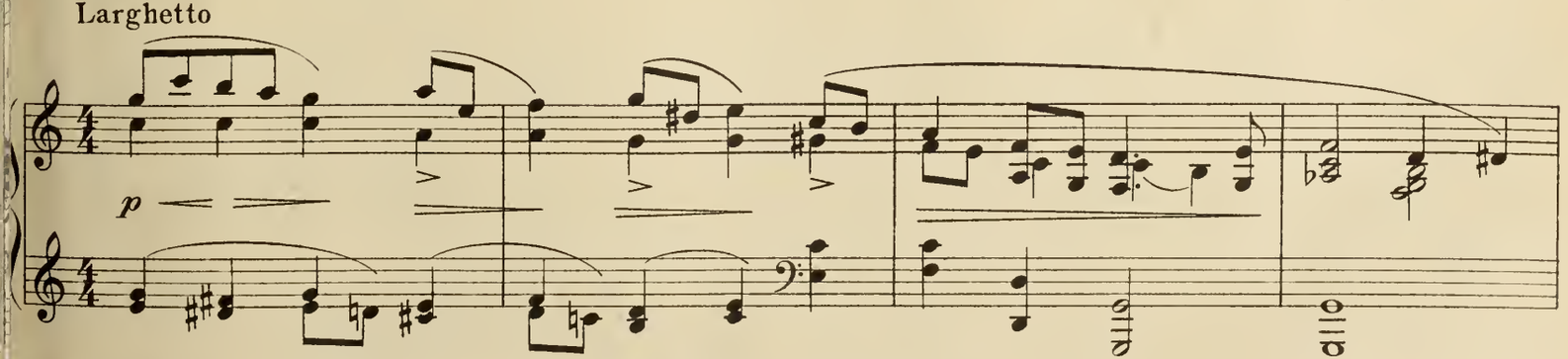
GOD, THAT MADEST EARTH AND HEAVEN

SHOP REGINALD HEBER

F. FLAXINGTON HARKER
Op. 1, No 1

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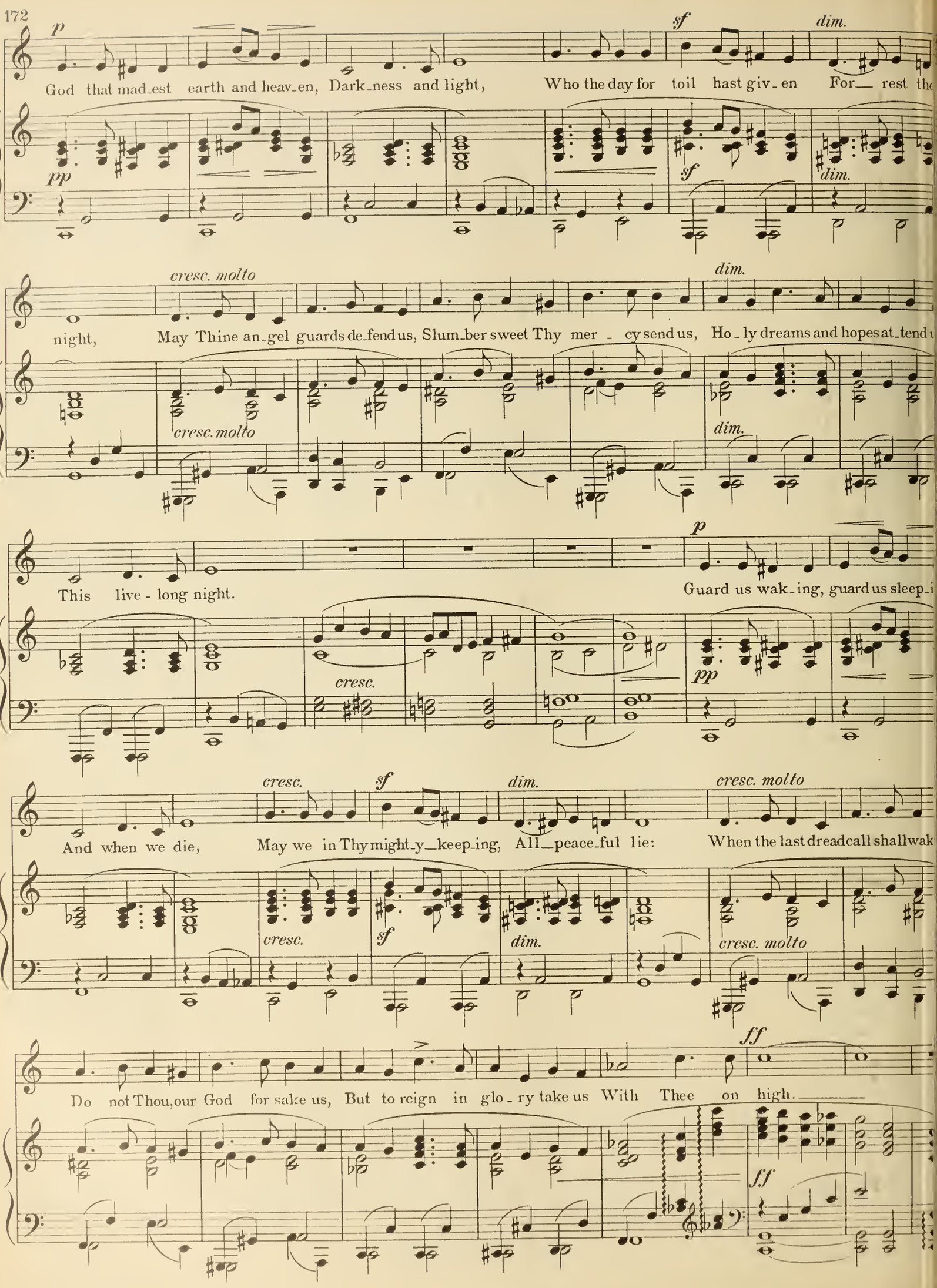

p
sf
dim.
God that mad_est earth and heav_en, Dark_ness and light, Who the day for toil hast giv_en For_ rest the
pp
sf
dim.
cresc. molto
dim.
night, May Thine an_gel guards de_fend us, Slum_ber sweet Thy mer _ cy send us, Ho_ly dreams and hopes at_tend
cresc. molto
dim.
p
This live - long night. Guard us wak_ing, guard us sleep_i
cresc.
pp
cresc.
sf
dim.
cresc. molto
And when we die, May we in Thy might_y_keep_ing, All_peace_ful lie: When the last dread call shall wak
cresc.
sf
dim.
cresc. molto
ff
Do not Thou, our God for sake us, But to reign in glo _ ry take us With Thee on high.
ff

The SINGER and His ART

HOW TO SING

II

BY ARTHUR DE GUICHARD

TONE: ATTACK—RESONANCE

HE art of breathing may be acquired from ited instructions, by intelligently following and ctising the rules laid down; but correct tone duction cannot be taught by books. It can be uired *only by example*. The example of pure tone st be emitted by the teacher and then imitated the pupil; this is absolutely essential.

ut, although no book that was ever printed or ever be printed, can give a model of pure tone, ited instructions can help the student to avoid ny of the obstacles and malpractices, which vent pure tone formation, and which eventually the singing voice.

t must be repeated that example only can ch the technic of singing.

his eliminates from the vast class of "teach- of singing" all those who are not and who have er been properly equipped singers—although may be excellent musicians otherwise (pian violinists, organists, orchestral conductors, netists, elocutionists—everything but singers).

have felt it necessary to preface my instructions hese few remarks, in order not to be misunder- d. It is difficult for the singing-student to himself accurately; it is still more difficult for to criticise himself correctly. Thus he may e a perfect conception of the pure tone to be g and yet not know what is the peculiar fault mission that prevents his singing it. It is hoped an examination of the following lines will help students and teachers to correct or avoid e faults, which impair purity of tone and con- ent longevity of voice-life.

ext to the competent teacher, the singer's atest friend is a mirror.

oth in the elementary and the advanced stages— e all in the elementary stages. Sight will usu- discover the reason for the defective tone d by the student.

EUPHONY—PURE TONE—QUALITY

uphony (Greek, *eu,* well, and *phone,* sound, e; also *euphonos,* sweet-voiced), in singing, is study of good voice, pure tone. It is insep- ly allied to the *timbre* or quality of the voice. It depends entirely upon breath management and control. Each singer has a special timbre of voice that is uniquely personal, having its own particular charm and appealing quality; but not one singer among ten thousand has ever had a natural voice so perfect in all its range that it could be used impeccably, and would last for years without deterioration, unless properly trained by a skilled instructor.

Recourse is therefore had to the competent singing teacher, whose first duty is to regulate, to equalize all the tones of a voice in such a manner that the individual timbre may be recognized in each note. Nothing would be more ridiculous to hear than an instrument that would emit one tone like a flute, the next like a clarinet, and a third like an oboe. Yet that is what is heard in many voices; that is what the teacher has to correct.

How may it be done?

First, by breath management; secondly, by the correction of bad and careless habits of singing which impede free emission of voice or impair the proper placement of tone.

NO PHYSIOLOGICAL STUDY

It is not my purpose to enter into any learned disquisition on the physiological properties and action of the vocal organs. Such knowledge is valuable to the teacher, though it is very questionable whether the great old masters of the art of singing knew anything at all about the structure of the larynx. Such knowledge to the student of singing is, ninety-nine times out of a hundred, a positive obstacle to progress. He has quite enough to occupy his mind and attention, without the added anxiety of inquiring *how* the voice is activated. If he knew, he could do nothing with the knowledge; because he could not control his voice by pulling this sinew or that, like a toy monkey on a stick.

Therefore no study of physiology for the voice student. His mind and will should be directed rather to what he may not do than to what he may do.

VOICE CLASSIFICATION

The first care is the classification of the voice: Soprano (kind), contralto, tenor (kind), baritone, bass (kind). The teacher will determine this, according to its *quality*: range has nothing whatever to do with it. Then it must be remembered, with regard to compass, that the extremes of high and low notes should never be practised, but only touched now and again, and *always piano.*

When the teacher has classified the voice, he has, to all intents and purposes, *posed* it; for a voice is posed as soon as its normal quality is determined. If this is recognized, that bugbear of teachers and students (posing the voice or voice-placement) is banished.

REGISTERS

It is not my intention to speak at length of those dubious things known by the equivocal name of "registers," except to state that the healthy, normal voice, which has not been spoiled by bad practice or by the malpractice of incompetent teaching, gives no manifestation of the existence of "registers." When the voice has been exercised upward say from middle C (women) or from the G below it (men), by *holding the larynx rigid* in an endeavor to emit the same kind of full, heavy tone throughout, a decided change (of "register," improperly so called) is heard at or near the note F above middle C (women), B to middle C sharp (basses), and F (tenors). There is no head "register," no chest "register"; all voice is produced in and from the larynx; there is therefore a laryngeal voice—if you must give it a name, although *voice* is all that is required. If there be no interference with the larynx, no holding, no rigidity from which the larynx is forced to release itself by a sudden jump into its right position, there will be no manifestation of "registers" or other curious abnormalities. The voice will have the same timbre throughout.

By its classification the voice is now posed or placed.

The next step is to equalize its notes; that is to say, to blend the tones throughout its compass, like the matching and grading of pearls of a beautiful necklace. Before indicating the exercises that will insure the equalization of the notes of the scale, let us consider the rôles played by mouth, lips, and tongue, for *everything depends upon their action and position.*

IMPORTANCE OF A MIRROR

It has already been recommended that all practice should be performed before a mirror; that is in order that constant watchfulness may be directed to the opening of the mouth, the play of lips and face, and the place of the tongue.

I am entirely opposed to the shape of mouth and lips usually recommended, as well as to the vowel to be employed. Singers are generally instructed to open the lips horizontally as in smiling, and to sing *a* (ah). It is altogether wrong, because it spreads the mouth from side to side and the tone with it; instead of helping to accentuate and to continue the beautiful curve of the palatine arch, the cavity is made shallow and broad; and the breath, instead of being focused on that arch, is allowed to escape from the spread-out corners of the lips; in addition to all of which, the broad Italian *a* is employed, with the result that a thin, white, blatant tone is produced, lacking in roundness, elasticity, and sympathetic quality. So many generations have been contented with a paucity of foreign vowels, as exemplified by their foreign teachers, that they have forgotten the richness of voice and expression to be obtained from their own English language and its wealth of twenty-three vowel sounds.

MOUTH AND LIPS

The proper shape of mouth and lips is ovoidal, like an egg standing on end—not spread from side to side, with the corners pointing outward, but elongated from top to bottom, with the corners and lips rather forward. The vowel to be employed at this stage is the *o* in "or."

This position must be carefully studied and the mind concentrated upon keeping it, *without the slightest change* (also without any rigidity), otherwise the quality of the tones will suffer.

TONGUE

The tongue likewise must be constantly watched, to see that there is no movement whatever; for, except during the articulation of consonants, it must lie inert in the mouth lightly touching the lower front teeth.

POSITION BEFORE THE MIRROR

The student is now ready to sing. Standing easily before the mirror, with the weight of his body resting lightly upon the sole of one foot slightly in advance of the other, he will take breath through the nostrils, as already instructed; then, with the mouth and lips shaped as above the student will sing *o* (of "or"), *mf,* to the note F, first space of G clef (women), and each succeeding note to D, fourth line, *taking breath between each note;* tenors will do likewise, beginning on D, third line in F clef, up to D above middle C;

baritones from B flat (second line) to D above middle C; basses from G (first line) to B flat, the note below middle C.

No endeavor must be made to sing several notes in one breath; breath should be taken through the nostrils between each note. The student's chief occupation is to watch himself in the mirror, to see that the mouth and lips are properly opened, in the right shape and without stiffness; to see that the tongue is in place; to see that the chin drops loosely, without effort; to see that there is no tension of the muscles at the apexes of the jaws; and, above all, to watch *that there be no muscular movement of the neck or throat, no swelling of the veins of the neck*: if any such be noticed, it is a sure proof that there is throat pressure or a rigid larynx, both fatal to longevity of voice.

DIAPHRAGM THE MOTIVE-POWER

There are many causes for the last named faults, the chief being the attack of sound by means of the pernicious shock of the glottis, and by strenuous pushing at the throat—as if the throat could supply the power! It must not be forgotten that the only motive-power is in the breath, otherwise the lungs, and that the muscle which operates the lungs is the diaphragm.

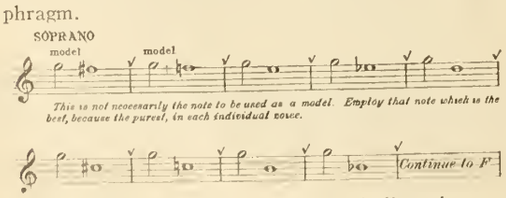
The larynx acts entirely by itself; the less we interfere with its action the better. We think pitch; the larynx responds to the thought, and the tone results.

In order that the larynx may have free play, we exert our muscular action (not too strenuously) at the very motive-power itself; namely, the diaphragm, whence the tone really projected and sustained. The most efficient remedy for a tight throat is to attack the note with a very slight aspirate (which opens the larynx) and an outward push of the diaphragm, continuing the steady, but slight push while the note is sustained. It is impossible to exercise outward pressure of the diaphragm and have a tight throat at the same time.

As for the matter of resonance, it is taken care of by the prescribed position of face, lips, mouth, and tongue; being managed as already directed.

VOICE EQUALIZATION

Practise opening the mouth in ovoidal form, closing it, reopening and closing it again and again, without any rigidity, always before a mirror; this should take the place of the teacher—it will sometimes be found more sincere, because it will show up all the faults, if you are careful to look for them. Never allow a single fault to pass by. When a certain facility of mouth-and-lips gymnastic has been acquired, proceed with the attack of single sounds to the vowel *o*. As you go on you will find some notes much inferior in quality to others. Take the note which seems to be your best and, with that for a model of quality (probably high G for soprano, high F for mezzo-soprano, D flat—fourth line of G clef—for contralto, high G for tenor, E for baritone, D flat for bass) and *sing down*, chromatically, by pairs of notes, endeavoring always to make the lower sound exactly the same quality as the model. Sing mezzo-piano, *without sliding* from one to the other; watch tongue, lips, and mouth, and there be no change of any kind; mouth well open, ovoidal shape; keep breath steady; no pressure anywhere except at diaphragm.


SOPRANO
model
model
This is not necessarily the note to be used as a model. Employ that note which is the best, because the purest, in each individual voice.
Continue to F

Transpose for other voices, as indicated.

The diligent practice of this exercise will speedily equalize the voice in all its extent.

(To be continued)

Putting Herself to Paper

The sentences reproduced below in facsimile were written by Mme. Culp for the prefatory pages of two volumes entitled "My Favorite Songs," lately published by the Ditson Company and containing more or less familiar pieces in her repertory from Schubert, Schumann, Brahms, Franz, Strauss, Wolf and various French, Russian and American composers. For those same pages Mme. Culp also wrote a little autobiographical sketch which runs:

"I was born at Groningen, a little town in Holland, Oct. 6, 1883. My mother discovered my beautiful voice when I was two years old, for I cried so terribly that she constantly told my father, 'You see she will become a singer, she has such lungs and temperament.' My father would not believe it, and so when I was seven years old, he wanted me to study the violin first. So I did, but I did not like it at all. Nevertheless I was such a good pupil that I often played violin solos in our little town, being then nine years old. Of those 'classical' concerts I can only think now with horror.

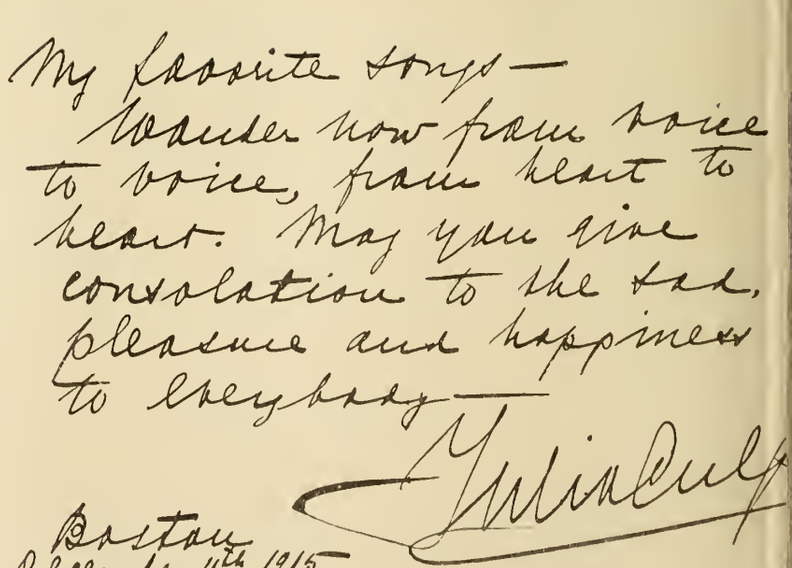
"My voice began to develop when I was ten years old. However, in school, when choruses were sung, the teacher would not allow me to sing because I sang so loud he could not hear the voices of the other children. I began my singing lessons when I was twelve years old. My voice was always very natural and easy, so I really had no trouble with technical things.

"A real song recital I sang for the first time when I was fifteen years old, in Groningen and in Amsterdam. After those first recitals I became a pupil at the Amsterdam Conservatory where I studied with Cornelie van Zanten. When nineteen years old I came to Berlin, and though I gave my first recital there with greatest success, I felt that I had so much to learn, I stopped giving concerts and studied two years with Etelka Gerster, from whom I learned everything.

"After those two years I began my career, singing everywhere in Germany, Russia, France, Austria, Spain, Italy, Holland, Norway, Sweden, and Denmark, in fact, all over Europe. I gave recitals with Grieg, Saint-Saëns and Richard Strauss, and sang with the principal European orchestras under Nikisch, Weingartner, Richard Strauss, Max Reger, Mengelberg, Fiedler, Hausegger, and others. I sang also at the different royal courts in Europe. I first came to America in Jan. 1913, and I must say that I feel at home here and I am happy to sing my songs to the American public, which has such a fine understanding of music.

"My different accompanists have been Dr. Heinrich Potpeschnigg, the intimate friend of Hugo Wolf, my sister Betsy, the late Erich Wolff, and for the last four years Coenraad v. Bos."

(Photograph by Champeau of New York)



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LOSING THE VOICE

Occasionally we hear of singers who through ess or, which is more frequently the case, ough abuse of the voice, "lose" it, to use a com- n term. The story of Jenny Lind's experiences the age of twenty, and the long struggle she ged before recovering the use of her voice, is miliar to many of the readers of The Musician. r teacher, the celebrated Garcia, imposed upon , as a first requisite, that for six weeks she ould speak as little as possible and not sing even e note.

Another instance is recorded by Bessie Palmer, a nous contralto, also a pupil of Garcia. Her st teacher classed her voice as a soprano. After ne months ago she found her voice becoming thin l scratchy and the throat in an unsatisfactory ndition. The director of the conservatory re- ed to allow her to change into Garcia's class. erefore she left the school and went to Garcia's use with the request for lessons. After he had de an examination he told her to rest entirely a considerable time, not singing at all, and king but little. After six months' rest she was owed to begin practice.

She tells of another pupil who had strained her ice by singing too high. She was told not to g anything in the upper register. Once only l she disobey, but Garcia detected her breach of e by the tone of her speaking voice. He agreed continue with her lessons if she promised to ey implicitly and study for a year without in- ruption before she appeared in public. After a w months she left London to spend the winter the Continent, and was never again received as pupil by Garcia. After a few years of pro- sional work her high notes left her and she had give up public work.

t is a common thing for singers to attempt to engagements when the vocal organs are in poor ndition. It is regrettable that necessity seems force this. In the majority of cases the singer fers in the end.

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THE VOICE, THE TONSILS, AND ADENOIDS

Recently a number of letters have reached the office of The Musician in regard to the excision of the tonsils, and the treatment of adenoids and other throat troubles. This is a topic of much importance to singers and teachers of singing upon which the mere musician would not venture to express an opinion, especially since members of the medical profession are not at all united in their views.

Therefore The Musician is pleased to be able to refer all readers to two books on the subject which have unusual value because they discuss the subject in a non-technical way, and endeavor to impress upon one the seriousness of certain surgical operations which are altogether too common.

The first of these two books is entitled *Tonsils and Adenoids: Their Treatment and Cure,* by Richard B. Faulkner, M. D. It is published by The Blanchard Company, Pittsburgh, and is a companion volume to a larger work entitled *The Tonsils and the Voice in Science, Surgery, Speech and Song,* by the same author. This book is further described as "A comprehensive monograph on the structure, utility, derangements, and treatment of the tonsils, and of their relation to perfect tone production. The two books are not sold separately, and the price of the combination is $3.00 net.

The writer of this note cannot pass an opinion upon the accuracy and authority of the statements made by Dr. Faulkner. But he does not hesitate to say that the subject is one of enormous interest to singers and other professional voice users, whose advice is often asked. The statements in these two books will tend to assist the singer in forming a judgment as to conditions in which tonsillectomy is advisable, and, which is perhaps of still greater importance, teach the necessity of care in guarding the throat and nose from infection and uncleanliness. Not the least valuable feature of the book *Tonsils and Adenoids* is the sections containing the author's prescriptions, not for self-treatment, but as an assistance to the family physician, and a reasonably certain means of avoiding the use of the surgeon's knife.

It is interesting to know that medical journals of high standing have reviewed these two books very favorably. We are sure that every teacher of singing should carefully study this subject.

—*—

THE THEORY OF MUSIC

BY HERBERT J. WRIGHTSON

The study of a practical branch of music, piano, violin, or singing, without co-ordinate study of the grammar of the music language itself, resembles somewhat the learning by rote of the words of a song in a foreign language without the slightest idea of the meaning. Intelligent or even satisfactory recitation in either case is impossible.

Many students, when asked whether or not they will take the subject of harmony, answer in the negative, because they "do not wish to compose." An entirely mistaken idea is expressed in this reply. The composer must, of course, study several theoretical branches in order to set down on paper in the proper manner whatever musical ideas he may have, or even at all intelligently, but the study of these subjects will not necessarily make a composer. The poet, no doubt, studies grammar, but does every student of grammar become a poet? The school pupil might just as well say, "I do not wish to study grammar as I have no intention of being an author," as the music student "I do not care to take harmony because I do not intend to compose."

The great necessity for giving a musical performance life and vividness is the performer's own grasp of it in some way—his own mental processes in recital. Many performances have all the notes there, but something is lacking so that the work is dead; it is in fact a dummy, rather than a living thing, though resembling the reality closely in many ways.

I do not say that theoretical knowledge itself gives this life and soul, but it serves to attach the work to our intellects, so to speak; it gives us a tangible hold upon the composition, after which the spirit of the same is more likely to be revealed.

After all, theoretical knowledge is only intellectual grasp systematized. And without definite intellectual grasp the spiritual side of a work of art is too elusive to be held.

The "skyscraper" building does not derive its beauty from the steel skeleton, but it does derive its durability and its very existence therefrom.

70% of the letters reaching me come from women singers, indicating that more women are actively interested in singing than men. I am tempted to prepare a set of instructions for sopranos and contraltos including suitable vocalises. But first **let me know by letter** if such a plan appeals to you. If the response warrants it I will prepare such a set of instructions adding thereto changes and additions to conform to your particular vocal needs, previously reported by you. In this way I seek to help **as much as possible** singers unable to go personally to a teacher. Address,

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BY C. NITZKY STINE

Names are given to each participant secretly. "It" stands in center, reads or tells the story, pausing where a blank should be filled in by the player, the one having the name which fits stands, the others guess what it is. The pause and the proper word to fill is indicated below by a parenthesis.

When finished "It" says, "They all flew home." They change seats, the one failing to get a seat is "It," makes a story of his own or repeats the same.

NAMES

1. Natural
2. Note
3. Very softly (*pp*)
4. Hold
5. Loud (*f*)
6. Rest
7. Repeat
8. Soft (*p*)
9. Clarinet
10. Fiddle
11. Very, very softly (*ppp*)
12. Tie.

STORY TO BE USED IN GUESSING GAME

The birds heard of our party—and the funny little fellows were actually jealous. So they had a party of their own.

Mr. Robin escorted Miss Jenny Wren that was very (natural). Professor Owl carried a (staff) and was master of ceremonies. He took (note) how Jennie (very softly) smiled when Sir Red Breast whispered "May I (hold) your hand, fair lady?"

Mrs. Macaw brought her daughter Polly. What a (loud) voice she had!

Even the woodpecker took a (rest) and left his home in the hollow of the tree.

Yellow Beeky, came with his glossy black coat. And Princess Nightingale promised to (repeat) her serenade—the night was so (soft). There were many birdies there.

A band was formed. One of the number had a long, narrow bill, so he was the (clarinet). Another with a long, flat bill turned himself into a big (fiddle.)

True the music was often quite (flat) but they were not aware of this.

At midnight they all sang (very, very soft), "Blest be the (tie) that binds," and went home, very happy birdlings.

ON CARING FOR YOUR MUSIC

You children do not realize how dear, almost sacred, twenty or thirty years from now, will be to you, the music which you are so lightly and thoughtlessly using and playing every day. The selections and studies which you are learning now are, to you "just part of the every-dayness of things." But that is the very reason why they will be valued by you in the years to come, just because they *do* belong to the "every-dayness" of the happiest time of life.

Therefore I want to urge upon you children strongly to take good care of each selection or study book that you are using now. It takes but a very few moments to cover a music book with strong paper, or to make a folder or folio in which to keep your sheet music. And I assure you that you will be very glad indeed, by and by, if you take this little bit of care now.

Then, too, do date each book or selection as you receive it. A pupil of mine once brought me a very curious and interesting collection of music which had belonged to her English grandmother. The sheets had been sewed together most carefully, and were still bright after almost a hundred years, but there was not a date on anything, and we would have given much to have been able to tell just how old the collection was.

Gray, who wrote the beautiful *Elegy in a Churchyard,* was a collector of music at a time when music was much rarer and more expensive than it is now (and so much more valued), and the exquisite care which he took to protect and preserve his music collection should be a lesson to everyone of us. This Mr. Thomas Gray made his musical collection between the years 1730 and 1770, almost two hundred years ago. Yet thanks to his care of this music it was bought at an auction sale less than thirty years ago and is now the property of Mr. Henry Krehbiel.

Mr. Krehbiel says that Gray "bound the music in stout leather bindings and lettered the back and front in his own handwriting. Each volume rests in an elegant wooden case covered with purple morocco and lined with cushions of black silk velvet. These cases are shaped like a book, tooled and lettered uniformly."

Does this not make you see how this great poet loved his music, and, although, perhaps, you never thought of it before, is it not worth *our* while to treat *our* music with loving care too, even though we may not be able to make cases of morocco and velvet for it? If you take good care of your music *now,* binding and covering and protecting it against dirt, etc., then, sometime, perhaps long after you are quietly sleeping in some churchyard, someone who "understands" will bend lovingly over this (then) old music of yours, and love the little girl or boy who loved music enough to preserve it to posterity, rich with the associations that can only be dreamed about and idealized.

Helena Maguire.

WHERE THE VIOLIN CAME FROM

"The artist who this viol wrought
To echo all harmonious thought,
Felled a tree, while on the steep
The woods were in their winter sleep,
Rocked in that repose divine
On the wind-swept Apennine;

". . . And so this tree,—
Died in sleep, and felt no pain.
To wake in happier form again."

—*Shelley*

JOSEPHINE PREPARES FOR A RECITAL

BY E. L. VANSANT

"Josephine," said Miss Ash, as we went into the class room, "are you sure you know that sonatina?"

And I said: "Yes, Miss Ash. I know it upside down and backwards and every other way."

Then Miss Ash laughed and said: "Well, now, let's see about that." Then she made me play it from memory, counting aloud all the time. After that I had to play it through again, counting to myself.

Then Miss Ash said: "Well, Josephine, you *seem* to know that sonatina. So let us try some experiments. If you *really* know

want you to play at the recital next
k."

pricked up my ears at that, because
her said just as soon as I could play at
cital, she would get me a new pink dress
I said: "Oh, Miss Ash, what do I have to
"

nd Miss Ash said: "Well, you know
etimes there is a good deal of whisper-
at a recital. There oughtn't to be, but
etimes there is. Now I want you to play
r sonatina again, and we are going to
sper and giggle all the time. If you
ly know your piece, you will be able to
it right through without paying any at-
ion to us."

was frightened. "Josephine," I said to
elf, "if you don't keep your wits about
, it's goodby to that pink dress."

o when Miss Ash said "Ready," I
ped off the stool and made a bow, just
give myself a little exercise, and then I
an to play and count to myself just as
l as I could. The other children whis-
d and giggled all the time, and if I hadn't
counting, I would have gotten all mixed
before I was half through."

That's fine, Josephine," Miss Ash said
n I finished.

was warmed up by that time, and not a
frightened, so I said: "Oh, Miss Ash!
s try something else."

nd Miss Ash said: "Well, I knew a young
, who was giving a recital and right in
middle of a piece the lights went out for
w minutes. She kept on playing just as
othing had happened."

Mary Myer said: "Oh-h-h!"

nd then Miss Ash said: "Let's see if
could do that, Josephine. Begin your
tina again, and when I say 'Lights out!'
your eyes and keep them closed until I
'Lights on.'"

nd I said to myself: "Josephine, if you
t that pink dress, don't forget to count."

wasn't any more than nicely started,
n Miss Ash said: "Lights out!"

shut my eyes and kept right
ounting, and I was almost to
end before she called out:
ghts on!"

certainly was glad to be able
ook when I played those last
rds, because they're *fortissi-*
and if I had landed on the
ng keys—well, I got them
t anyhow.

o Miss Ash said I was to
at the recital, and when I
t home and told mother, she
so delighted, she just
ped up and waltzed me all
nd the room.

s soon as I got my breath, I
: "Ma, do I get that pink
s?"

And mother said: "Yes, and pink slippers too."

Then we did another waltz around the room and I said to myself: "Josephine, honey, it certainly pays to count."

———*———

TEACHING CHILDREN

On the Editorial Page of the present issue is an article on the subject of the beginning teacher and the great opportunity offered to those who will seriously and thoughtfully give themselves to that work. We hope that all of our young readers will ponder over the ideas advanced on the Editorial Page, for the latter have much bearing upon the future of three young persons who are looking forward to musical work. The finest rewards of the career of the virtuoso are for the few only. But at present, at least, there is no limit to the demand for the most capable teachers of children. Therefore, we say, that even while you are doing all you can to perfect your technic and increase your musicianship, it is especially worth while to study the art of teaching children. Don't forget that "there is plenty of room at the bottom."

———*———

LITTLE PEPI

BY JESSIE ANDERSON CHASE

It was March 17th, of the year 1839,—when the grandfathers and grandmothers of today were babies in perambulators. In America, people thought of the Revolution, and celebrated Evacuation Day; or they put green ribbons on the horses' heads and shamrocks on the iced cakes, for the feast of St. Patrick.

But over in Hungary, on the bank of the broad but rapid Danube, in the big, gay, music-loving city of Pesth, there was a little Jewish home, in which it was also a feast day, the day of their Pepi's first appearance in public.

Father and mother, cousin Fanny Figdor, who was a pianist and lived in Vienna, but had come to Pesth for the occasion, and six older brothers and sisters, must all help in the preparations!

TEMPO DI MARCIA

The little Joseph, called by the Austrian pet-name, *Pepi,* was the least excited of the group. The good Frau Joachim carefully rolled the soft, fair hair around the curling-stick; cousin Fanny fastened the broad sailor-collar; Regina, the sixteen-year-old sister, who was studying voice-music, trilled the airs of Schubert's *Trauerwalzer,* which Pepi was to play at the concert with Pechatschek's *Variations;* Heinrich teased his little brother by pretending to run off with his precious violin; Herr Joachim sternly ordered the mischievous boy to put the violin back into its case. And—to end the confusion—dinner was announced.

Pepi, with his fresh collar and his new sky-blue jacket carefully swathed in a big napkin, attacked his soup with its meat-dumplings; he was hungry, and his music master had so often forced him to play, surrounded by people, that he had no dread of the afternoon.

"If I could play the piano as that child plays the fiddle!" sighed Fräulein Figdor; "and eat my dinner so unconcernedly before an appearance!"

"And he is so little!" murmured the mother. "Will he perhaps be afraid, when he comes on the platform?—But Herr Serwaczyaski is to appear with him in a concerto, before the little one plays quite alone."

"It is the child. He knows no fear," said the father proudly.

"But you know how he feared the dark; and the *konzertmeister* said he would never make a musician until he had conquered himself; then, and not before, would his violin obey him. And, Fanny, he made the child go through the dark corridors and fetch him something from the farthest room. When Pepi refused, he said he would not give him more lessons until he would show himself fearless. And after three days, the boy made his own resolution, and went and begged the master to come back, for he would be a coward no more."

The children, according to Austrian custom, had finished their *"strudel,"* a sort of fritter-pudding, and had left the older people to their coffee and Tokay.

"Such will and such talent together at seven years!" exclaimed Fräulein Figdor; "the boy will yet be a second Paganini!"

"Our little Pepi, the great Joseph Joachim!" said the mother quite calmly; for Cousin Fanny was not the first to see Pepi's future.

The audience thronged the Adels Kasino, and the concert room was crowded before the time set. All Pesth had heard the *meister's* opinion of his wonderful little pupil, and even in music-mad Hungary such performance at the age of seven was worth noticing.

As they waited, the crowd talked, as concert audiences will, of many things; but chiefly of the stories that had got about, of the Joachim *kindchen*.

"Of course they are Jews. Yes, the Jews have talent, have they not!—they come from Pressburg, or Kitsee—near there. The father is very dark—there he comes! They are all black, are they not! But I am told that the boy has hair of gold, like an angel's! Ah, the hair may go dark with manhood—if but the soul of the boy be still so fair!

"My little ones, they play with Heinrich and the small Pepi, and they all say, in the little class of schoolboys that meets at Herr Singer's, there is no child dares do a wrong in Pepi's presence, because the older one, Heinrich, told them that 'Mother said the child was an angel in disguise and his violin was a voice from heaven!'"

"Ah, my good friends!" interrupted a stranger sitting near; "you would have thought he needed wings, if you had made the little fellow's acquaintance in the hour that I had that pleasure! It was about this time last spring, was it not!—the day of the flood—the afternoon of the fourteenth, and I had heard the alarm bell booming for a warning; were you there? In the crowd at the Quay? Just as I reached the First Bridge, I saw a baby—not much more than a baby!—sitting on the roof of one of the millboats anchored a little beyond the bridge, playing with all his might on a small fiddle. A big roller dashed over the mill-wheel and up where the boy had been; the boat had tipped him off as it rolled, and if I hadn't been there, then he wouldn't be here now! He said he was trying to *play* the storm-music."

"But there he comes! No, it is only the quartet of singers. The boy is to play next, a concerto with Herr Serwaczyaski, and afterwards his solo."

The concerto for two violins, played by the concert-master and his pupil, was finished. The audience applauded in a mad burst of approval; then, as the boy still stood before them, there was an equally enthusiastic hush.

Little Joachim was alone on the platform, alone but for his precious violin.

From below, his mother looked to see if his curls till hung untangled, if his broad collar was still in place. His father watched the boy's courageous pose, and rejoiced to see him unafraid. Neither of his parents was a musician. But Cousin Fanny Figdor listened till her ears ached, for the first strain. And the master, outside the stage door, with apprehensive eye at a knothole—like a boy at a ball game or a circus without a ticket of admission—with difficulty restrained himself from crying out, "There's a brave fellow! Begin!"

And then—with his dark eyes fixed in a glowing look that saw, not the people, but the music written within him, the boy raised the violin, adjusted it again under his broad chin, and with a single quiver of the full young lips, drew the bow across the singing string. The first note seemed, not so much to be "struck" as to have crept into life. The air, so sweet and sombre and yet so spontaneous and swinging, moved through its measures like a stately swan on the river.

"The *kindchen* plays it as if he were creating the music for the first time!" sighed the Master happily, behind the door.

The violin paused, as the swan might pause in turning; then, like a swallow, the music swept around the *Air* in the darting curves of the variations.

It was like magic. The audience now saw the boy scarcely more than he saw them. Together they were borne along by the tide of melody.

"It is like the Danube itself, at its strongest!" cried one man aloud.

"It is ten years since Schubert died," said another under his breath; "but it is as if he were composing before us!"

"Or as if the boy, and not Pechatschek, were toying at will with the *Walzer!*"

Never had the concert room listened to *such* a child's playing! and never had its walls echoed with such applause. With the clapping went, on all sides, the happy shouts: "Again! Again! The perfect intonation! The sure interpretation! It is a second *Vieuxtemps!* Another *Paganini!*"

But the mother knew better. "A greater than either of those is my son!" she said in her heart. "This day is a day to be remembered in Europe!"

And she was right. On the fifteenth anniversary,—and again, still more wonderful, on the sixtieth, was the afternoon in Pesth, of Joseph Joachim's first public appearance, commemorated in Golden Jubilee, from Pesth to Vienna, from Berlin even to London.

———*———

THE Spirit of Music may be found out of doors at this time of the year. Get plenty of fresh air and put oxygen into your system. You cannot practise or study when the brain is sodden with impure air. Up with the window when you practise!

A RULE THAT SHOULD WORK BOTH WAYS

MUSICIANS are severely criticised by the educated classes if they are not well-posted about science or the principles of literature, and especially if they seem unlearned in regard to the standard books, paintings, and sculptures. Then we hear the members of the profession characterized as narrow specialists, uneducated, uncultured, and not on a level equal to that of the critics.

But when we examine the other side of the question we find that it seems no reproach whatever for a finished scholar or a trained scientist to be unskilled in music or ignorant of it, much less to prefer the songs of the music hall or the simple songs of the folk style to the works of greater artistic value. In fact, some of these scholars and scientists take in a self-congratulatory way about how little they know about music or how little they care for it.

Why is it not right to include music in the category of culture if the musician is to know about science, literature, and the plastic arts?

This is a thought for the young readers of THE MUSICIAN to keep in mind, namely, that the musician and cultured music lover must have a well-rounded education and scholarship.

———*———

THE JOY OF LIFE

It wakes in the throat of the woodland bird
In the rose-flushed hush of the morn;
It gleams in the gold of the billowing wheat
And the tasseled pride of the corn;
It follows the feet of beauty and love,
It stirs in the strength of the strong,
And its light leaps up on the trampling feet
Where bravery battles with wrong;
It sings through each deed that is nobly done
But sweetest, most undefiled,
It shines to the world in the world-old way
From the face of each little child.

—*Selected*

BIRD CORNER

A LETTER FROM A LITTLE AUSTRALIAN BIRD LOVER

Dear Editor of the Bird Corner,

Although living right away in the bush blocks of Western Australia I read THE MUSICIAN regularly and enjoy the Bird Corner.

I desire to become a member of THE MUSICIANS' BIRD CLUB, and promise to protect song and insectivorous birds in every way I can. Yours faithfully,

Dorothy Hutchinson

Letters from the little friends of the Bird are always welcome.—The Editor.

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

THE VIOLIN IN THE PUBLIC SCHOOLS

A MORNING AT THE QUINCY SCHOOL, BOSTON

BY EDITH LYNWOOD WINN

HE Quincy School, on Tyler Street, is not in the st aristocratic section of the city; in fact, its ils are mostly of foreign parentage. We hear ood deal about hyphenated Americans in these s. One finds them in the superlative degree at Quincy School. There is something which bor- s on the military in that atmosphere. Everything s by clock work; gongs are on time, pupils are time, and teachers waste no time in personalities. was educated as a teacher in the public schools served my year after graduation from normal ool as a grammar school teacher. I began by ng too lax in discipline. When the Principal of State Board visited my school, he said,

Your business is not to make friends with your ils. Your purpose is to teach."

never forgot that rebuke.

he discipline at the Quincy School is probably fine as in any school in Boston; in fact, the ool has a high reputation in that respect.

he next thing to be considered is the impor- ce of this fact in connection with Public School sic. One cannot teach the class system of violin ying in public schools, unless the pupils are dient and alert in their studies.

r. Mitchell is quick, thorough, pedagogic, and ndly educated. Before the gong sounds, he is he hall with his "kit of tools," as he calls them, rge dress suit case full of awls, bridges, strings, ews, pegs, chin rests, rosin, etc. As quickly as a il comes in, he looks over the instrument and airs it. The pupil brings his violin, book, and sic stand.

he boys (for there were thirteen in the class) an to work at once. They tuned their instru- nts easily, as all violins had patent pegs. Dr. chell sounded *A*, and the boys tuned each string quick succession. Sometimes a boy failed. He n had to be assisted. The strings were in order ed to *A, G, D, E.*

ne salient point in the work was:—Dr. Mitch- did not take much time from the hour by tuning and repairing instruments. He was business-like and quick. He never spoke without need, and the pupils never asked questions or made comments on the work. Everyone tried to keep up.

To all appearances, these thirteen boys of foreign parentage, who could not speak English fluently, followed directions closely and responded eagerly. Names of pupils are unknown to the teachers. If they break a string a boy, who acts as bookkeeper, makes a note that a certain boy owes five cents for a string; if it is a screw to a music stand, the boy owes ten cents.

THE VIOLIN OUTFIT

The violin outfit is not inspiring for solo work. It costs $6.65 to $8.65. The boy pays for it. He also brings his stand and book. The city pays the teacher, and he works hard and faithfully. If the boy has talent, he goes to a private teacher, by and by. If he has no talent, he gives up and his violin outfit is sold to another boy. The class system may not produce geniuses, but talent may find itself easily. Then there is the problem of keeping the dull ones abreast of the others. That is also a problem of settlement work, though in the latter case the class system is not in use to so great an extent.

PROBLEMS THAT CONFRONT DR. MITCHELL

"We aim to begin in the seventh and eighth grades," he says, "and carry the work through the High School. By and by, if the system pleases the city (we have to call my work vocational) I shall be able to have orchestras established in Greater Boston, and the work will be on a high plane. That is my dream.

"In our present High School orchestra pupils are chosen who play fairly well. They are pupils of many teachers. Some have a good method; others a bad one. Some have a real love for art, and others have been driven to practise. All have had money to study. We are now aiming to find talent and eagerness to learn, with less expense to parents. Musical education is necessary.

We are confronted with the possible antagonism of private teachers. But the private teachers will get the talented ones in time, and perhaps no one would have discovered that talent, if we had not made the boy find himself.

The great trouble I have is this: Outfits have to be cheap. They sound well in unison, but are not inspiring privately. Another drawback to the system is that my time is filled, and the city does not pay assistant teachers. Heretofore, I have selected Conservatory students, who supervise the class, when I am busy. I come once in two weeks, or nine days. The pupil-teacher hears the class once between the lessons. I assign the lesson. All remember.

Few are absent at lessons. Parents sign a card promising to aid the teacher in compelling the pupils to practise one hour daily on the lesson assigned. If it is not learned by all, I go right on. The best must lead. I do not review more than necessary. I need the assistance of trained teachers. How am I to secure it? I do not know."

A CLASS LESSON

TEACHER: Are you all in tune?

Ans.: Yes, sir.

TEACHER: First added line below the staff. Name of note?

Ans.: C.

TEACHER: What finger?

Ans.: Third.

TEACHER: Make it third position. Second line staff, name?

Ans.: G. Third position.

TEACHER: Second space, what finger?

Ans.: Second.

TEACHER: First added line below?

Ans.: C.

TEACHER: Third line?

Ans.: B.

TEACHER: Third space? Name note?

Ans.: C.

TEACHER: What finger?

Ans.: Fourth.

(Note—Position of violin and bow frequently criticised. Elbows were in, and violins high. Locke chin rests and attachments. Pupils stood well.)

TEACHER: Key of D. First space below, third position. What finger?

Ans.: Second.

(Same line of questions as previously.)

(Dr. Mitchell supplies harmonies at the piano. Does not count time. Pupils understand. Bowing broad. Tone even and smooth. Varying bow arms. Good intonation. Violins remain in tune. Very good idea of unison playing.)

The assistant teacher (a Conservatory pupil) passed around and corrected hands and bow arms, stopping here and there to aid the pupils.

There was no time to tune violins until Dr. Mitchell gave orders for all to tune. Sometimes he sang the tone.

The dictation lesson is based on staff notation, the only way, Dr. Mitchell asserts, to do rapid class work; in fact, he assumes that he has tried all methods and finds that the pupils must memorize the chart attached to the fingerboard. They do not look at the chart after a time, any more than they look at mandolin frets. They also mentally fix the position of the hand in the third position.

MELODY PLAYING

The Quincy School pupils had had two lessons on third position. They were playing simple exercises, remaining in third position, not moving, from 1st to 3d. Such melodies as *Twinkle, twinkle, little star* and others were used.

Dr. Mitchell explained that his new book in third position was not yet printed, so he had to use melodies formerly taught in first position. Some of the melodies chosen were not adapted for third position, that is to say, C♯ with fourth finger on the D string was not easy for pupils, but there was no other available material. After all, it is far easier to teach melody when the pupil is in third position entirely. The difficulty would come when the pupil has to pass rapidly from 1st to 3d and back again Then comes the problem of holding the violin with the hand, and gripping too hard.

It is possible that a pupil who might be indifferent or careless in his work privately will take a start and pay attention to details in a class, through fear of being singled out as a backward pupil. Class work leads to emulation, according to Dr. Mitchell, who thinks third position may be taught in the second year.

One thing was very evident — the pupils played melodies in tune. Nothing was said about time. I asked if the time were taught in voice work. Dr. Mitchell assumed that voice work was an aid to musical knowledge, and said a pupil may not sing with the voice, but may mentally sense intervals and then play them.

Violin training is far-reaching in its results. It affects general training, in that it is good mental dis-

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cipline. As the boy finds himself vocationally at the bench, so he may find himself with the violin. It may take time, and it is a sure method of ear training.

Solfeggio may not be fully explained to the pupil, but the teacher must thoroughly understand it.

Dr. Mitchell excused the class promptly at the expiration of the hour. He was on his way to another school. He stopped just a moment to discuss the general musical aim of the work.

"We have good players of wind and stringed instruments in our city in the 7th and 8th grades and in the High Schools," he said. "These could be combined in a full orchestra under a competent director. They could form classes to study trios and quartets after school hours, but who is to teach them? Surely the city will provide for this need, as we prove the excellence of our system.

"I have no method as yet. I am learning all the time. I make a note of individual cases and work with that data. I shall revise my books from time to time. One must be progressive. Violin study in the public schools is only in its beginning. I found very few points of excellence in England and in Germany, where they teach the violin in normal schools to young teachers. No real plan has been evolved for young pupils. I am not discouraged. Every teacher interested in public school violin music is feeling his way."

There are two problems before Dr. Mitchell, both menacing, and both vital. One is the problem of alternate lessons by young students who do not receive pay for services, and who do not fully understand Dr. Mitchell's way of teaching, also who have had no training in normal schools to fit them for the pedagogy of teaching. One can teach many private pupils and yet not make errors like those made in class work.

To teach classes, one must have a clear and logical idea as to what one wishes to present. This requires a knowledge of the art of questioning. One must understand children. This means study of the psychology of child life. One must also have had good intellectual training and general education. Not all young teachers of music have these qualifications. One must know how to command respect and obedience. One must govern well. Personality counts.

In the settlement schools, pupils pay a small sum. In the public schools, pupils do not pay. Do parents and pupils value what they do not pay for? Do they also value it at its worth? In all walks of life, we find that people value that for which they pay the most. Witness the millionaire and his art masterpieces. He may not have a real knowledge of art, but he prides himself on the highest priced works he can buy.

Will pupil-teachers work as well, if they do not receive pay? If they are not regularly employed, will they meet classes regularly, or will they shirk responsibility?

Dr. Mitchell will meet these problems and settle them to the interest of everyone. He is wise and efficient, and, best of all, he has dreams of future musicianship in Boston schools. A man who can afford to be a mere pedagogue for a time in order to build up a great orchestra and enlarge the musical life of Boston, through its hyphenated population, is certainly a practical dreamer, if such a term can be applied to him. *He has visions, but he will never forget processes.*

VIOLIN TRUTHS BY MISCHA ELMAN

Last December Mischa Elman gave an interview to a representative of *The Musical Courier,* of New York, in which he stated some striking ideas in regard to the art of violin playing. We quote from this interview:

"The average man or woman comes tired to an evening concert. The mysterious charm which exists for all of us in even only one exquisitely turned musical phrase brings in a moment that relaxation, change, recreation, which instantly relieves depression and puts the soul once more in tune with itself. To hear a well loved, well remembered piece is like having the warm sun flash out from behind the clouds after a shower.

"The introduction of what I may call modern feeling and expression into classical works is something which must come and has come of itself, in sympathy with our general attitude toward music.

"Nothing is hackneyed. Everything depends on the artist and the reading. His personality injects novelty into what we know as 'hackneyed' works.

"The standard of technical equipment demanded today of any violin player who has the right to be known as a virtuoso is so high that it may justly be said any one of them is the equal technically of any other. The only real difference in their playing is the individual note imparted by the personality of the player.

"Teaching is so absolutely a serious profession that the teacher, for the time being, must give himself up to it to the exclusion of all other work. The true position of a teacher to a pupil is like that of a parent to his child, and the only teacher who can be really successful is the one who is prepared to devote himself with his whole soul and exclusively to communicating something of himself, his ideas, and thoughts to his pupils."

LEOPOLD AUER'S SYSTEM OF TEACHING

[Last fall the New York *Tribune* published an article on the above topic, written by Mr. Victor Kuzdo, of New York, himself a pupil of Auer. We have selected a portion of the article for reprint here.—Editor of The Musician.]

Leopold Auer's system consists chiefly in developing his pupils in full accord with their individual tendencies, and he accomplishes this through very simple means.

The existing material of the violin literature serves his purpose. Of course, he applies it in a novel way and herein lies the originality of his system. Auer has not published any books upon his method, neither does he claim to have invented a new device in manipulating the violin or the bow. It is in his manner of using the works of the ancient and modern masters that he differs from other teachers. If he did publish a volume for the purpose of explaining his system, one would not be able to fully grasp its meaning. You must see a hear the master teach in order to familiarize yo self with it.

He lays claim to having enlarged and impro upon many of the principles taught heretofore. is a rigid observer of all the fundamental laws handed down by tradition from the old maste but he has his own individual way of building up the accepted principles. In words, his system ca not be described; it can be thoroughly understo and taught only by one who has enjoyed his pe sonal instruction and constantly attended the l sons given his other pupils.

He abhors the incessant vibrato so much indulg in by modern violinists. With him tone quality, a not quantity, is of foremost importance. He d mands from his pupils excruciatingly slow pra tice.

The absolute necessity of the conscientious stu of some of the Spohr concertos he emphasizes

In the matter of perfect legato playing, he is pa fully exacting. It is achieved through leaving fingers on the strings, even when they are cross He also is tireless in watching the action of little (or fourth) finger, and urging its const strengthening.

In shifting from a low to high note, he can sh you an almost infallible way of hitting the desi spot.

The staccato is taught by him in an entirely n way. He makes you study it as fast as possi and with a stiff wrist and a stiff arm. After few experiments the result is magical.

He can tell you the reason of every slip mistake you make, and can immediately furnish preventive against its recurrence. Chronic fa he remedies with great ease and the utmost pidity.

His native genius, his vast experience as virtu teacher, quartet player, conductor of the Impe Symphony Orchestra of Petrograd, composer the violin, and, above all, his marvelous intuit accord him a place among the immortal educa of the art of violin playing.

NUMBER OF STRADIVARIUS VIOLI

A writer in the London *Musical Times* says Messrs. Hill and Sons, the noted violin experts that city, estimate that Stradivarius made 1,116 struments, including violins, violas, and 'ce They claim to have located 540 violins and found traces of about 100 more.

The Kriens Symphony Club, of New York, C tiaan Kriens, founder and conductor, playe Wanamaker's, Jan. 29. The organization also a free public concert at the Park Avenue Clu Jan. 22. This Club consists of 100 members.

There is a suggestion in this for teachers of violin. It is considered progressive for teac of singing or choir directors to gather singers choral societies. Why not make an effort to b the instrumentalists of a community into an chestra? In the schools there are usually s young people who are string players. If an chestra exists it is reasonably certain that t will be persons to take up the wind instrum both wood and brass.

As a result a community may have a choral ciety and the nucleus of a supporting orchestr

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SOME NEW VIOLIN MUSIC

LOOKING through a number of new issues of music for the violin, I was particularly attracted by a number of pieces, mostly favorite melodies, transcribed by Karl Rissland, of the Boston Symphony Orchestra. Among the easier ones are:

Fairy Tale (*Märchen*), Op. 35, No. 2, by Karl Kazak, and *Little Folksong* (*Volksliedchen*), Op. 39, No. 1, by the same composer, carefully fingered, using the higher positions when better tone production is so secured. This is one of the phases of artistic violin playing to which Mr. Rissland pays great attention, and the results are delightful.

Another favorite in the folk style is Labitzky's *Dream of the Shepherdess* (*Traum der Sennerin*), Op. 145, a most delightful melody in the Tyrolean style. As in the two pieces previously mentioned, purity of tone, not technical brilliancy, is the artistic end sought; the grade of difficulty, aside from correct intonation in the higher positions, is not great.

Three favorite melodies from the classical repertoire which Mr. Rissland has effectively transcribed are: Moszkowski's *Serenata*, Op. 15, No. 1, Brewski's lovely *Minuet* in G (*à l'antique*), Op. 14, No. 1, and Schubert's *Moment musical*, Op. 94, No. 3. They will make excellent recital numbers and fine study material.

From the opera repertoire Mr. Rissland gives us the favorite *Quartet* from Verdi's *Rigoletto*, which appears, in this form, a very effective solo, for it is unsurpassed by melody of the kind that the average person admires.

A composition of excellent program value is *Dream of Summer* (*Rêve d'été*), by Frank H. Grey, the well-known theatrical musician and director. It is melodious, broad in lyric feeling, and contains a passage in double stops which will surely attract the audience. Mr. Grey has used it with success during many of his engagements this winter, and Florence Austin is putting it on her programs. It should make a good number for use in summer concerts.

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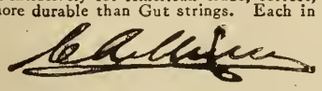

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SUPERVISORS AS ORCHESTRA ORGANIZERS

BY E. C. STARBUCK

[THE MUSICIAN is authorized to say that Mr. Starbuck will give suggestions to teachers who wish to organize school orchestras. His address is Berwyn, Ill. He has been very successful in this line of work.—The Editor]

I HAVE found that one thing which keeps a large percentage of music supervisors from organizing school orchestras is the fear that they may not be able to conduct it with credit to themselves. This is, however, a mistaken idea, for with an up-to-date beginner's orchestra book and instructor, one who has ability to look after vocal music work in the schools can conduct an orchestra. The added difficulty is the technic or fingering of the different instruments, and this is so plainly shown in these books that even the student can learn with very little help. It is made so simple that there is no longer any excuse for the teacher of music who has no orchestra. Of course problems of rhythm, the finer points of expression, etc., are left for the teacher, but these are all included in any vocal teacher's work every day. A teacher's ability to create the enthusiasm and co-operation of the student will of course have a valuable and direct effect upon the success of an orchestra as in any other line of work. A flourishing organization of this kind certainly creates wide community interest and is an accomplishment of which any supervisor may be proud.

In conclusion I want to urge all supervisors, who have not already done so, to start an orchestra, and make themselves more valuable members of the profession and community. The large number who are starting this work for the first time is evidence of the popularity of this phase of a supervisor's work. Keep abreast with the times and start now.

—*—

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"Valse," from "The Dreams of a Fiddler"..... *Nat Herd*
Fiddler's Lure.....*Robert Haven Schauffler*
Who's Who and Why
The Inquiry Wicket.....*Bernhard Listemann*
Music and Musical Literature
American Guild of Violinists
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LENTEN ORGAN MUSIC

BY HARVEY B. GAUL

THERE are periods in the church year when organists are distressed to find suitable numbers. We feverishly scan catalogs for Christmas pieces, and anxiously examine announcements for Easter compositions. Finally, with a gasp of despair we cling to that first aid to the injured, the transcription.

With the hope of aiding the inquiring organist and preserving the spirit of Lent, the following tablature has been prepared. Some of the works may serve for the General Season (in some churches the General Season lasts, like the church debt, forever), but most of them are applicable only to the period of Rogation.

For the sake of the church service it was deemed best to classify the compositions into three groups, Preludes, Postludes, and Recital numbers.

In the way of Preludes Tertius Noble's *Solemn Prelude* makes a dignified opening piece. It is finely proportioned and has a stately movement. Selby's *Short Voluntary for Lent* is another good number. *Prelude sur Dies Irae,* Dethier, is a splendid piece of writing, as is the same composer's *Procession Solennelle,* Brewster's *Prelude on a Gregorian Tone* is also to be commended. *Prelude to Stabat Mater doloroso,* Best, is serviceable. So is King's *Prelude for Lent,* Walford Davies' *Solemn melody* is also available.

For Interludes there are many compositions to choose from. Bartlett's *Méditation sériuse* is a well constructed composition. Whiting's *Requiem* is effectively thought out, Guilmant's *Lamentation* plays splendidly, Nevins' *Song of Sorrow* offers felicitous moments for solo stops; Cramer' *Adagio patetico* is redolent of sack-cloth and ashes; ditto Bibl's *Trauer. Méditation sur le Stabat Mater,* Guilmant, is characteristic of the master; *Lamentation,* by Munro, makes unquestionably a good Lenten piece.

For Postludes we have a few applicable selections: Dethier's *Marche Solennelle* is convincingly Lenten, Callaerts' *Sortie solennelle* is strongly built; Lemaigre's *Marche Solennelle* is well-wrought; and Lutkin's *Forty Days and Forty Nights* is happy in treatment. Sibley's *Fantasia on an ancient Dies Irae* and Coenen's *Variations on Peace, perfect peace,* both make capital concluding pieces. Elgar's *Solemn march* makes a fine finale.

When we come to transcriptions and arrangements from oratorios and cantatas we may go on *ad infinitum.* These are all good. The *Prologue* to Dudley Buck's *Story of the Cross, The Procession to Calvary,* Stainer's *Crucifixion; The Procession* from Gounod's *Redemption,* are all stirring compositions.

Arrangements from Rossini's *Stabat Mater* are excellent; in some respects they are better than in the original. For instance: *Fac ut portm, Pro peccatis,* and *Cujus animam.* Then there are arrangements of Mendelssohn's *The Sorrows of Death,* from *Lauda Sion,* Fauré's *Crucifixion,* Gounod's *There is a green hill,* Bach's *Here yet awhile,* from the *St. Matthew Passion,* Dvorák's *Blessed Jesu,* Handel's *Behold the Lamb of God,* and *He was despised.* These arrangements are all splendid Lenten selections.

For the organist who is addicted to the Lenten recital habit, and his name is legion, the following group will offer opportunities:

The Finale to *Symphonic Pathétique,* Tchaïkovsky, with its dynamic effects and contrast of light and shade, makes a noble number. Lauggard's *Fantasia patétical* has many interesting passages.

For Lenten appropriateness, Malling's Op. 54 (third group of the cycle *Christus*), No. 10, *Gethsemane,* No. 11, *Golgotha,* and Op. 81, *The Seven Words from the Cross,* No. 1, *The March to Golgotha,* No. 2, *The First Three Words,* No. 3, *I Thirst,* No. 4, *It is finished, Father into Thy hands.* No. 5, *Epilogue: The Darkness*—this has an *ad libitum* chorus. These works are unsurpassable. They are wonderful tone poems, full of the significance of the forty days. Above all other Lenten compositions they are to be commended.

The *Prelude* to *Parsifal,* Wagner, makes a grandiose opening number. It can be followed with *The Good Friday Spell* from the same opera. They both lend themselves for telling solo stops. The *Trauermarsch* from *Götterdämmerung* for display of trumpet and Cornopean passages is unexcelled. The *March réligieuse* from *Lohengrin,* with its sustained notes and well-defined phrases, makes another number that should be included. There are three preludes in the same key that invite the examination of inquiring organists. They are *The Prelude* in C♯ minor, Rachmaninoff, a novel *Prelude* in the same key, Vodorinski, and the well-known *Prelude* by Chopin. As initial numbers they are well worth consideration.

The old chorales make interesting Lenten selections, particularly when treated and developed by Brahms and Max Reger. Karg-Elert has some new ideas on the old choral. Bach and Buxtehude wrought marvelously in this branch. For the organist to whom the choral is virgin soil nothing more delightful can be found than an excursion into the choral country.

An organist in the Middle West said that he played a *Funeral march* every Sunday in Lent, not because they were funereal, but because they were solemn and had breadth. Below is appended his list. You will notice that Chopin in B flat minor and Handel's *Dead march* from *Saul* are conspicuous absent.

March funébre, Grieg.
March funébre, Tchaïkovsky.
Funeral march, Scharwenka.
Funeral march, Mendelssohn.
Funeral march in C minor (little known), Chopi
Funeral march, Beethoven.
Funeral march, Wesley.

There was a time when Lent was only observ in the Catholic and Episcopal churches. Now t period of our Lord's Passion is kept in many of t Methodist, Presbyterian, and other churches. Co sequently Lenten organ music is more in dema and has greater scope than ever before. Why n have our organ work consistent with the rest the Lenten service?

———*———

AN EXPERIENCE IN BUILDING A COUNTRY CHOIR

FATE decreed that I should be "set down" a little settlement not fifty miles from Bost I had no choice in the matter, so I went. was August. What a heavenly country! Barri mosquitoes, it was perfect—wild flowers in pr fusion, blue skies, the best of weather, and lightfully unsophisticated, hospitable, who souled people.

For a few weeks I was charmed. Then w the arrival of the cool dark evenings and t more somber hue of all outdoor things, I b gan to long for the city—for the theatre, concerts, for the large stores, and, above for the companionship of musical people. I I love music, and the atmosphere of my had always been musical. But now, athough found lots of listeners, there were but few p formers, and such a thing as concerted perfo ance among the local talent was practically known.

I joined the choir—more for the sake of so thing to do than from any hope of pleasure be gained, but in this I was agreeably dis pointed, as this little history shall show.

Our choirmaster was the vicar, who poss ed an average bass voice and knew someth of music, but not much. Our organist (vol tary, of course) was a young lady of very cided ability and natural talent, but, unfo nately, her musical education was very mea As for the other members of the choir—twe all told—they were just the average sort singers one would expect to find in a small vil church.

I became a constant visitor at the vicar and, before long, I had consented to act choirmistress, and from that day till I left th nearly three years later, my experience wa pleasant one—not, perhaps, pleasure unalloy for my work was arduous and *very* slow; the steady improvement which made itself parent was most gratifying, and it certa stimulated me to greater efforts.

The very simplest chants and hymns were only music attempted—the psalms being alv read. I commenced by calling two prac each week—Thursday afternoon for ladies Friday evening for everybody—and for a we devoted all our energies to an improve in the singing of those hymns and chants; believe me, there was *room* for improve and we *did* improve. By the end of the there was less of that awful tobogganin every wide interval—the vowels were b spoken, the phrasing was more intellig done, and the singing generally was in t time and tune.

his last pleased me especially. It was a dis-
t gain, and I felt encouraged. For Christmas
we prepared two anthems, both for ladies'
es. These were "anthems" by courtesy only;
although I made an effort to obtain a two-
anthem, I failed to find anything simple
igh for us to attempt—indeed, I found a
decided dearth of two-part anthems, and
olutely none suitable for our very amateur
r.

othing daunted, our organist and I copied
the voice parts of two simple duets written
ladies' voices, and they made an excellent
ning.

hristmas over, we continued our afternoon
es' rehearsals for the study of two-part
gs. We had now a choir of seven sopranos
three contraltos, and as the former were
tly small voices, the chorus was fairly bal-
ed, and our work was satisfactory.

f course, as might be expected, things were
quite so smooth sailing with the other half
he choir. The business cares of a man seem
preclude his giving more than a half-hearted
ntion to any hobby he takes up, no matter
fond of it he may be. We had two tenors
three bassos, and not a reader among them,
they were willing to learn. And for Easter
actually sang a four-part anthem—very ama-
ish, it is true, but still I knew we were on
up-grade, and I grew more ambitious.

knew of a violinist in the congregation—
ed, I visited at his home—and I tried to
uade him to come and help us. This he was
loath to do, for he had "never played in
ic." I persevered. Finally he said he would
e if Joe Brunelle would come, too. Brunelle
ed the flute indifferently well and I was not
nxious to have him; however, I did want
violin, so I got the vicar worked up to se-
them both, and for Whit-Sunday our sing-
was backed up and buoyed up with a flute
violin, and they were a grand addition to
organ, which was of the genus "cabinet,"
a poor sample at that.

uch would have more! These two instru-
ts helped out wonderfully with the melody,
that was not enough; undoubtedly we were
eavy, and more *bottom* we must have. Again
ppealed to the vicar, without whose co-op-
on, of course, I could have nothing.

the other end of the village lived an old
ioner, a veteran of the war, and he pos-
d an old trombone which had literally and
ally been through the wars; furthermore, he
taught his youngest son, a callow youth of
nteen, to play the euphonium. I thought
envy of these two "musicianers," but
! and alas! they were Baptist and attended
only other place of worship in the village.
vertheless, with much talk, they were in-
d to come for the special music at harvest
and again at Christmas, and after that
threw in their lot with us, and our organi-
n was complete. A choir of untrained
s, a small cabinet-organ, a violin, a flute,
ombone, and a euphonium! And yet, I tell
we made music. Yes! real music, such as
rised the occasional visitor from the city;
this I take it, was the secret of our accom-
ment—we attempted only the very simplest
of music, and were content to spend a
t deal of time and pains and patience on its
arsal.

ring my sojourn there we arranged for sev-
little entertainments, all more or less mu-
and all provided entirely by our own choir

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But I have said enough—all I wish to emphasize is the fact that good results can come, and that speedily, out of the very crudest material, provided only that there be co-operation and a willingness to work, and one patient leader, strong-willed enough to get a ready following and to insist on having one's wish carried out, without giving offence; and to do this, it is of the first importance that he or she should inspire confidence.—*Choir and Choral Magazine.*

———*———

STUDYING ONE'S RESOURCES

THE older organists frequently indulge in reminiscences to show the difference in the conditions under which they worked as young men and those which confront the young organists of today.

For example, in their time two-manual organs were the rule, three much the exception. Nowadays the number of three-manual instruments is large and the number of stops and mechanical accessories in the newer organs is much beyond what many of the older organists perhaps ever dreamed of.

But the man who had to make much out of limited resources knew his instrument thoroughly, and was therefore able to make a great variety of combinations of a few stops each, in contrast with the modern man who has pistons and tablets to make definite combinations.

The special point we have in mind to urge is that the organist may find some of the mechanical accessories out of action and will then have to fall back on the old-time plan of making his combinations by hand. It is worth while, occasionally at least, to practise this.

———*———

A SELF-GOVERNING CHOIR

[From Mr. W. H. Carter, organist and choirmaster of Christ Church, Rochester, N. Y., we have the following interesting account of the circumstances which induced him to allow his choir boys to govern themselves.—The Editor.]

AT least a year ago I heard a talk given by Mr. George of the George Junior Republic, at the State School for the Blind, Batavia, N. Y., and became very much impressed and interested in what I heard.

Upon returning to Rochester and going to my choir room I talked things over with the boys; they also became interested, but not until I read a series of articles which our choirmother handed to me from *The Churchman* did I put into practice the radical principles which had been adopted by another choir.

At first there was a little difficulty in making the older boys obey the rules laid down by their fellows, but after several boys had dropped out there was no further trouble. I have no worry or concern as to their behavior.

The President calls his monitors together every week, and after the Saturday morning re-

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hearsal there is a general meeting, punishments are meted out, and other matters talked over.

I now find at rehearsal hours the boys seated ready to begin, and in one instance, when I was delayed by a late train, the stunts we always do as preliminary to a practice were all finished and a twelve-year-old boy was drilling a Mozart *Mass*, much to my astonishment.

The boys are so interested and keen in their organization that any misbehavior outside is punished as reflecting on it. A mother called me up a few days before Christmas asking why her boy had been suspended. As I did not know he had been I inquired and found out that he had been letting down on his work or loafing.—this after several warnings.

To conclude, I never had anything approaching the discipline I now have. All worry from that score is taken from me. I understand my boys better and I think they do me.

———*———

THE ECHO ORGAN

BY H. C. M.

THE following letter may prove of interest:

"Glastonbury Festival School,
President, Thomas Beecham.
Director, Rutland Boughton.

"Glastonbury, England, Dec. 1, 1915.

"Dear Prof. Macdougall:

"I thought you would like to know that work still goes on here, though it looks as if the next few years would let us down horribly. Do you think that we might get any money from America to help with the theatre, remembering that this is holy (that is, Arthurian) ground?

"Kindest regards.

"Yours truly,
"Rutland Boughton."

Boughton's theatre at Glastonbury is described by the people in sympathy with the movement as the English Bayreuth. With Reginald Buckley, Boughton hopes to establish a new art in England much as Wagner did in his native land. Their work so far has centered around the heroic figure of the legendary King Arthur. I know Boughton to be a man of great genius. Any information in regard to the Festival Theatre may be had from the Secretary, Miss S. F. Meade, Templecombe, Somerset, England.

* * *

A FRIEND who has just recatalogued and filed his choir music is so much pleased with his system that he furnishes me with the following description:

"I have about 400 anthems of all sorts in my library, and found that it was no longer practicable to file away in manila covers in piles, with a card index referring to numbers, titles, and authors' names. The piles were unwieldy, the music became torn, and the amount of music to be reduced to order became greater, month by month.

"I therefore have had a paper-box maker manufacture 250 boxes a little larger than an octavo sheet of music and about one inch and a quarter thick. These boxes or cases stand on end just like a book, are strongly made, and hold from 200 to 300 pages; or several small anthems may be put in one case. At the back of each box I have a place cut out so as to facilitate withdrawing the music by the thumb and forefinger. The boxes when filled are contained in a simple, strong case about five feet long and four feet high, with sliding doors; in fact, I have two cases, together accommodating 125 boxes. I forgot to say that for cantatas I had boxes of double size made.

"The boxes have labels on the back edge with six places for giving composer's name and title in black. The boxes are alphabetized by the composer's name wherever possible; since each box will hold more than three or, at the most, four anthems, the other places on the label are reserved for titles (in red ink) of anthems whose composer's name belongs alphabetically there, although the anthem may be somewhere else; its real place is indicated by the number of the box that holds it. By this means the use of the card catalogue is minimized. Music that is used seldom is catalogued, boxed, and stowed away in a closet until needed.

"I catalogue my anthems not only by composer's name, words, and season (as Christmas, Lent, etc.) but I have classifications on the basis of the solos in the anthem. I find it necessary to look over my card index often in order to keep in mind anthems that will otherwise be forgotten. To the same end I have a special division labeled 'Rehearsal.' Here I put titles of all new anthems bought and of all older ones that have been sung infrequently.

"I ought to add that the forty copies of each anthem, in addition to a place in the box, have a manila cover on which is stamped the box number of the anthem to facilitate finding its proper box.

"The choir library now has a very fine appearance and in every respect the new arrangement pays for the work put into it. The boxes cost about 10 cents apiece, but I think that item could be lessened."

* * *

MY friend touches on one point that is less often considered by all choirmasters and organists than it ought to be. We all have the tendency to sing and play the same things to the exclusion of others equally good. Of course. I am aware that there are certain organ pieces, certain anthems, certain songs that are always liked, and it is a great deal more easy to perform those undoubtedly successful things than it is to test out others.

If you have a library of a useful size, ten to one a good deal of it is unfamiliar to you; and if this is not the case I suggest that your library is altogether too small. Every month the publishers send around complimentary copies of music useful in your specialties; with how much of this material are you acquainted? Music publishers tell of the enormous difficulty in introducing a new set of piano studies or a set of new songs or a new service for the Episcopal Church. The same inertia is operative with all of us: We do not take account of stock because it is too much trouble. It is easier to keep on with the things that we know than it is to learn new things.

* * *

S. K. ASKS if I can tell her something as to the use of the stops and swells in a cabinet organ; she has had piano lessons only, but is organist of a small church. In the cabinet (reed) organs with which I am acquainted the right swell opens a portion of the organ in which the reeds are imprisoned and, letting out the sound, gives a *crescendo*. The left swell draws all the stops in the instrument, although the stop-heads themselves do not move. To get the full power of the instrument, then, one must use both swells and blow powerfully, that is, st ily, and with long sweeps of the pedals. not pedal in time with the music; blow ste always, faster for *forte* passages, slower for passages. To understand the stops, try each carefully as to every note, also as to ch Note what part of the keyboard the sto fects and whether it is at the normal (that is, corresponding to that of the pianc whether an octave higher or lower. Notice Sub-bass stop in particular. This usually a the lower octave or so of the keyboard and if carefully used gives the pipe-orga fect you speak of having heard. You must your style of playing (that is, from tha playing the piano) if you wish to get any like the real organ style. Practise hymn-t for example, until you can play them with fect smoothness, *legato;* tie all notes e those in the soprano; tie even these if the rh of the tune be not spoiled. After you acqu smooth, legato style, ask yourself whether playing has any rhythm. Avoid a style of ing where the hearer cannot feel the acce natural rhythm of the composition you are forming. A few lessons from a good org (even no more than one lesson) will mak points clear to you.

* * *

IN some respects the most interesting pro of organ and choir music that I have seen are those of five historical lecture re given in the chapel of the Union Theol Seminary, New York, by Clarence Dicki director of music. The first program had pieces, songs, and 'cello pieces by seventee ganists of New York. The second progr lustrated on the organ the development nata form. The third was devoted to pr music, the Choir of the Seminary (34 voices) as assistants. The fourth had S speare and music for its subject, and the sacred folk-songs. For variety of subjec wealth of illustration it will be difficult to these programs. Anyone who knows Mr. inson's playing will understand how we project must have been carried through.

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HAVE a young lady pupil of about fifteen ose hand can just manage a ninth by stretching the edge of the keyboard, but cannot strike an ave easily *over* the keys. The result is a bad ugly forward and backward movement of the d and arm when trying to play a chromatic pas- e in octaves.

hould she omit the octaves in such passages, y playing single notes, or continue to try to tch for the octaves, with the hope that the d will increase its grasp as time goes on?

lay I ask also if you will kindly name a few te modern pieces, attractive in nature and suita- for a girl about this age, 3d to 4th grade (or grade). She has ability, but her musical inter- needs to be developed.

shall appreciate very highly your kind consid- tion of my letter.

S. C. D.

t is rather difficult to give advice as to how ch stretching to allow a pupil to do, without ing the hand. Certainly, if the pupil in question sn't learn to play octaves now, she never will y them. So it's worth working hard for. I uld avoid chromatic passages in octaves as ch as possible until the span becomes easier, and a great deal of stress on daily octave prac- in simple forms with extreme relaxation be- en each octave. The octave exercise as given the MASON TECHNIC, First way (page 51, MASON NDAMENTAL TECHNIC), followed by the exercise the responsive wrist, page 54, No. 37, would a good beginning.

The pupil can do these first in sixths and then er in octaves. Before doing much work in the omatic scale I would advise the interlocking ave, in which one hand has a single tone and other the octave. In this work the fingers ich have the melodic thread play alone with the ne motions which would be employed if the en- e octave was being played. On page 60, MASON CHNIC, you will find exercises of this sort.

t is very easy for a pupil to overdo stretching ercises, resulting in weeping sinews with other ns of strain which are frequently very difficult undo; therefore great care should be taken both teacher and pupil.

If you are giving pieces which have chromatic octave passages, divide the octave between each hand if possible or permit her to play it as best she can without much practice on that particular place. It would be far better, however, to avoid such music until the exercises can be done with some ease.

Daily practice on either stretching exercises or octaves will give her the span eventually if you begin young enough.

As to modern music for the 3d and 4th grades, it all depends on what you mean by "modern." I give below some titles which I have found useful, although all of this music, while within the fourth grade technically, demands mental ability and tonal imagination on the part of the student.

Musetta's waltz song, Puccini. Grade 3.

Op. 52, Nos. 9 and 10, Kopylow. Grade 4.

(Several numbers from this opus have appeared in THE MUSICIAN.)

A mere trifle, Von Fielitz.

Song from the East, Op. 54, No. 2, Cyril Scott.

To a vanishing race, Op. 47, No. 2, Cadman.

Pavane-Capricho, Op. 12, Albeniz.

Mélodie meditative, Godowsky.

* * *

I enjoy reading your department in THE MUSICIAN and would be thankful if you tell me, through THE TEACHERS' FORUM, what is the artistic side of the rhythmic table?

S. M. C.

The ability to lighten the hand at will. In the first motion you play double *forte* with an accent still louder; in the second, *forte,* with a double *forte* accent; in the third, *mezzo-forte* with a *forte* accent; in the fourth, *pianissimo* with a *piano* accent.

The Rhythmic Table, practised in this way, gives tonal command and is an artistic exercise.

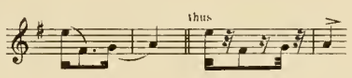
* * *

In his book: *The Principles of Expression in Pianoforte Playing,* Christiani says: "A note preceding a longer one than itself or preceding its own repetition, is shortened to about one-half of its value, etc."

This surely ought not to apply to a succession such as this: a doted eighth, a sixteenth, and another doted eighth follows sixteenth, and still less to the so-called *shortest long appoggiatura,* with the accent, as in Chopin's E minor *Study,* Op. 10; but only to the *Iambus*—including repeated notes in general—such as are to be found in the middle theme of Mozart's C minor *Fantaisie.*

By the way, is not the common writing of the *Iambus,* that is with the slur the same as the *Trochee,* misleading for students who insist in accenting the short note instead of the long one?

Excepting the rare cases when the short note bears a melodic accent, as, for instance, in Chopin's first phrase of the *Polonaise* in C sharp minor, should not the students play such a succession of notes



as well as the grace notes in the second theme of Chopin's *Waltz* in D♭?

P.

One should be very careful in laying down iron-clad rules for expression in piano playing, and Christiani gives many that are better forgotten. This is one of them. In the Beethoven example which he gives, following this rule, I think he is right, for it is a march movement in each case. In march movements the short note preceding the pulse note is more effective if shortened, for by so doing we intensify the accent. In melodic lines, such as your first example presumably is, I would lengthen rather than shorten the short note. In such places as the beginning of the Beethoven *Minuet* in E♭, Op. 31, No. 3, to shorten the first E♭ before the accent would be to cheapen the movement in my opinion.

All slurs in music are misleading to students who must depend on them for a logical reading of the passage. Many of the slurs in the music are placed there by the engravers who group measures to suit themselves. So conventionalized is music engraving that it is next to impossible to get the engraver to leave off unnecessary slurs as well as unnecessary accidentals.

In your last example, I would say that it would depend entirely on what the left hand was doing. I do not believe in transposing the bar as Christiani so often advocates in his *Revised Notation.* In your examples, if the measure accent could be established through the harmony, either by accent or by the change of harmony on the beat (which is one of the best ways of securing the measure accent), why possibly your reading would be effective. I would certainly not permit the hand to rise before the accented note however, but I presume you intended the rest to show the shortening of the note and what the hand was to do rather than the way it should sound. In the Chopin *Waltz* I teach the grace note in the middle part as an intensification of the accent played before the beat rather than on the beat, but extremely short.

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Will you please give me some information about *Henry K. Medley*, an American violinist and composer, as I have no access to a comprehensive work or biographical dictionary on the American composer.

Where does he reside, and what are his achievements as a musician?

I read a curious story about an occult experience this man had while residing at Cairo, Egypt, with a friend named Roger De Chateleaux, where Medley was reported to have gone, to secure local color for an Oriental symphony.

This Roger De Chateleaux tells about the experience. But never having heard of Medley before, I thought I would inquire what THE MUSICIAN can tell me about him.

I have been unable to find any such name as Medley, and wonder if the reference may not have been to Henry K. Hadley, who is a composer and former conductor of the San Francisco Symphony. He has recently given up that position and is now in the East composing and doing some public work. He has composed four symphonies and many other works, although none of them bear the title "Orientale." I have been unable to find the book you mention or the author, Roger de Chateleaux. Baltzell's *Dictionary of Musicians*, published by Oliver Ditson Company, is an excellent work of reference.

———*———

See page 191 for a list of works suitable for Commencement Programs.

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A HOME MUSIC SCHOOL

A SHORT time ago the Editor of THE MUSICIAN, during a visit to New York, spent a very enjoyable hour at the new home of the New York School of Music and Arts, 95th Street and Central Park West, Ralfe Leech Sterner, director.

When parents are considering the question of sending a daughter away from home for music study they must think of the conditions under which the girl is to live. Shall she go into a boarding house of the usual city type, rent a furnished room and take her meals in restaurants? Shall she join several other girls and rent a flat, with a maid to serve meals and look after the rooms? Is she to be left alone and unsupported by the company and advice of those more experienced in the life of a great city? And these problems are also serious ones to the woman of maturer age and greater experience who comes to a city for music education. She wants comfort, companionship, cheerful surroundings, and freedom from the annoyances and dangers due to designing men and women.

The New York Institute of Music and Arts has met this problem by offering home life to the women students who come there for instruction. And the first thought of the visitor is that he is entering a household, and not an institution. The school occupies two buildings, one on the corner, the other adjoining on Central Park West, both overlooking the expanse of the Park, a view of great beauty summer or winter, and insuring pure, fresh air at all seasons of the year. The corner building is used for offices, reception rooms, studios, and lecture halls, the other for a students' home.

The School quarters are in a house formerly occupied by one of New York's millionaires, and is munificently decorated, especially in the main rooms, the entrance being through grilled doors, set in marble portals, the reception hall having an inlaid mosaic floor, the walls elegantly decorated. A beautiful stairway ascends to the second floor where one finds large studios, with magnificent stained glass windows set in copper, cut glass chandeliers, etc., making a most artistic setting.

We have purposely emphasized the home idea in The New York School of Music and Arts, as worked out by Mr. Sterner, but we must not omit mention of the courses of study offered which cover a thorough musical education. The vocal department is under the care of Mr. Sterner, who has a long list of professional pupils to his credit. In the piano department is an artist of international reputation, Arthur Friedheim, a pupil of Liszt, and Miss Harriette Brower, whose name is familiar to readers of THE MUSICIAN as an able contributor. The work in pedagogy is conducted by Frank Howard Warner, the violin classes by Clarence De Vaux Royer, pupils for the 'cello by Paul Gruppe, and public school music by Blanche Kelley.

The New York School of Music and Arts makes a special point of summer courses of six weeks, especially appealing to teachers.

BOOK NOTES

The History of American Music. By Louis C. [illegible]son. The Macmillan Co. Illustrated. Pr[illegible] $6.00.

The first edition of this book was issued in 1[illegible] The present volume is a new and thoroughly [illegible]vised edition, which takes account of events of [illegible] past decade which have had influence in shap[illegible] music in the United States. In this book Mr. [illegible]son, the well-known writer on musical subjects, [illegible] member of the faculty of the New England C[illegible]servatory, tells of the beginnings, the foreign in[illegible]ences, the changes, the methods, and the personal [illegible]deavors which have had their share in the mak[illegible] of American music. It goes without saying [illegible] every library in the country should have this b[illegible] on its shelf, and this will apply to public libra[illegible] as well as schools, conservatories, and colle[illegible] And the private teacher who has a collection of [illegible]sical literature cannot afford to be without this [illegible] authoritative volume on American musical hist[illegible] It is profusely and finely illustrated, and is a [illegible]ume of 400 large pages, octavo size, printed [illegible] coated paper, and handsomely bound.

The Interpretation of the Music of the XV[illegible] and XVIIIth Centuries Revealed by Contem[illegible]rary Evidence. By Arnold Dolmetsch. Nov[illegible] & Co. Price, $5.00 net.

Appendix. Containing 22 illustrative pieces. [illegible]vello & Co. Price, $1.75 net.

Readers of THE MUSICIAN will recall that [illegible] Dolmetsch was a resident of the United St[illegible] some years ago, and that during his stay in [illegible] country he gave a number of concerts, presen[illegible] the music of the XVIIth and XVIIIth centuries [illegible] instruments of that period. In addition, he su[illegible]vised the construction of harpsichords and cl[illegible]chords, patterned after the original instrument[illegible] the factory of the Chickering Piano Co.

Mr. Dolmetsch's thorough study for a long pe[illegible] of years and his deep sympathy with the musi[illegible] the older composers gave him an authority in sp[illegible]ing of that music which there was none to dis[illegible] The book noted above, therefore, comes to u[illegible] the teaching of one who speaks with real auth[illegible] on a subject concerning which the average mus[illegible] is almost wholly ignorant.

Notation, even today, is admittedly imper[illegible] and it was much more inaccurate and insuffi[illegible] two and three centuries ago, when the question [illegible] to transfer a correct representation of the com[illegible]er's thought to paper. Even texts by Beeth[illegible] vary, and there is much disagreement as to [illegible] style in which he wished his works to be perfor[illegible]

Mr. Dolmetsch says that before we can play p[illegible] erly a piece of old music "we must find out:

"1. The *tempo* which, frequently, is not [illegible] cated in any way.

"2. The real *rhythm* which, very often, di[illegible] in practice from the written text.

"3. The *ornaments* and *graces* necessary fo[illegible] adornment of the music.

"4 How to fill up the *figured basses* in ac[illegible] paniments."

It is plain to the musician that the above are [illegible] dinal points in the planning of an interpreta[illegible] and Mr. Dolmetsch considers these problems [illegible] fully and quite exhaustively, with the result [illegible] after reading this book the player will no l[illegible] believe that the old music requires nothing be[illegible] mechanical precision.

The last chapter, of about fifty pages, conta[illegible] clear description of the instruments of the pe[illegible] The *Appendix* contains a number of pieces c[illegible] according to the principles laid down by Mr. [illegible] metsch and help to make plain his views.

The Musical Quarterly. O. G. Sonneck, e[illegible] January, 1916. Price, 60 cents.

The first number of Vol. 2 contains ten ar[illegible]

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contributors of eminence, among whom we note names of Saint-Saëns, J. Fuller-Maitland, of ndon, and the late Algernon St. John Brennon, New York. This magazine is in a class by itand deserves the support of every serious-mindmusician in the United States. The material has oubted permanent value, and represents distinct tributions to the literature relating to music. Of ial interest to Americans is the article on *ads surviving in the United States*, by C. Alnso Smith, of the University of Virginia.

MUSIC BOOKS

eyes of Firozée. Music by Amy Woodforde-Finden. Boosey & Co. High or low voice. Price, 75 cents.

his consists of two songs, hardly a sufficient ber to justify the term "song cycle" which some ht apply to it by reason of previous cycles from pen of the composer. The music has that touch oriental color which one finds in many other ks by this composer. The songs will doubtless acceptance with singers.

Last Supper. A Lenten Meditation. By Cecil Forsyth. H. W. Gray Co. Price, 25 cents.

short choral work for baritone solo and chorus nixed voices, to be sung with accompaniment of n or orchestra. An interesting work for solo e and for the chorus. Particularly attractive useful for general purposes are the two short al sections, to be sung unaccompanied, to the s "Let not your heart be troubled" and "I will leave you comfortless."

GENERAL NEWS ITEMS

M. Shakespeare, the London teacher of singwho has been in California since last fall, is to d several weeks in Washington, D. C., during ch. He will be a guest of Sydney Lloyd Wrightvocal teacher of that city.

Charles Wakefield Cadman, the well-known poser, has taken up permanent residence in Los eles.

the January meeting of the California State ic Teachers' Association, Mr. Alexander Stewof Oakland, was elected president.

R. Walter L. Bogert, of New York, was elected dent of the National Association of Teachers inging at the last meeting.

he Mendelssohn Choir, of Toronto, under the tion of Dr. A. S. Vogt, gave a three day festiJan. 31, Feb. 1 and 2. The principal choral was Pierné's *Children's Crusade.*

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DR. J. FRED WOLLE, conductor of the Bach Festival of Bethlehem, Pa., has been engaged to develop a choral organization at Lancaster, Pa., a thriving city in the central part of the state.

A COMMUNITY CHORUS has been organized in New York City. At the first rehearsal about 500 persons were present. Harry H. Barnhart, organizer of a similar chorus at Rochester, N. Y., is in charge.

ALEXANDER VON FIELITZ succeeds the late Gustav Hollaender as director of the Stern Conservatory, Berlin.

THE Amphion Society of Seattle, 75 male voices, Claude Madden, director, gave a successful concert recently.

REPRESENTATIVES of a number of schools of music in the state of Ohio met at Tiffin to consider means for establishing a permanent association. An effort will be made to raise the standard of courses of study throughout the state.

MR. EDGAR B. GORDON, of Winfield, was elected president of the Kansas State Music Teachers' Association at the last meeting.

THE New England Conservatory classes in the Dalcroze system of rhythmic gymnastics gave an interesting exhibition at the Conservatory, Feb. 2, under the direction of Mlle. Renée Longy.

THE National Opera Club of America, Inc., held an interesting meeting at the Waldorf-Astoria, Jan. 28. Mme. Katharine Evans von Klenner is president. The membership is now 1,100.

SUMMER : TEACHING : ANNOUNCEMENTS

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WILLIAM WADE HINSHAW, an eminent American baritone, has offered a $1,000 prize, with the condition of royalty, for the best opera with chorus, written for a cast of not more than five principal singers and an orchestra of not more than twenty-five. Mr. Hinshaw agrees to produce the opera adequately or cause it to be

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l within one year of the time of awarding prize. The competition will close April 1, Inquiries should be addressed to Avery osch, Hinshaw Prize Competition, 35 W. St., New York.

George W. Chadwick, director of the New nd Conservatory, contributes an interest- rticle on his impressions of music in Cali- a, based on his observations last summer. raises, in the highest terms, the qaulity of alifornia voice.

music section has been organized within the urgh Academy of Science and Art. The musical program was given Jan. 25 by Mr. arl Whitmer, of the Pennsylvania College Women, who lectured on *The form and de- nent of the piano sonata,* the illustrations be- ayed by Mr. Dallmeyer Russell of the Pitts- Musical Institute.

escas, a Spanish opera, composed by Enriquc dos, had its first performance at the Met- an Opera House, New York, Jan. 28. The is inspired by paintings of typical Spanish by Goya, a noted Spanish painter of a cen- go.

esper service in memory of the late George larston was held at the Central Church, Me., Jan. 9, the program being made up y from Mr. Marston's compositions.

ooking over the programs given at the Faelten orte School, Boston, during January, one rested at once in the large number of en- e performances in which seven and eight play the same pieces simultaneously, a of drill which has splendid value for young s. Mr. Carl Faelten's "Interpretation Les- for the month included works by various classical composers.

Louisville (Ky.) Quintet Club, at its last t, played works by Edgar Stillman Kel- dolph M. Foerster, Rubin Goldmark, and s Wakefield Cadman.

next meeting of the National Conference of Supervisors will be held at Lincoln, March 20-24, under the presidency of Mr. arhart, of Pittsburg. A big and busy pro- has been arranged, visits to schools, strations, concerts, addresses and Round discussions.

Rhode Island State Federation of Musical held its annual meeting at Brown Uni- , Providence, R. I., Jan. 12. A very ting musical program was given by mem- f various clubs connected with the state zation. Mrs. Eleanor Sprout Deal was president.

George B. Nevin, the well-known composer, n notified that the choir of the Grace M. E. , Rockford, Ill., will hereafter be known Nevin Choir, as a recognition of appre- of his work for church music.

mphony Association has been formed in , O., to furnish for the people of the city s of concerts of symphonic music, with . A guarantee fund is being raised.

WITH THE SCHOOLS AND TEACHERS

Mr. Wm. W. Jones, supervisor of music, Scranton, Pa., sent us several interesting programs of school music tests in the grade schools, and chorus numbers in the Central and Technical High Schools.

Miss Mabelle J. Graves, of Fair Haven, Vt., presented an attractive program of ballads, sacred songs, and operatic selections at Mechanicville, N. Y., Jan. 20, the numbers being rendered by eight of her pupils.

Mr. Cecil Burleigh, head of the violin and theory department of the University of Idaho, gave a recital of his compositions for violin and for piano at the Harvard Musical Association, Boston, Jan. 14, assisted by Mr. Clarence Mayer, director of music in the Wesleyan University, Bloomington, Ill. Mr. Burleigh's poetic work made a deep impression. Among the piano numbers were extracts from *Sonnets of Autumn*, recently issued by Oliver Ditson Company.

A pupils' recital of compositions for voice, piano, and violin was given at Cedar Valley Seminary, Osage, Ia., Jan. 31. Mr. Frank Parker is director of the music department.

Miss Elizabeth Siedhoff, of Boston, was accompanist to Bertha Lansing Rodgers and Mme. Millsbone, 'cellist, at the Chautauqua Carnival Week, in February. She will play for Paul Reimers on his concert tour. Miss Siedhoff is a pupil of Breithaupt.

Mr. Clarence Cameron White, of Boston, gave a violin recital at the Hampton Institute, Hampton, Va., Jan. 28, including in the program an original composition, *Negro Chant.*

A recital of Junior pupils was held at the Cosmopolitan School of Music, Chicago, Jan. 29, presenting compositions for piano and for violin. Recitals are held every Saturday.

Mr. Eber C. Hamilton gave an organ recital at the First M. E. Church, Franklin, Pa., Jan. 25, with the assistance of Mrs. A. C. Dunkle, soprano.

Mr. Clarence Dickinson arranged a series of five historical organ lecture-recitals at the Union Theological Seminary, New York, beginning Feb. 1, and given on successive Tuesday afternoons. He had the assistance of a number of distinguished artists.

The Kroeger School of Music, St. Louis, gave the usual Mid-winter Recital by advanced students, Jan. 27, nine pupils assisting.

Mr. William F. Bentley gave a lecture song recital, Jan. 27, at Knox Conservatory of Music, Galesburg, Ill., his subject being "Music, the Magnifier of Poetic Emotion." The twenty-one songs were selected from the classical and modern repertoires, including Americans.

Mr. Guy Maier, pianist, gave an interesting recital in Boston, Jan. 25, presenting a program

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Mr. Ralph L. Baldwin, director of music in the public schools of Hartford, Conn., is giving a lecture course on the Symphony at the Evening High School. Each lecture has a very full outline or syllabus.

Mr. A. D. Jewett, in his School of Music, New York, pays special attention to work with children. Mr. Jewett will conduct his usual Summer Course at Edgartown, Mass. (Martha's Vineyard), including normal classes for teachers.

Mr. Jaroslaw de Zielinski is director of the Los Angeles Conservatory of Music and Arts.

Mr. Otto W. G. Pfefferkorn, director of music at Brenau College Conservatory, Gainesville, Ga., gave a piano recital, Jan. 13, presenting a program mainly from the classical repertoire. He gave a group of original pieces, *Endymion* and *Valse lyrique*.

The Choral Music Society of Boston, Stephen Townsend, conductor, gave its first concert of the season Jan. 12.

Miss Eleanor Patterson, contralto, of New York, is in the Middle West, filling a series of engagements covering a two months' tour. She is using Cowles' *Don't you mind the sorrows*, and Bartlett's *Dream* on her programs.

Mr. Edward Scherubel, director of music at the Lombard College, Galesburg, Ill., is specializing in preparing the hand for piano playing and has placed several practical and effective devices on the market.

The Pittsburgh Musical Institute includes in its January *Bulletin* a list of new organ music prepared by Mr. Charles N. Boyd, of the faculty.

Mr. Karl Edmund Rackle, of the Arrillaga Musical College, San Francisco, gave a recital of piano compositions at the college, playing a program of classical numbers, the only exception being pieces by Chadwick and Debussy. Mr. Rackle is a valued contributor to The Musician.

Mr. Thomas Giles, director of music in the University of Utah, has sent to The Musician a number of programs showing some of the activities of the Department of Music, including the presentation of piano concertos with orchestra accompaniment by seven pupils, under the direction of Prof. Giles.

The University Choristers and the Choral and Orchestral Society of the University of Illinois, Prof. J. Lawrence Erb, director, are important factors in the musical life of the university.

Mr. J. Warren Andrews, organist, of New York, had a busy recital session in the Middle West in January, playing a program each evening from the 10th to the 14th, with two others, on the 18th and 20th. Three of them were under the patronage of state chapters of the American Guild of Organists.

A pupils' recital of piano music was given at St. Rosalia's School, Pittsburgh, twenty pupils assisting.

Mr. Chester H. Beebe has sent us a number of programs showing the character of work done in his Piano School at Brooklyn, with its three branches, including his six free lecture recitals on *Modern Piano Methods*.

NEW YORK NOTES

BY EVA EMMETT WYCKOFF

At Aeolian Hall, Louis Graveure presented a packed house, a program of much origina and beauty. His voice is wonderfully adapted anything he sings. It is near perfection. Coenr V. Bos accompanied Mr. Graveure in the supe manner in which his work is always done.

George Harris, Jr., with Camille Decreus at piano, sang a program worthy of especial n tion. Mr. Harris is a sincere artist. His Fre diction is pure, and the songs of his program v translated into English by himself.

Cecil Fanning, with H. B. Turpin accompa ing, gave a program that was interesting, proved himself to be a splendid singer.

Sophie Braslau, of the Metropolitan O Company, gave a recital, displaying intelligence much charm.

Adelaide Fischer, with Alexander Rihn at piano, gave her second recital of the season. young woman has a voice of sterling quality, playing superior intelligence in her renditions, certainly has a great future before her.

Robert Maitland, bass-baritone, with Fra Moore at the piano, and T. Tertius Noble pla an organ accompaniment for one of his num sang with intelligence a program unusual in general make-up.

Piano recitals were given by Aline van Ba zen, a young woman of talent; Katherine G son, a serious, successful pianist; Hunter W who gave two piano recitals during the mo Germaine Schnitzer, in a delightful program, playing a clear, singing tone with poetic interp tions; Herma Menth, a Viennese pianist.

The Zoellner String Quartet, made up of family, father, daughter, and two sons, gave annual concert at Aeolian Hall, playing quarte Haydn, Beethoven, and Gliére. They are me with deserved success. The Flonzaley Quartet its season's concerts to large audiences of lovers.

Kathleen Parlow, with Homer Samuels a piano, gave a violin recital, this being her f American tour. Her reputation is already lished as a reliable artist. Eddy Brown, with cis Moore at the piano, gave two recitals in ary, at Aeolian Hall, and played at one of the day evening concerts given at the Metrop Opera House. He produces a lovely tone, fine musical feeling and technical facility. H ture is established.

Mme. Lilli Petschnikoff, assisted by Mr dolph Ganz and Clara Clemens-Gabrilowitsch, an interesting concert. Mme. Petschnikoff is schooled. Mr. Maurice Eisner accompanied. Gabrilowitsch, as usual, sang artistically. I a treat to all music lover to welcome bac Ganz.

Maximilian Pilzer, with Charles Gilbert at the piano, gave a violin recital. Mr. Pilzer with good technic, but a rather rough tone. gentleman is the concertmaster of the Philha Orchestra.

Pablo Casals, 'cellist, and his wife, Susa calfe Casals, together with the New York phony Orchestra, gave a concert at Aeolia of consummate art. The 'cello tones are ri full, and the singing of Mme. Casals is unusual order, in its superior beauty and ment. Jean Verd played the piano accompan and Mr. Casals led the orchestra for his numbers, and for her second group played he accompaniments.

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The Fountain, Op. 45, No. 1	V	.60
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FOUR HANDS

ANTIGA, JEAN	
Souvenir of Spain (*Souvenir d'Espagne*)	$0.75
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CUI, CESAR	
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DONIZETTI, G.	
Sextet from "Lucia di Lammermoor"	.60
MACDOWELL, EDWARD	
Witches' Dance, Op. 17, No. 2	1.50
OFFENBACH, JACQUES	
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At the Harris Theatre, Jennie Dufau gave two recitals, accompanied most delightfully by Charles Lurvey. Her German songs were especially good, her diction being so fine that the voice seemed to respond to its superiority. The voice is small but has the true coloratura tone.

The Philharmonic Orchestra is enjoying its usual success in its 74th season, with Joseph Stransky conducting. The concert of greatest importance during January was a Strauss program, wherein the last act of *Salomé* was beautifully sung and as few could do it, by Marcella Craft, who has sung this rôle in the opera many times. Also at Carnegie Hall, *The Messiah* was given by the Oratorio Society, with Corinne Rider-Kelsey, a thoroughly equipped oratorio singer, Henrietta Wakefield, Lambert Murphy, who did some genuinely good singing, and Vivian Gosnell. Louis Koemennich, the conductor, secures from his singers beautiful tone, and much of their work is so well done that were four voices singing, it could not be in more perfect harmony.

Jennie Hall Buckhout gave, at her residence, during January, recitals made up of compositions of Mary Helen Brown, Laura Sedgwick Collins, Gustav L. Becker, and A. Walter Kramer.

The Von Ende School of Music is giving its usual monthly concerts at the school, consisting of recitals by teachers and pupils.

During February the Wagner music drama, *Der Ring des Nibelungen,* was given under the direction of Arthur Bodanzky, at the Metropolitan Opera House.

VICTOR TALKING MACHINE RECORDS FOR MARCH, 1916

The special favorites of the American concert going public are well represented in the Victor lists for March, as the following will show:

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Destinn, Emmy, soprano: *Old Slav melody,* with text by Mme. Destinn, a gem from the folk-song literature of Central Europe.

Schumann-Heink, Ernestine, contralto: *Cradle song,* Op. 49, No. 4, by Brahms, sung in German, a favorite with all who love simple melody.

McCormack, John, tenor: *Forgotten,* by Eugene Cowles, a song which has become endeared to the public a number of years past.

Zimbalist, Efrem, violinist: *Andantino,* from Reger's second sonata, Op. 42, No. 2; classical in style, but filled with lively melody.

Hamlin, George, tenor: *Santa Lucia,* that favorite Neapolitan song which everyone knows; sung in Italian.

Martinelli, Giovanni, tenor: *Thy lips like crimson berries,* from *Cavalleria Rusticana* (sung in Italian), a lovely serenade sung in the best style of this popular opera tenor.

Elman, Mischa, violinist: *Rondino on a theme,* by Beethoven, as arranged by Fritz Kreisler, a delicate and charming number.

Gluck, Alma, soprano, and **Paul Reimers,** tenor: *True love,* a duet by Kücken, one of the older German composers, in the German song style; sung in German.

McCormack, John, tenor: *Calm as the* by Bohm, a magnificent song, with violin obligato by Kreisler, a record for the popular

Williams, Evan, tenor: *The Ninety and* by Sankey, a simple air which touches heart of everyone.

Miller, Christine, contralto: *The slumber* by Gaynor, and *Absent,* by Metcalf, two quisite songs, exquisitely rendered.

Werrenrath, Reinald, baritone: The *Pro* from *Pagliacci,* by Leoncavallo, and the *T dor's song* from *Carmen*; two splendid ai a fine American singer.

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CONTENTS FOR APRIL

Juliette Crosby Adams: Composer, Teacher, Educator	199
Where Shall I Study This Summer?	201
The Borough on the Hill, and What Benefit Am I to My Community? *Thomas Tapper*	202
Music for the Movies. . . . *Theodore Stearns*	203
Composition for the Elementary Piano Student *Charles N. Boyd*	203
Isaac Albeniz *H. J. Storer*	204
The Right Belief in Wonders *C. von Sternberg*	205
Literary Methods as Applied to Music Study. IV *C. G. Hamilton*	206
Pianoforte Touch in Its Various Aspects *Jas. W. Bleecker*	207
Efficient Personal Accounting *Frank Andrews Fall*	208
Job and Equipment *Thomas Tapper*	209
Creating an Impression *Janet Cutler*	209
The Professor Talks on Teaching Children	210
Taking Music Lessons *Herbert J. Wrightson*	211
Notes on the Music in This Issue	211
Editorial	212
Prize Contest	212
The Singer and His Art	237
Children's Work in Music *Helena Maguire*	240
Violin Department *Ray G. Edwards*	243
Choir and Choral Department *H. C. Macdougall*	246
Teacher's Forum *Blanche Dingley Mathews*	249
Book Notes	250
General News Items	250
With the Schools and Teachers	253
New York Notes	253

In the Music Section

On Quiet Woodland Path (*Auf stillem Waldespfad*), Op. 9, No. 1	*Strauss*
Path of Gold (*Rondo facile*)	*Phelps*
The Bird Clock, Op. 9, No. 2	*Lemont*
Elegie for a Sparrow	*Lanciani*
An April Shower, Op. 8, No. 1	*Lemont*
An Old Song	*Ciolfi*
The Cuckoo (*Le coueou*)	*Daquin*
Rain Patter	*Rogers*
The Merry-go-Round	*Rogers*
The Bogey Man	*Rogers*
Roses in Bloom (*Roses fleuries*), Op. 497 (4 hands)	*Carman*
Forgotten (Violin) Transcr. by Rissland	*Cowles*
O Mistress Mine (Song)	*Old English*
It was a Lover and His Lass (Song)	*Morley*
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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS	Page
Briggs Piano Company	251
Sohmer & Company	249
MANUFACTURERS OF PIPE ORGANS	
Hook-Hastings Co	248
Kilgen & Son, George	248
Moller, M. P.	248
MISCELLANEOUS	
Hall's Styk-um-Phast	196
Signoscope	197
Spooner, Wallace	256
Suffolk Engraving Co	256
Tindale Cabinet Company	249
Wood, Clarke Press	256
MUSIC AND ART MAGAZINES	
Christensen's Ragtime Review	245
Musical Courier	250
Musical Leader	245
Violinist	245
MUSIC PRINTERS AND ENGRAVERS	
Henning, M. O.	245
Whitcomb, H. C. & Co.	256
Worley Company, John	248
Zabel Bros.	250
PIANO TUNING SCHOOLS	
Faust School of Piano Tuning	250
Niles Bryant School of Piano Tuning	250
Polk's Piano Trade School	250
PUBLISHERS OF MUSIC AND BOOKS	
Cecil-McManimon Novelty Co.	195
Ditson Company, Oliver, 193, 194, 195, 247, 253, 256, 2d Cover, 3d Cover	
Fischer, Carl	195
Gamble Hinged Music Co.	251
Gray, H. W. Co.	196
Hinds, Noble & Eldredge	196
Illinois Music Co.	195
Jaberg Music Co.	195
Milwaukee Cons. Music Co.	196
Odell, H. F., & Co.	195
Pond, Wm. A. & Co.	195
Schirmer, G.	197
Schmidt, Arthur P.	198
Sully & Kleinteich	194
Summy Company, Clayton F.	248
Treloar Music Co.	195
Violinist Publishing Co.	245
White-Smith Music Publishing Co.	193
Willis Music Co.	195
Wood (B. F.) Music Co.	197
TALKING MACHINES	
Victor Talking Machine Co.	251
CONCERT ARTISTS AND MANAGERS	
Culbertson, Harry	251
Henry, Harold	255
Zoellner Quartet	244
TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC	
Alchin, Carolyn	254
American Conservatory	255
American Guild of Organists	248
American Institute of Applied Music	252
American Progressive Piano School	252
Anderton, Margaret	256
Beal System	256
Becker, Gustav L.	252
Bissing, Petrowitsch	244
Bogert, Walter L.	239
Boston Institute of Public School Music	252
Brenau College Conservatory	254
Brown, May Laird	239
Cady, Calvin B.	254
Chicago Musical College	255
Chicago Piano College	252
Cincinnati College of Music	255
Clippinger, D. A.	239
Columbia School of Music	254
Commonwealth School of Music	254
Courtright System of Kindergarten	256
Crosby-Adams	254
Danforth, Mrs. Ada J.	252
Daugherty, Allen H.	254
De Guichard, Arthur	239
De Rigaud, Clara	251
Ellen, Ralph B.	256
Faelten Pianoforte School	256
Gilbert, Mary Wagner	251
Goldthwait, Willis W.	256
Heinline, Elizabeth Eldridge	256
Henry, Harold	255
Herman Klein Phono-Vocal Method	239
Hoffman, Carl	256
Holderness Summer School	254
Hopkins, Louisa M.	254
Institute of Musical Art	252
Kern, C. W.	252
Kuzdo, Victor	245
Leonard, Florence	254
Lewing, Adele	251
Martin, Edith	256
Mathews, Blanche Dingley	254
Musin, Ovide	245
New York School of Music and Arts	254
Northwestern University	255
Ogunquit Summer School	254
Pittsburgh Musical Institute	254
Rissland, Karl	254
Russell, Louis Arthur	254
Skinner, Katharine Garratt	256
Spry, Walter, School	254
Stock, Geo. C.	239
Storer, H. J.	256
Thomas Normal Training School	252
Trinity School of Church Music	248
Western Conservatory	252
Wilcox School of Composition	252
Wodell, F. W.	254
Wooler, Alfred	252
Wyckoff, Emma	251
Zoller, Ellmer	251
VIOLINS, STRINGS AND VIOLINISTS	
Bissing, Petrowitsch	244
Ditson Company, Oliver	245
Gemünder & Sons	245
Kuzdo, Victor	245
Müller's Silk Strings	245
Musin, Ovide	245
Schoening, M. E.	244
Williams, R. S. & Sons Co.	245
Zoellner Quartet	244

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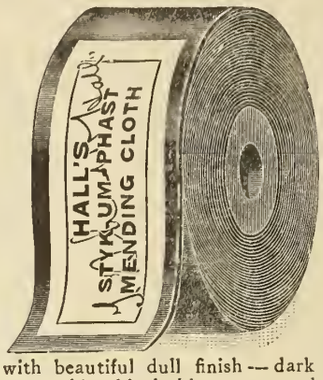

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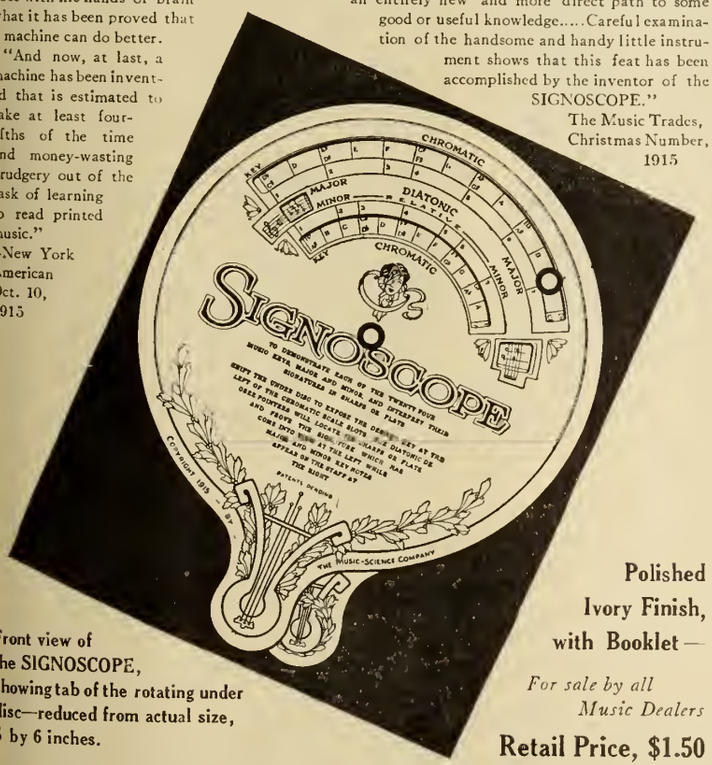

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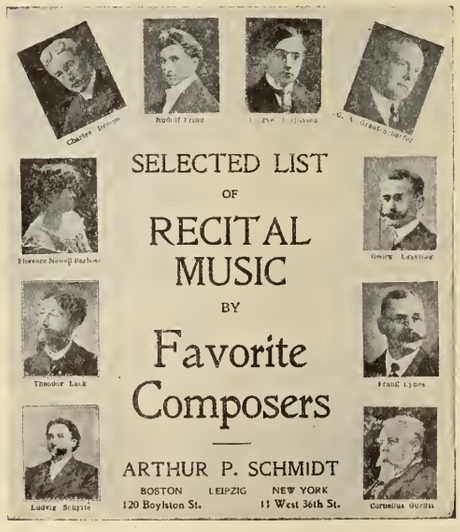
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SELECTIONS FOR TEACHERS AND SCHOOLS A SPECIALTY

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THE MUSICIAN

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JULIETTE CROSBY ADAMS

COMPOSER---TEACHER---EDUCATOR

A MAKER OF YOUNG MUSICIANS

MUSIC EDUCATION in the United States owes much to the women who have been identified with it for several generations. he "old-fashioned" music teacher who trained the oung ladies in a boarding school to play a few pieces f a flowery, brilliant style, filled a place in her time, ut she was not the only type. Here and there, in ie smaller towns, as well as in the cities, in an unretentious school as well as one with a big reputaon, teachers were to be found who had surveyed eir work from various angles and had been coninced that what music in the United States needed as not a showy, superficial CULTURE, but an EDUATION founded on the bedrock of broad, solid mucianship.

During all of the splendid progress which music in s many phases has made during the past fifty years omen teachers have had a big place, particularly i that most important field, foundation training nd elementary work with children.

Just as the most successful primary teaching i the public schools is done by women, so also i music education the most significant work ith children has been organized and carried out y women.

Prominent among these workers is the subject of is sketch, Mrs. Crosby Adams, who was born near iagara Falls, N. Y., and, under her maiden name, uliette Aurelia Graves, was highly esteemed as a usician and teacher. Persons of a musical temperaent are usually very sensitive to the charm of nare. Miss Graves was fortunate in having parents ho were keenly alive to the grandeur and beauty f the natural surroundings of the locality, and the aughter reflected their high ideals. This is the way ie describes old Niagara:

"Were ever such colors reflected! Was ever a rainow so lovely! For it was the complete circle, shinig through the spray. We knew every haunt of iat river; it belonged to us; we seemed to own it. his was before the government had bought the nd surrounding the Falls to be used as a National ark, and therefore before so-called improvements landscape gardening and commercial industry had aken place. I am glad we knew the old river before iese innovations. Many memories of all phases of s loveliness stand out, but to mention just one—glimpse of the last flower of the year, the blue inged gentian growing in great clusters in inaccesble places in the clefts of the rocks rising sheer in ie vicinity of the old Terrapin Tower (a landmark ng since gone). These rare wild flowers lifted their etals toward the blue sky from which they had aught their cerulean hue and should be growing ere yet. I wonder if they are!"

EARLY TRAINING

Her first instruction in music was received from a ind neighbor, Miss Emma Packard, who was the earest available teacher. Later she studied in town ith another teacher, Miss Augusta Spencer. Soon after this early work was started it was discovered that the little pupil possessed absolute pitch, a faculty she has always regarded as having untold advantage to her. Of course it needs all possible cultivation and a relation to the art of music as a serious study. And this she has given it.

MRS. CROSBY ADAMS

A decided predilection for painting claimed some of her time in her early 'teens. But music was ever uppermost and at sixteen she had begun teaching. An opportunity also came at this time to play the organ, and eventually she became the organist of her home church. Soon thereafter she decided to go to Rochester, sixty miles distant, for lessons with a well-known teacher, Mrs. C. S. P. Cary. These were found so helpful that she spent a season there. Already this earnest young student had had the true nobility of music revealed to her by the incomparable playing of Anton Rubinstein, Essipoff, and Wieniawski, establishing thus early unusually fine standards. Later, the Thomas Orchestra brought the revelation of what music meant when expressed by superior players of various instruments under masterly direction.

PROFESSIONAL LIFE

At twenty-one she accepted a position as teacher in the piano department of Ingham University, LeRoy, an old school in western New York, and there also continued her studies under Mr. Claude Crittenden, who had been a pupil of Kiel, Theodore Kullak, and Liszt.

After four happy years of teaching in this school of many pleasant memories and associations, she was married to Mr. Crosby Adams. They went to Buffalo, where they both became prominently identified with the musical interests of the city. Later they removed to Kansas City where Mrs. Adams' talents won recognition and secured for her a large student and artistic following. She was also organist at different times of three of the well-known churches. In 1892, Mr. and Mrs. Adams located in Chicago, and at once entered upon an active musical life in that city. Mrs. Adams' success in this art center has been more pronounced than at any time during her previous career, which is only natural as she is essentially a student

It was her keen observation of that element in music which proved most attractive to the child that prompted the material she afterward prepared. While providing musical instruction for the child she was constantly studying the child nature, thereby schooling herself to become better qualified to furnish instruction, both as to the manner of presenting it and the character of the material used.

After twenty-one years in Chicago, where both Mr. and Mrs. Adams were important factors in the musical life of the city, they have carried out a cherished plan of many years, and settled in the Blue Ridge Mountains, at Montreat, North Carolina, a lovely spot about eighteen miles east of Asheville. Here they are experiencing the saying of the old adage that the world will search out the worker who excels, no matter in what nook he may seek retirement, and make a beaten path to his door. They are still in constant touch with the great music forces of the country and are constantly being sought out, even in their mountain home, by those in need of that finish and inspiration, which has been recognized as characteristic of Mr. and Mrs. Adams.

MRS. ADAMS AS TEACHER

The following was written by an appreciative listener who was a guest at the studio one day.

"Mrs. Adams must have been born a teacher as well as a musician. Her method is too vital, too much a part of her profoundly musical nature to be described in the terms of a 'system.' She aims, first, to discover and arouse the latent musical capacity, which she believes to exist in the nature of each child; then to unfold and develop such capacity to its fullest possible extent. I could not fail to be impressed with the entire absence of anything suggesting affectation, artificiality, and formality.

"Mrs. Adams seems to inspire in each pupil a spark of her own love for the best, the simple, and sincere in music. We hear much about 'atmosphere,' in all art,—many vague references to its potent power, but in the presence of this teacher, one felt, for once, the force of the term 'personality' and 'atmosphere.' This is just as close as one can come to a description of her secret of success as a teacher, and reminds one of the story of a little lad

whose manner had improved so visibly under a few weeks' attendance at school, that his parents questioned him as to the cause of the wonderful change.

"'Does your teacher give you lessons in politeness?' they asked.

"'No, she never says a word about it,' he averred, 'she just walks around, and we all feel polite.'

"As Mrs. Adams is a teacher of *music* one can easily discover the analogy."

"IF I WERE THE TEACHER"

Mrs. Adams has a way of getting the child's viewpoint in order to help him the more. To this end, one time she asked the littlest members of her flock to write her a letter telling what they would do if they were music teachers, that is, what they would expect and require. The answers were most interesting, suggestive, and unexpected. Here are just a few of the observations:

"I would have my pupils hold their hands the right way and not let their fingers sink in."

"I should always expect them to be ready to play for friends and to keep their repertoire book good and full."

"I would have them finger nice and play their scales first."

"First I would get some pupils if I could. I would try to get their love and confidence so they would not feel afraid of me and would not dread their lessons if they felt they hadn't them as well as they should have them."

"I should want my pupils to have clean hands and to practise well and faithfully."

And here is a complete little letter! "If I were a music teacher I would have to know how to play pieces in all keys, both sharps and flats. I would have to know how to harmonize my chords and other notes on the piano. After I know how to do these things and begin to teach children I have to be patient with them (as you are patient with me) and not expect too much of them at first, coaxing them and pushing them up the staff of music life, and if they did not go quick enough to suit me I am sure I would feel like spanking them, but I would try and be patient with them as I am sure you have been with all your pupils."

NORMAL WORK FOR TEACHERS

In addition to very much teaching of children, Mrs. Adams has not confined her work to this department alone. She has had unusual experience in the instruction of girls and boys through their growing years and up to and including the advanced work. This gives her a musical survey that is invaluable in planning for their musical education.

Along with this private work have come the classes for teachers which have been held each summer during the past twelve years in Chicago. Two sessions are now conducted, one in the home studio, in Montreat, N. C., and one in Chicago. These have attracted many teachers from widely different sections of the country who desire to become familiar with useful and beautiful music in the way of études, pieces, and ensemble numbers, and to consider plans of study, program making, and, indeed, any other phases of the work which will tend to make them more resourceful and skilful in the handling of their teaching problems.

MRS. ADAMS AS COMPOSER

In the year 1896 a modest little set of pieces for piano, called *Five Tone Sketches*, was written by the subject of this sketch. The names of the separate numbers are: *Singing and Swinging, In the Rocking Chair, Dance of the Marionettes, Lullaby, and What the Bells Say.* A critic wrote thus: "*Singing and Swinging* is about the most beautiful easy two-part piece I have ever seen, the melody being charming and the cadences novel, easy and interesting." Another reference by the same writer to these pieces reads as follows: "These little pieces are incomparably above the usual level of children's music. They belong to something entirely higher and finer melodically and contrapuntally considered, and as a vehicle for awakening musical feeling, are of a very superior order. If the composer has more of the same class of material she owes it to the public to make it known."

Valuable as was this early recognition from this and many other reviewers, it remained for the children of the land to pronounce emphatically in favor of this collection. Their comments, their love for these pieces, were expressed in no uncertain terms, as the ever growing editions have revealed.

MUSIC FOR CHILDREN

Mrs. Adams was one of the first composers to consider the child's viewpoint as well as his needs. With the sympathetic insight of the true teacher and a comprehensive view of much of the existing literature for piano students, she undertook to minister still further to their needs with her own creative gift, as there seemed to be a demand for exactly what she had to offer. She has always believed that a child has good gray matter, and that since a cultivated musical taste is, or should be, one of the ultimate goals of all teaching, great care must be exercised in the selection of material used in that teaching. It is her firm belief that all music chosen should be "something worth saying said in a way worth remembering." Her own compositions must also pass this critical test. She does not write voluminously, but teachers throughout the land will agree that her music has been a real contribution to children's literature. Thus it happens that not only have the *Five Tone Sketches* found their way into the hearts of teachers and pupils alike, but many other writings by this lover of children, have, each in turn, claimed attention as the list grew, until the name of Mrs. Crosby Adams has become, as so may tell her, a household word.

Turning to the set of pieces which brought the name of this composer before the public, we find her every contribution which has followed, making a distinct appeal both to teacher and pupil alike. Mention should be made of each of these in turn, so affectionately are they esteemed, but space does not allow. To cite two or three instances, however, the instruction book called *The Very First Lesson at the Piano*, has been considered a revolutionary work, in that it brings nine major tonalities with a hint of the minors, thus being a concrete evidence of Mrs. Adams' belief that a child could encompas more than is usually expected of him while still little beginner. As some one has expressed i "Mrs. Adams makes grown-up looking-and-sound ing music possible for very young children—lik dressing up in mother's dresses." Her writings ar designed to help the pupil towards music at th earliest possible moment. Having small hands he self, she more readily understands the situatio confronting beginners, but, in addition to this, sh has a wonderful perception of the important pa the teacher plays in the child's life, a part which second only to that of the parent.

This same perception has given Mrs. Adams remarkable insight into the high calling of the voc tion of a teacher, and has made her name familia to progressive teachers all over the country. An while she has not confined all her musical writin entirely to compositions for the earliest grades, y because of their musical and scholarly contents, high standing is accorded the very smallest of the and her name is very naturally associated with th class of musical literature for beginners.

THE LATEST WORK

During the past few years Mrs. Adams has spe much time compiling a series of books for the st dent called *Graded Studies for the Piano*, of whi seven books are arranged for two hands, and tw books for four hands. These boo are filled with material beautiful fro a musical point of view as well helpful examples for the developme of technic. Says a critic: "The d mand for these studies proves th they are meeting a need, and satisf ing a large contingent among th growing class of progressive teache who have learned how to make mu teaching attractive and of educatio interest to the student; who ha broken away from the restricted me ods which mean drudgery to the pu and, therefore, a dreaded duty inste of an enjoyable study. The stud which go to make up this series books have been so attractively co piled that they prove exceptiona successful in fitting every requireme And the series affords a variety study not found in any other grad collection."

THE HOUSE-IN-THE-WOODS, MONTREAT, N. C.

The teacher of the normal class one of the largest conservatories in the country t her teachers, "Get everything Mrs. Adams e wrote." This enthusiastic recognition is sha by many others who are familiar with the resu obtained by their use.

The following summary of Mrs. Adams' comp tions will doubtless prove interesting to the read

First Grade.—The following instruct books are noteworthy: *Preliminary Studies, V First Lessons, Home Study Books.* In addition several sets of small studies and pieces.

Second Grade.—This material consists four sets of studies and five pieces.

Third Grade.—A set of studies for the hand and a number of pieces.

Advanced Third and Fourth Grade Several studies including *Thirty Improvisations,* all major and minor keys.

We should also mention piano duets, original, compilations, for work in Grades I, II, and III.

Mrs. Adams has written for the voice, both solo and in concerted forms, the *Christmas-t Songs and Carols* having had wide use.

And her pen activity has not been confined music writing as those who are familiar with books will testify: *Chapters from a Musical L The Doll's Musical Festivals,* and *What the Piano M ings of Edward MacDowell Mean to the Piano Stud*

WHERE SHALL I STUDY THIS SUMMER?

If you are pondering this problem read the article below

THE strong agitation in the various state organizations of music teachers as well as local associations is a certain indication that teachers recognize the desirability of working upon higher standards than hitherto, that each one needs a revision and raising of his own standards.

But a very practical query obtrudes itself, namely: how can I increase my professional equipment without giving up my bread winning work in the studio or class room?

Colleges and universities have met a similar need on the part of members of their faculties by giving a "sabbatical year." one year in seven. In the case of the private teacher the recourse is to use his summer vacation as a "sabbatical" period for study, and go to some school which has open doors in the summer, or follow some private teacher to his summer retreat, and there seek the special training which he wishes.

THE MUSICIAN is a firm believer in summer teaching and study, and notes, with much pleasure, that each successive summer more teachers and schools are at work with pupils, and that those who have been in the field for some time are growing in the number of their pupils, and broadening the courses of study offered.

It is possible now to make the short term of six to eight weeks a period of intensive study which means wonders for the student. Think what it means to an ambitious young teacher to have the privilege of meeting an instructor six times a week, of sharing in class meetings three times a week or oftener, and of living in an atmosphere in which all activities of body and mind are governed by educational purpose. That is what American summer music schools offer to their pupils.

This article will not undertake to tell the reader just where he shall go this summer for the very good reason that conditions vary with individuals. Some wish the seashore, some wish the country, others the mountains, and still others after a season in the smaller cities and towns, find a large music center stimulating in the summer.

NEW ENGLAND

It is the custom of many newspapers to call New England the great playground of the country. Within its borders is a great extent of seacoast, mountain, hill, lake, to say nothing of Boston's claims to being a pleasant summer resort. At Boothbay Harbor, on the Maine coast, is the Commonwealth Art Colony, with a School of Music under the direction of Prof. Clarence G. Hamilton, of Wellesley College. The courses of study include piano, singing, violin, with the theoretical classes required for sound musicianship and pedagogic skill. Concerts, recitals, and lectures round the work admirably. Outdoor sports, tennis, boating, canoeing, and salt water bathing are a part of the school advantages.

Coming west along the coast until near the New Hampshire line we reach Ogunquit, a summer resort of attractive features where Mr. Frederick W. Goodell, a prominent vocal teacher and choral director of Boston, and author of several books relating to the vocal art, Miss Florence Leonard and Miss Louisa M. Hopkins, of Philadelphia, representatives of the Breithaupt system of piano technic and teaching, and Mr. Karl Rissland, violinist, member of the Boston Symphony Orchestra, and a composer of high merit, have joined forces for the summer's work. This offers a fine opportunity to combine study with delightful summer recreation, under the breezes.

New Hampshire is the favorite ground for those who prefer the country, the hills, the mountains, and the lakes. One of the most beautiful bodies of water in the lower White Mountain region is Squam Lake, where Mr. Allen H. Daugherty, a well-known piano teacher of Boston, has opened a summer music school for girls, which unites fine musical instruction with the features which distinguish camp life in the woods for girls, namely, tramping, boating, canoeing, swimming, botanizing, etc. Pure water, table supplies direct from the farm, and genial temperature give healthful physical conditions.

Long Island Sound is the center of a teeming summer life. New Haven, familiar as the seat of Yale University, has claims as a summer resort. For a number of years past Mr. George Chadwick Stock, a New Haven teacher of singing, has remained at work during part of the summer, and built up a considerable following of earnest pupils who find the city a good place for intensive summer study.

NEW YORK

New York as a summer resort sounds a little peculiar when one considers the great number of New Yorkers who leave the city at the first breath of summer temperature. But one must not forget that the people of a great city who remain at home for nearly the whole summer are legion. And they have developed a summer amusement life of extraordinary interest and activity. Therefore, persons who come to New York to study music during the summer will find much to interest them and keep away dulness. The Institute of Musical Art, the New York School of Music and Arts, the American Institute of Applied Music, the American Progressive Piano School, Louis Arthur Russell's normal work at Carnegie Hall, and at the College of Music, Newark, the Musin Virtuoso Violin School, Victor Kuzdo's studio classes will offer fine courses of study under skilled instructors, at moderate prices. And those who do not hear much music at home will have plenty of opportunity to hear master works at the various resorts within easy reach of the city.

THE MIDDLE STATES AND THE MIDDLE WEST

But it is not necessary for pupils to go to New York or New England. Those who prefer the middle states with the summer features of a large city, will find what they want at the Pittsburgh Musical Institute, located within sight of the Carnegie Museum and Library, as well as the Carnegie Institute with its opportunity for summer study in other lines.

The normal work of this school is in the hands of well-equipped instructors who believe in high standards of excellence for teachers.

The Middle West offers to its people the advantages of one of the most prominent musical institutions of the country, the Cincinnati College of Music, which has supplied to American musical life artists of high standing and teachers of skill.

An interesting booklet "In the Footsteps of Our Students," issued by the College, is a magnificent record of educational achievement in music.

THE SOUTH

The South has not been backward in this feature of musical work, with Brenau College Conservatory of Music, at Gainesville, Ga., prominent among the pioneers and leaders, offering special summer courses in music with opportunity to take college studies at the same time. Keep in mind that Gainesville is in the foothills of the Blue Ridge, with pleasant summer temperatures.

A little farther to the west, still in the mountain region, we come to Montreat, N. C., the camp school for music students conducted by Mr. and Mrs. Crosby Adams during the month of June. On another page of this issue the reader will learn about the work of Mrs. Adams.

CHICAGO

Let us now make a journey northward, without stopping, to Chicago, which also claims to be a summer resort, with every variety of summer amusement which the ingenuity of man can devise. It is claimed that Chicago has a larger number of music students than any other American city. Certain it is that such institutions as the American Conservatory, the Chicago Musical College, the Columbia School of Music, the Northwestern University School of Music, at Evanston, The Walter Spry Music School, in the Fine Arts Building, to say nothing of the attractions offered in the studio work of the many private teachers, Mrs. Blanche Dingley-Mathews, Calvin B. Cady, Petrowitsch Bissing, D. A. Clippinger, Harold Henry, and others, for example, must draw a very large number of students in summer as well as during the regular season. Chicago is a good place to go for summer study no matter what may be the special needs of the prospective student. The institutions and teachers mentioned above are prepared to give you what you want. And Mrs. Katharine Burrowes will conduct summer classes for the teaching of children at Detroit.

We have not forgotten our readers in the extreme western section of the country and neither has the well known educator, Miss Alchin, who will carry on classes for teachers and students in harmony and ear-training at Los Angeles. Miss Alchin is author of several valuable text books, namely, *Ear-Training* and *Applied Harmony*.

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VICTOR TALKING MACHINE RECORDS FOR APRIL, 1916

GETTING nearer to the time when people will begin to think about summer music. The time was when few cottages and summer homes had pianos. But the invention and perfection of the phonograph has made it possible for us to have all kinds of music whenever we want it, providing we will give a small space in our houses for a Victrola and cabinets for records. Here are a few issues that are worthy of note:

Caruso, Enrico, tenor: *Luna d'estate* (*Summer moon*), an exquisite Italian song by Tosti. He also presents the great tenor air from Gounod's *Queen of Sheba, Lend me your aid* (*Prete-moi ton aide*).

Culp, Julia, contralto: *Dutch serenade*, by S. de Lange, with accompaniment for the harp. Sung in Dutch.

Elman, Mischa, violinist: *Menuett* in D (No. 2), by Haydn, a dainty piece in the old classical style.

Gluck, Alma, soprano, and **Paul Reimers,** tenor: *Hoch vom Dachsteinan*, a Styrian folk-song, by Seidel, and a charming duet.

Hempel, Frieda, soprano: *Cradle song* (*Wiegenlied*), one of Mozart's loveliest songs.

Journet, Marcel, bass: *La Brabanconne*, Belgian national air, by Campenhout, and *Le pere de la victoire* (*Father of victory*), an old French patriotic song with new text, dedicated to Gen. Joffre.

Kreisler, Fritz, violinist: *Spanish dance*, by Granados, the composer of popular Spanish operas.

Martinelli, Giovanni, tenor: *Questo quella* (*'Mid the fair throng*), a favorite air from Verdi's *Rigoletto*.

McCormack, John, tenor: *Beautiful isle of somewhere*, by Fearis, a popular sacred song.

Powell, Maud, violinist: *Gondoliera*, by Saar, a Cincinnati composer.

Schumann-Heink, Ernestine, contralto: *One sweetly solemn thought*, by Ambrose, a sacred song which has won its way into the hearts of thousands.

Werrenrath, Reinald, baritone: *Good bye*, by Tosti, and *Oft in the stilly night*, by Tom Moore.

The Borough on the Hill, and What Benefit Am I to My Community?

TWO STUDIES IN COMMUNITY MUSIC

BY THOMAS TAPPER

DUNMORE, PA., has made its significant success of Community Music Night. More than fifteen hundred people attended the Community Singing Evening, inaugurated by the Borough on the Hill. A Scranton, Pa., writer (we regret that the clipping in hand does not carry the name of the paper) says:

They were not all Dunmoreans, this audience. There was a good scattering of Scrantonians, a few from Wilkesbarre and a good delegation from up the valley. They had heard about this community singing and came to see what it was like.

They found a fine program awaiting them—very unique in its character in that it provided for community singing, individual singing, quartet singing, and piano selections. Those who performed were all from the town. That these artists were willing to perform for the people of Dunmore shows to what extent this new music innovation has taken root in Dunmore.

The auditorium proved too small to accommodate the crowd—a crowd that filled the aisles and crowded the corridors to the doors. It was a good-natured crowd—they came to sing and did sing even though they had to stand throughout the evening.

"It is to be Pennsylvania night," said Superintendent Hoban as he mounted the platform and called the audience to order. "We are to sing the songs of Pennsylvania composers: we are to learn something of the life and work of these authors—Barrett, Nevin, Foster, Bispham and Thomas Dunn English—and try to give them a memorial in our hearts equal to that which their music now occupies."

Pennsylvania, John E. Barrett's state song, was taken up. The lights were turned out and by means of a stereopticon the chorus was thrown on a screen hung in front suspended from the ceiling. Mrs. Owens first drilled the altos. They came out strong and with beautiful quality. "That was fine," said Superintendent Hoban. "Now, bass, show what you can do," and every bass in the audience responded. Then Mrs. Owens drilled the tenors, and, as a climax, all the voice parts joined in the singing of the song. The effect was most thrilling. The building fairly vibrated with the volume of the 1,500 voices.

Then there follows the story of the life of David Bispham, a Pennsylvanian by birth; the story of Ethelbert Nevin's *Rosary;* of Thomas Dunn English's *Ben Bolt.* There were piano solos, songs on the phonograph, choruses, and much else of interest. It is described as "a good night."

"Dunmore did itself proud—and the great audience filed out feeling that a great night's work had been done, and impatient for the next event."

And it may be added that, in its Community Singing Evening Dunmore has an asset of immense value. It will point the way, as leader, to countless other communities. For

What it has led its citizens to do with music warms the heart, brightens the eye, cultivates brotherly love and makes forgiveness for any form of you-hurt-my-feelings easy enough.

———*———

THE artistic temperament cannot be taught; it is inborn. To train a pupil whom nature has endowed with this gift, to bring out all that there is in him, to encourage him never to forsake his ideals, is the highest mission of the teacher, the pleasantest part of a none too pleasant occupation.—*Francesco Berger.*

WHAT BENEFIT AM I TO MY COMMUNITY?

YOUR articles on Community Music—thus runs a letter to the Editor of this department—have inspired me to ask myself some questions. At first I was entirely skeptical as to the value to be found by the community in the work of the private teacher. I argued thus from my own experience:

I attend to my work just as faithfully as I can. On my own initiative I secure my pupils and by my own study, knowledge, and industry I help them. The whole matter then is private; it involves me and my pupils and is no affair of the public.

This is the way I argued at first. Then one of my pupils asked me whether she might play at a school function to be held on a Friday afternoon in the assembly room. We decided upon what she should play, worked it up carefully, and held the proper rehearsals.

I determined to go to that school function if I could. The principal was very courteous and invited me to sit with the teachers. The program was excellently arranged and splendidly carried out. Every number had individual interest, was pleasingly presented and the appreciation of the children was delightful to witness. Emily played her piano piece quite to my satisfaction and infinitely more to the satisfaction of her schoolmates.

As I came away from the building and watched the children romping, running, and shouting on their way home, their sedate parents bringing up in the rear, it suddenly crossed my mind that I had been in attendance at a community concert; that my pupil Emily had made her debut as a community performer, and that by all lines of reasoning I had become a community teacher. That is, by my work with Emily, done privately and earnestly we had this day given pleasure to an audience of several hundreds of people, young and old, hitherto unknown to me.

I determined, then and there, to study the question of community service; not academically, but in the practical application of my ability to my townspeople. Here is a school, a community unit, which could quite easily think of itself as I had thought of myself: called upon to teach and let it go at that. But it didn't let it go at that. It found twenty ways to please its pupils and their parents; it took time, trouble, and pleasure in arranging as pleasant an afternoon's entertainment as one could wish to attend.

At once I thought more of the principal of that school and of the teachers. They were making good, and not only that, they were anxious for the make-good to be known and enjoyed.

What, in like manner, was I doing?

When I asked myself that question I nearly fell over. What I had hitherto rather rebelliously regarded as my private professional activity I now saw was a straw man of my own selfish creation. The root and branch of the truth was this: **I had clung to the privacy of my work, to the exclusion of my task, to the dignity of my calling, because I was a poor team-worker, or better, no team-worker at all.**

I stopped quarreling with your community music preachment, and made up my mind that I had been interpreting it wrongly. Instead of pondering on what people are doing in distant places; instead of thinking how impossible distant successes would be here, I saw at once that it was my duty to think of what would succeed here, right here in the home town. **I determined then to examine my surroundings, starting where I found my two feet.**

I would recommend to you readers to do what I next took the pains to do (and they were real pains) I wrote as carefully and as fully as I could two sets of sentences.

1. What can the music teacher do for her community?
2. What can I do for mine?

When I thought I had done my best on the two lists, I made a third.

3. What I am NOT doing for mine?

I said to myself, here I am forty-six years old (don't reveal my identity, Mr. Editor). In all the years of my teaching I had supposed myself free and clear of debt, and now I find that I owe a tax. But I am glad to pay it. This dear home town of mine has provided welfare to me and to my parents and to my grand-parents. It gave me a splendid education; it gave me even a part of my musical training. And when I was ready for them, it gave me children to teach, boys and girls of its families.

And all these years I have been thinking that all I do in my daily teaching life is my own private affair.

I have discovered a new and enticing working creed. I am going to pay my annual tax in service such as I can render, and I am joyful in the anticipation of my plans. I see expansion in my work and not contraction. (Forty-six is a tragedy when interests are growing fewer.)

Perhaps readers of this letter, if it ever gets into print, would like to know what I wrote down for the three lists, particularly number two: What can I do for my community?

I find that every statement in this list springs from the individuality of the town and its people. I am not attempting to run my town's music, but I am trying to contribute. These things shape themselves more by the guidance of a hand than we are inclined to believe. From this guidance I have learned a few things. It is restricting, constricting, belittling to be musically exclusive.

I shall never forget the first big hint. Let me show it this way:

a. I, sitting in all my feeling of privacy, in the school.

b. Emily, in all her pride and innocence.

c. The five hundred or more listeners cheering Emily and waking me up.

Does it take time and does it pay? Yes, it takes time just as courting does; or going to Europe or stopping in the midst of a day's work to receive the good news that a legacy has come to you. But now, I regard the time it takes as the greatest privilege of my life. I am doing something for other people.

Does it pay?

Yes, it pays, just as it pays to take the trouble to sit down to a good dinner, or as it pays to accept a kindness.

It pays in outlook, inlook, pleasure given and received, knowledge more and more humanely applied.

I could go on forever.

Just try it.

———*———

No one can arrive at being an artist without mastering the technic of his art; that applies to all of the arts equally. But to have done this, and this only, will not suffice to make the artist. Something more is wanted. If we deduct from a great artist all that is purely technical, we shall still find a heavy residuum of his own personal artistry that which not only makes him the artist he is, but which differentiates him from other artists. If they were absent each would exactly resemble the others. Though Paderewski and De Pachmann, and Busoni and Carreño have all been through the same mill of technicality, there is a wide gulf of individuality which distinguishes each from each, and this, nothing else, is what we call their art.—*Francesco Berger.*

MUSIC FOR THE MOVIES

BY THEODORE STEARNS

THE selection of adequate orchestral programs to fit moving pictures while on the upward trend is still in its infancy. Except in a few ases—and these may be counted on the fingers of ne hand—managers have yet to realize, apparent-, the coming necessity for spending time and oney to meet the musical demand which large udiences expect when they pay a dollar, two dol-rs, or even fifty cents to see big feature pictures. production like the *Birth of a Nation*, now so olidly known that it is above any apparent free dvertising, has a complete program of accompany-g music, composed and arranged like an opera, nd the score is even published.

Marie Dressler, in her last two five and six-reel omedies, had special music *composed*, not merely ranged, to fit each and every incident flashed on ne screen. The length of these two pioneer original ompositions is sixty and eighty minutes respec-vely, and calls for a large orchestra.

With the large moving picture houses using or-estras of from twenty-five to forty men the selec-on of a long program that will synchronize per-ctly with the ever changing feature films and noto plays is manifestly a difficult procedure. hese big pictures are released on a certain date and ne same afternoon are flashed on the screen before ne matinee audiences. Naturally there is, in this ase, but one thing for the leader of the orchestra do and that is, having learned from the press gent in advance, the general character of the pic-re to be shown, to select from his library an as-rtment of music which, in his judgment, will fill ne bill, the orchestra parts are placed on the music ands in a pre-arranged rotation and rehearsed in e morning with the pictures, before the house ens.

In many instances, however, such a rehearsal is ot held. In this case the musical program is rgely a matter of "hit and miss" for at ast the first one or two times the picture is run off, until the leader is sufficiently familiar with the cture so that he may re-arrange his program in ots and give the *Segue* sign to his men to jump to e next musical number, thereby following more osely the action of the screen play as it grows and velops.

The selections making up a musical program cover exceedingly wide range, and where the orchestra composed of good players the music may include ything, from Palestrina to Puccini, or Beethoven Irving Berlin. Unfortunately the custom with aders is to break off in the middle of a beautiful erture, selection or concert piece and jump to a ck "hurry," ghost dance, melodrama thief usic, or what not, thereby not only ruining the usical scheme, but also shocking the esthetic nse of the intelligent listener who nowadays is owing to be a really large part of the big picture use audience.

If the music were specially "composed" for pictures naturally these violent contrasts could done away with, for the composer could measure s music with the aid of the metronome to corre-ond with the displayed length of each scene on the m.

Up to date this method has been used successfully only one composer, Frank Saddler, of New York, the past twenty years known from coast to ast by all first class theatrical orchestras through s beautiful orchestrations of the big Broadway oductions.

Again the moving picture leader is chained and und by tradition. Also his manager wants to ar a vicious crash on the drum when Chaplin falls Montana Bill shoots. A departing train or steamboat on the screen without its accompanying "choo-choo" or "toot" in the music would lay the leader open to reprimand, nine times out of ten, and if a moonlight scene with the *Barcarolle* from *Tales of Hoffmann* were suddenly interrupted by a battle or mob scene we would "kind of" like to hear the music change to something more exciting.

Insensibly, then, all of us are more or less to blame for good-naturedly tolerating such an unmusical state of affairs.

This is all the more significant, if not really serious, when reflection must tell us that the major portion of the next generation is even now gradually and subconsciously moulded by the moving picture industry of today.

Not one of us would tolerate bad pictures and very few of the habitues of the movies will stand for old pictures, cracked ones, in any way mechanically poor, without some protest. It is human nature to kick if you do not get the full worth of your money. Yet we listen, fifty per cent of the time spent in witnessing the movies, to poor music or distorted good music usually without a murmur.

This is unjust to ourselves, to our children's artistic development, and to music itself, the only plea for ages for the effectiveness of which consists in its careful and concientious rendition.

Until the splendid moving photography is harnessed in a dignified manner with specially composed and synchronized music that fits it, then, and not until then, will the full worth and mission of the modern photo play be adequately announced and fulfilled.

The seed has been sown and is just beginning to sprout. In many ways the question of regular, music for the movies is "up to the managers and producers" in theatrical parlance.

But back of it all is it not more likely to be up to the twenty million paid admission tickets that nearly each day in the year swell the mounting movie millions in the United States alone?

COMPOSITION FOR ELEMENTARY PIANO STUDENTS

BY CHARLES N. BOYD

EVERY harmony teacher realizes that an enormous gain could be made by students if they would begin some sort of music writing at an early stage. Leaving out of the question the idea of self-expression, the student would profit greatly by increased familiarity with many essentials, even down to the mere matter of notation. Still better, the student early learns to look at music from the inside, so to speak. Instead of merely trying to play so many notes, the determination and expression of the musical idea becomes the main question.

Even in the case of very young students, one of the first investments should be a blank harmony exercise book. This is brought to each lesson, and in fact the teacher may decide that it be the only book a beginner needs for some time. In it is written, from day to day as needed, all the simple, technical exercises, scale and chord experiments and as many rhythmical inventions as the stage of advancement warrants. Concise directions and rules may also be noted in this book, in direct connection with the appropriate subject. The pupil does most of the writing, even if the teacher could save time by the opposite plan. A surprising number of points for discussion and explanation come up in the course of this preliminary work.

As soon as the first grade compositions are undertaken, the pupil is ready to begin writing. Probably melody writing will be taken up first, in four-bar phrases. The composition, or one of the pieces, for the week will serve as a model. It will first be given a thorough analysis, and all the essential points of the melody will be thoroughly discussed. Then new phrases will be constructed out of the same chord and scale material, preferably in several different versions and with constant rhythmic alterations. The pupil soon learns many valuable points about melodic construction, and by comparison of model copies the performance of the former will be improved.

Next, after the phrases have been enlarged to periods, begins the simple harmonization of the tunes. The analysis of the melodic structure has already laid the foundation for the harmony. While retaining the same melody and harmony, different varieties of accompaniment and treatment may be borrowed from other pieces in the instruction book, and the pupil early accustomed to chord figuration. Of course all this material is to be transposed to various keys, mostly at the keyboard and seldom written out.

The third step is the outlining of simple compositions in the smaller forms. Here the model is dispensed with, unless it may be for cadence formulae, and the pupil practically thrown upon his own resources. It will often be found that the first results of the work are suspiciously like some of the pieces in the instruction book, but the pupil's individuality usually begins to assert itself at an early stage. Only the teachers who have tried some such plan have any idea of the possibilities, or even the facility, of the average pupil at such work

Of course ear training must be a feature of every grade in this work. It is a curious commentary on music teaching in general that so few pupils have even a remote idea of what they hear, and that piano players seem especially deficient in this regard. If begun in time and regularly, not spasmodically, kept up, the pupil makes the acquaintance of each new chord or progression by ear as well as by the eye.

Even the young pupils should be provided with a musical dictionary, such as Elson's. The very small dictionaries are too condensed, though they may contain all the terms a pupil needs for some time; it is better to spend a dollar or so on a book that is not so tabloid in form. If the teacher expects the pupil to know the meaning of every musical term encountered in his work, and also insists that the pupil's exercises be liberally and precisely marked, the use of the dictionary becomes a pleasure. In fact, the teacher has to be careful lest the pupil become the more exact of the two in the use of less common terms.

Perhaps one caution is necessary concerning the correction of the pupil's exercises. Above all things is to be avoided the dry, precise, square-cut harmony exercise, though there is much less danger of encountering such examples in this way than there is in the use of a harmony text-book. A good deal of latitude should be allowed, and discussion of doubtful points is vastly preferable to downright criticism. The spirit of investigation and experiment is to be encouraged. Finally, the teacher will always keep before the pupil the object, increased ability to deal with the music to be studied, and will see that the pupil does not wander off into paths of his own devising.

ISAAC ALBENIZ

BY H. J. STORER

Those who keep in touch with whatever is interesting or novel in the way of present day piano music, have doubtless observed on recital programs the name of Isaac Albeniz, among others of Spanish origin, who are in the public eye at the present time.

It is hardly more than ten years ago that Albeniz, as a composer, was first heard of in America, although for some years previously he was favorably known both as a pianist and composer in England, and other places outside of his native country. The fame of Albeniz as a composer is growing, although, like many another before him, such recognition is posthumous; for he passed away several years ago.

Spain and its people always suggest the romantic side of life; and the early career of Isaac Albeniz was as romantic as it was unusual. If his childhood had been today, instead of fifty years ago, what a wealth of material would have been at the disposal of the passionate press agent. As it was there is not the record that there should be as to the concert tours that Albeniz made in America and Cuba in his early days. But there is enough, however, to picture a most unusual career of one who ranked well in life, and whose comparatively premature death cut off what promised to be an even greater career, especially as a composer. His life is indeed a romantic picture, which will be of interest as a knowledge of his compostions becomes wider among pianists and music students generally.

A MUSICAL PRODIGY

Isaac Albeniz was born at Camprodon, in Catalonia, Spain, May 29, 1861, one of five children of Angel and Dolores Albeniz. His father was a government official at Barcelona and as neither of the parents were musical it is probable that the son inherited some of his musical ability from a relative, who had considerable reputation as a church musician. Young Albeniz had an older sister who showed much ability as a pianist although herself quite young, and it was from her that he first heard music which was to develop his own ability, and at the age of three he had already learned much from her.

The older Albeniz, although not musical, had already observed the first evidence of musical genius in the son, and, noting also his rapid progress, sent him to Paris, where for two years or more, he studied with A. Marmontel, at that time in charge of the piano department of the Paris Conservatory. Young Albeniz is said to have made such rapid progress, that on his return to Barcelona, at the age of seven, he made his first public appearance at the Romea Theatre in that city. On this occasion, among other pieces, the youthful prodigy played the last movement of Weber's *Concertstück,* and Dussek's sonata, known as *Les Adieux,* a great favorite in those days. Not long after, the family removed to Madrid, where the son afterwards gave a concert with the same success as at Barcelona.

The praise that was bestowed upon young Albeniz made him feel as if he could win further success in other lands and places, although he was scarce ten years old, and, further, he had a great desire to learn more than was possible under local conditions at the time. The father could do little for him and, as a result, the son ran away from home to make a living on his own account by appearing as a pianistic child wonder.

TOURING AMERICA AT ELEVEN

In 1872 he came to America, although under whose protection or management is not stated. For two years he gave concerts in some of the larger American cities, going afterwards to South America, and thence to Cuba. Meanwhile the father had been making business trips through various places in Spanish America, and, during the winter of 1873, was in Havana, where, by a remarkable coincidence, the son was giving a concert. The older Albeniz, although still unreconciled with his son for leaving the parental roof so early in life and without sanction was still sufficiently interested in his son's musical career to attend the concert. It is said that the father was so well pleased with the boy's performance on this occasion, that he made his presence known to the youthful prodigy after the concert, and a complete reconciliation followed.

TAKES UP STUDIES AGAIN

Then father and son had a long discussion as to what should be done further, and it was decided to return to Spain as soon as possible. Young Albeniz, although precocious in many ways, still lacked a certain fundamental training that would be essential if he desired to take rank with the leading pianists of the time, and the father decided to send him to Leipzig, where he went in 1874. Here Albeniz lived for nearly two years, on the proceeds of his former concerts in America, studying with Carl Reinecke and S. Jadassohn, but whether or not such purists had much influence on the exotic mind of the young Spanish student is a matter for conjecture.

Albeniz returned to Spain in 1876, as the father declined to pay further for the son's education. What was the next best thing to do? The son went, on his own initiative, to Madrid, where he put his case to the wife of Alphonso XII, who was always ready to assist worthy artists of her own nation, both by good advice as well as financially. The Albeniz case was no exception. The Queen gave him a pension for a certain time which enabled him to go to the Conservatory at Brussels, where he studied the higher aspects of piano playing with Louis Brassin, and harmony and composition with Auguste Dupont and François Gevaërt. He won first prizes in all departments as a reward for his labors.

Albeniz's royal protector, the Queen of Spain, had meanwhile kept in touch with his work at the Brussels Conservatory, and was so gratified with his success, that she gave him a letter to Liszt, who was living at Rome at the time, and, as a result of this, Albeniz was a pupil of Liszt for six months. He must have gained greatly by all this, for his old teacher, Brassin, who was in Rome at the time pursuing study as a painter, said he only used the brush well when Albeniz was playing something to him.

PROFESSIONAL CAREER

Things went along until 1881, when Albeniz again visited America, where, for a year or more, he gave many concerts and recitals under both public and private auspices. It is unfortunate that the public records of the time give little or no account of his tour here, although from certain meagre notices, one learns that Albeniz made a delightful impression, even if he were not the subject of much newspaper comment. Times have certainly changed in the last forty years in such respects.

After his trip to America, Albeniz returned to Spain. For a time he settled in Barcelona, where he taught and gave concerts, appearing also in Valencia, Cadiz, Seville, Grenada, and other places. In 1883 he married Rosina Jordana, and there were three children by this union. The year following, he was appointed Court pianist to the King of Spain, and Madrid became his home.

Now was the time that the name of Albeniz was becoming known outside of his own country, and his romantic life, together with the undeniable charm of his playing, helped to put him in the eyes of the musical public. He went to Paris in 1884 at the invitation of Erard, the piano maker, where he gave five concerts, and delighted the younger generation of the French metropolis. While, from report, Albeniz did not take the national messag so seriously as others of his countrymen, his compositions, mostly then in lighter vein, were note worthy for piquant rhythm, sensuous coloring, an charm of manner, and he was described as a virtuoso of high rank, with "delicious cosmopolita talent," his technic showing a "fluid grace, nervou precision, and withal great poetic sense and sen sibility."

Albeniz was now working on compositions o larger scope, besides his other musical duties. Hi first appearance in London was at a musicale give by Lady Morell Mackenzie, wife of the eminen physician, and shortly after he appeared publicly a a concert in Princes Hall, where he made a gre success, because of the beauty and breadth of h tone, his superb technical acquirements, and po etic interpretation.

WORK AS A COMPOSER

His success was so great, that he asked for an obtained a ten years' leave of absence from h duties as Court pianist to the Spanish King, remain ing in England for most of the time until 1900, great demand as a teacher. During these Londo years, Albeniz produced his opera, *The Magic Opa* (Jan. 18, 1893), which, though greatly admired fo its piquant themes and interesting score, had b indifferent financial success. This lack of publ success did not, however, prevent his writing v rious works for the stage, such as *Enrico Cliffor* (1894) and *Pepita Jiminez* (1895), produced at th opera house in Barcelona, and *San Antonio d Florida* (Madrid, 1894). These were all produce under the composer's direction, and it is said th he financed the productions as well, unfortunate for him, at a loss, although the works were w received.

During his later years Albeniz lived more or le in Paris, where he gave concerts, and also studi with Vincent d'Indy and others of the mode French school, his latest works showing more less of its influence. His orchestral suite, *Catalon* was given at a concert in Queen's Hall, Londo with much success, and was also heard at a C lonne concert in Paris. His piano suite, *Iberia,* w also frequently heard.

His smaller works for the piano were beginni to be appreciated at this time (1906), a few them being occasionally called for in America. U fortunately, just as his star began to rise over extended musical horizon, his health failed, a in the spring of 1909 he went to Cambo in th Spanish Pyrenees, hoping that the change would of benefit. The relief was only temporary, f Albeniz died there on May 25 of that year. the time of his death he was working on the se ond part of his *King Arthur* trilogy, entitled *La celot,* and had already finished the first part, *Merl*

Albeniz, in many ways, had a remarkable care both musical and otherwise. As time goes on mu that is now practically unknown of him will pro ably come to light as his numerous piano works l come better known. His *Iberia* suite has be heard here, and among smaller works, the *Tan* has become popular with many pianists. Now th Spanish music is being studied and enjoyed, A beniz will come into his own, and his works w prove a rich field, for whoever wishes novelty well as unusual tonal effects.

A younger representative of the Spanish scho Enrique Granados, is now in New York, where opera, *Goyescas,* had presentation. While, unfo tunately, Isaac Albeniz is not among the living present his conception of the modern in Span musical art, his works are with us, and many p neers in the way of novelties will present th to us for our instruction as well as enjoyment

THE RIGHT BELIEF IN WONDERS

BY CONSTANTIN VON STERNBERG

THERE is, I trust, no human heart which, in the depth of its recesses, has not some little nook where the materials are stored building "castles in the air"; where the be- f in or hope for wonders and marvels has not ind a hiding place so well-concealed that ither friend nor foe can find access to it.

This is especially true with people who are id of poetry, painting, sculpture, music, or in any form. As it happens that I, too, am essed with such a heart, I ought to be the t person to find fault with this snuggery of acy. And I would not have a word to say ainst it were it not for the unjust feature of eping not only the enemy out, but also the end. The dangerous enemy, Cold Reason, is merciless foe who delights in destroying the id fancies of which the air-castles are to be lt and it is not more than prudent to keep n out.

But the friend, Common Sense, should find mittance, for he can be of great help in the ilding and in making the airy structures sub- ntial enough to stand, after a while, on the ra firma of real life without losing any of ir charms.

This belief in wonders is one of the most rious gifts of Heaven. Without it, beauty uld be dead, and we should turn into cold, signing, heartless thinking-machines to whom flowers are but a waste of natural energy, woods but future lumber, and the rainbow ootless refraction of light rays. Without it, etry would lose its right of being, painting n into a purposeless optical delusion, and mu- —the most glorious of the sisterhood of arts would become what poor, pitch-deaf Balzac led it, "an expensive noise."

Where, on the other hand, this belief in won- s and marvels dwells safely in a heart, it ssoms out into a sense of beauty. It makes life itself a source of enchanting mystery; t becomes the reflector of the outer and the erpreter of the inner life, while Nature turns o the very speech of God.

Yet, this fond belief in marvels, this building terial for castles in the air, if it is left to lf and if its owner fail to call to his aid the e friend and architect, Common Sense, to ke beautiful and practical plans, the material he fancy—is absolutely certain to fall into ay and the castle will turn out to be a freak- sort of structure, bound to tumble down ore being finished, break into splinters and ve the unskilled, over-secretive builder a y to painful disappointment and bitter re- t. Alas and alack, that such a sad experience uld be so frequent! But so it is, unfortu- ely, and it always comes about by the same or of starting to build without consulting t clear-headed and well-meaning friend, mmon Sense.

Young people, whose love of music is, unfor- iately, coupled with aversion to work, mani- t their belief in wonders by pinning their h on strange, queer "methods," such as are dly proclaimed by cunning charlatans.

Of these "methods" there is no end. In utter regard of the very nature of music, physi- gy, and anatomy, they advertise: "Piano ying taught in ten lessons"—"The miracu- s Twaddlitzky method"—"Piano playing learned hout practice"—and so on and on.

It does not take these charlatans very long to attract a goodly number of victims, because the innate belief in wonders is often still further strengthened by the desire to obtain "something for nothing."

The poor, ill-advised dupes either forget or do not know that "something for nothing" is a proposition which is both morally and physically impossible. They take up the "wonder-method" and when it is finished they can—at the very best—strum one or two of such pieces as would better not be played, and which have been *drummed* into their heads. They realize very soon that they have learned nothing about music, that they are unable to study any piece of decent music by that method, and, worst of all, if they afterwards do go to an honest teacher, they must have their queer notions unrooted, which takes much time and effort. They cannot even begin to learn something before they have *unlearned* what the "wonder-method" made them believe to be knowledge. The reproach of having tried to obtain "something for nothing" they ward off by saying that they paid their good money for it. But this defense does not hold, because money is not the coin with which knowledge and ability can be purchased.

The money paid to a good teacher compensates him only for his time and for his skill in presenting his knowledge to the student so clearly that the student can grasp and understand it; but the grasping and the understanding of it is the student's business, not the teacher's. The pupil must put his mental powers to work; he must think; he must practise in order to make the rational action of his fingers, arms, and shoulders *habitual*. This work, this mental and physical effort, is the coin which can buy knowledge and ability.

The coin must be of the student's own minting; no coin from any other mint will pass.

Besides the aforesaid charlatans there are teachers, so-called, who teach by the aid of "thought" methods (they make you "think that you can play"); others through some oriental occultism, and others, for all I know, by hypnotism, *à la Trilby*. These methods may be based upon an erroneous, though honest, belief; but has anyone ever heard an artist or a good amateur play or sing who was taught by any such method? I have not, and I never met anyone who has.

This is not said to tear the belief in wonders out of young people's hearts. On the contrary, it is said to strengthen this belief and to lead it into the right path.

For the wonders lie not in the way of learning it, but in music, itself!

When our heart is saddened, music consoles it. To our joy it gives the highest utterance; the love of country is intensified by the tunes of patriotic songs; the warrior's courage is fired by music; the "homey" folksong brings back the happy days of our youth; our faith in the infinite mercy of God peals from the organ and the choir chants what we feel too deeply to put into words—music does all this; is there a greater wonder? All the music composed in a long sequel of centuries; all the music which to gather into one library would be no more possible than to put all the inhabitants of the earth into one hall; *all this music* was written with the slender and simple alphabet of musical notation, which the great thinkers of the world declare to be "the most stupendous achievement of the human mind"—where is there a greater marvel? And yet, there is a still greater one! The greatest of all these wonders is:

That a kind Providence has given to every normal mortal the power to unlock the portals of the magic palace of music.

To every *normal* mortal, I say; for, normal people *pay* for what they purchase and pay with proper coin, which in this case is: WORK and COMMON SENSE.

Strange to say:

Work alone will not unlock these gates. Common Sense must oversee and guide the work.

This overseer performs in our studies that function which the wind does in a corn field. The stalk will grow without wind. It will even grow a sort of an ear—but the ear will be empty (that is why it holds its head so high). The wind, which carries the fructifying pollen from one blossom to the other, was missing; and so the stalk put all its strength into unnecessary tallness, into useless corn-silk, into pith (which is of poor, flabby quality in empty stalks), into anything and everything except into the one quality for which the seed was confided to its kind Mother Earth.

The analogy between the growth of grain and the result of study is perfect because in nature all things are akin. Our study of music is so often unproductive because we reach for speed, as the corn-stalk reached for tallness. We reach for force; we make a fetish of fingering, of pedaling, of obeying the metronome prescriptions, and what not; while the simple and natural question asked by Common Sense remains unheeded. How does it sound?

Let me ask every piano student individually: Can you tell how your playing sounds? Have you ever LISTENED to it?

Do not be ashamed to say "No"! There is, as you know, safety in numbers. Thousands of other students are just like you. They cannot tell whether they do or do not like their own playing because they never listened to it. Yet, they all expect their auditors to like it, and if these do not find it enjoyable, what causes their dislike? Let me tell you:

For illustration, let us assume that your vital energy amounted to 30 pounds per second. You spend 15 pounds of it upon your eyes when you read music, or upon your memory when you play from memory; and the other 15 pounds go to your motor centers to direct the actions of your fingers. But your ear, your hearing, the main function in music, gets—nothing! You are like a painter who looks at his palette only, and puts the colors wherever they may hit the canvas.

It is not enough that you hear what you have struck.

You should, inwardly, hear every note BEFORE you strike it, and TELL the piano what to do instead of INQUIRING of it HOW that note will sound.

And when the key is struck, your controlling ear should examine whether the sound it produces is right in pitch, in touch, in strength, and in its relation to the other notes of the phrase.

You believe in wonders—and may Heaven preserve you this beautiful belief—but you look for them in the wrong place. The wonders of music are not to be touched with the fingers. It takes a much finer organ to perceive them. If you only knew what an almost incomprehensibly fine instrument your ear is! To it alone music reveals its marvels and the ear alone can open the gates to them.

Believe in wonders, for there ARE wonders; but they are IN the magic palace of music, not on the road to it. Let no trickster deceive you about this.

Literary Methods as Applied to Music Study

A Method for the Appreciative Study of Piano Music, Adapted Either to Individual or Class Work

BY CLARENCE G. HAMILTON, A. M.
Associate Professor of Music, Wellesley College.

IV

This series of articles forms the basis for a practical and successful Course in Appreciation of Music.—Editor THE MUSICIAN.

EXAMPLES

NUMBER each of these as described under examples of the first type. Be sure to have each piece performed *twice* before proceeding to the questions.

I

Nocturne in B major, Op. 32, No. 1.
Frederic Chopin, 1810-1849.

A: FORM

1. There are two principal divisions, the second of which is repeated; and a short Coda follows. The letter formula is this: A (measures 1-20); B (20-41); B′ (41-62); Coda.

Note: An accent above and to the right of a letter signifies that there are some changes in the repetition. Examples: B′ above.

Evidently the two divisions are practically of equal length. The repetition of division B seems amply justified on account of its variety of treatment and the addition of subtle touches.

2. Division A closes clearly and with precision on the first beat of measure 20; and division B enters on the second beat without perceptible break. A similar ending and recommencement of division B occupies measure 41; but in measure 62, the ending of division B′ merges imperceptibly into the Coda, which has the effect of an extension of the same thought.

3. Three changes are found in the repetition of B. The first two of these are very slight, involving the addition of a grace-note in measure 43, and of a chromatic interval in measure 45; while a more elaborate effect lies in the cascade of notes which leads to the ending in measure 60. Chopin's artistic restraint is shown in the delicacy with which these changes are introduced.

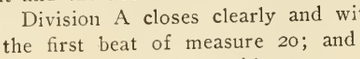
4. In division A the first 7 1-4 measures are *principal* in character. Then follow four *transitional* measures (8-12), after which the principal passage returns, with embellishments. Division B, though it contains a diversity of material, has yet a definiteness of aim which entitles it to be called a principal passage as a whole; and the Coda simply completes its meaning.

B: MOVEMENT

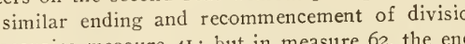
1. Compound duple, or *quadruple* meter prevails throughout; though this is interrupted for the free passage in measure 63.

2. The movement is flowing and sustained, but of an emotional character which causes a frequent variation in pace. An instance of such variation occurs in measures 6-7, where the mood hurries to a climax, but breaks off abruptly, after which there is a tender and subdued cadence. This cadence occurs again in measures 18-19; and in measures 36 and 57 it is followed by an emotional passage which, in the last case, develops into a Coda full of fitful changes in pace.

3. In the first two measures the rhythm of the melody is as follows:



That of the second subject (measure 20) begins:



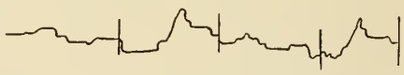
4. Measures 6 and 7 contain an interesting rhythmic contrast, since the first of these is divided into four notes of equal value, while in the second the time is irregularly broken up. Erratic rhythms pervade the Coda.

C: MELODY

1. There are two subjects, the first occupying measures 1-7, with part of measure 8; and the second beginning on the second beat of measure 20. The principal section of the latter ends with measure 24, though other and varied phrases carry it into measure 41.

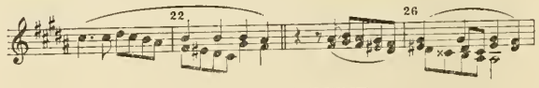
2. The melody is in the upper voice throughout.

3. The melodic outline of the first four measures is as follows:



At the start it winds closely about a single tone (D♯); but after a slight fall it leaps up in a graceful curve (measure 2). The same figure is then repeated with some embellishments at the end.

4. An interesting use is made of the cadence turn which appears first in measure 7. At or near the close of each division this turn is heard; also it is imitated in measures 28, 30, 49, and 51 of division B. There are other suggestions of it in the little figures of the Coda.

5. In measures 22-26 and 43-47 the secondary part in the upper voices has almost the character of a contrasting melody. Note especially the downward four-note scale in measures 22 and 26, which imitate like progressions in the preceding measures:

D: ACCOMPANIMENT

1. The waving figure is maintained with slight interruptions and changes up to the Coda, where the altered style calls for a different treatment.

2. Mostly arpeggios, although two or three notes are occasionally played together.

3. The wide range of the accompaniment and the blending of its tones by the pedal give it a very rich effect.

4. Starting out with simple combinations, the harmony soon becomes more emotional through the use of chromatic chords. In B and in the Coda are delightful chromatic modulations.

E: STYLE

1. Dreamy and tender, but with emotional warmth.

2. The use of the cadencing figure described above (C: 4) and the waving accompaniment figure are the most prominent unifying devices.

3. Interest is added to division B by its more complex harmonies and its elaborate ending, which in the repetition leads into the dramatic and passionate measures of the Coda.

4. Emotional outbursts and contrasts occasion many fluctuations in intensity, as in the cadence of which we have noted the frequent use, where (measures 5-7) the music increases in volume and speed till a sudden revulsion of feeling takes place. In the Coda, two sudden rushes of tone followed by sharp, full chords precede the sustained and melancholy final phrase.

5. Especially noteworthy are the many delicate embellishments, such as those of the figure in measure 2, which occur in measures 4 and 16. Growing directly out of the lovely, clinging theme, they seem to invest it with added significance.

6. This will be treated under the next example.

F: COMPOSER

1. Chopin was born near the Polish city of Warsaw, and was educated among the aristocratic youths in the school where his father was a teacher. His emotional and refined playing afterward made him the idol of the cultured classes in Paris where he spent the most of his life, and where he died of a lingering illness.

2. Chopin's fame rests almost exclusively upon his piano compositions, the nobility and grace of which has won for him the status of an artist of the first rank.

3. Music for the pianoforte.

4. Chopin is distinguished in his use of all the elements of music; although his treatment of melody, rhythm, and harmony is perhaps more suitable than that of form.

II

Barcarolle, "June," Op. 37, No. 6.
P. I. Tchaikovsky, 1840-1893.

A: FORM

1. This piece follows the formula:

A (1-32); B (32-51); link (52-53); A′ (53-82); Coda (83-99). We note that division B is about two-thirds the length of division A; while the Coda is about one-half the length of A.

2. Division A ends distinctly on the first beat of measure 32, but is followed on the second beat by division B. The accompaniment helps to make the connection a close one. A link nearly two measures long connects divisions B and A′. The latter division ends clearly on the first beat of measure 83, the Coda entering as a new idea in the latter part of this measure.

3. When division A is repeated, the left hand plays a greater number of imitative melodic fragments in the middle voice (see C: 4).

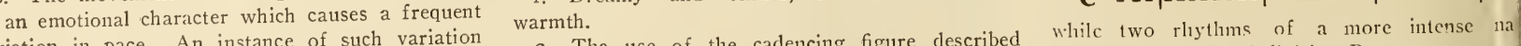
4. Division A is made up of a principal passage (2-12); a passage more transitional in character (12-22); and a return of the principal passage (22-32). Division B starts out in a definite manner, but becomes more and more wandering to the end. The Coda is increasingly vague in outline.

B: MOVEMENT

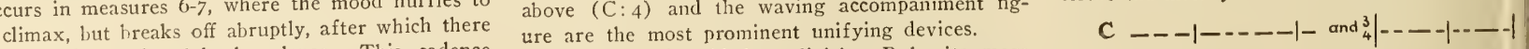
1. Common, or 4-4 meter. During division B this changes to triple meter (3-4).

2. Calm and wave-like throughout A; increasingly agitated in B, especially when the meter changes to 3-4, where one beat seems to be elided from each measure in the hurried progress. This eventually broadens out (50-52); and the Coda brings back the serene mood of the beginning.

3. Even flow characterizes the opening rhythm (2-6):



while two rhythms of a more intense nature clothe the melody of division B:

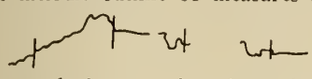


4. The syncopated accompaniment in the B part of B creates an effect of agitation, which is emphasized by the succeeding rhythm in 3-4 measure. In this the short notes come irregularly on the first beats, while the chief accent is thrown forward upon the second beats. In measures 47-50 the meter really changes to 2-4, suggesting intensified haste.

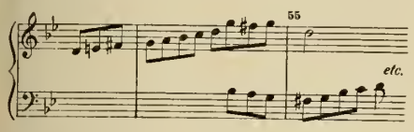
While the syncopations in division B are imitative of agitation, those which occur continually in the Coda between melody and accompaniment have rather a lingering, soothing effect.

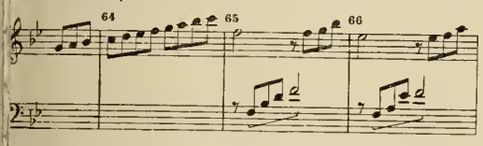
C: MELODY

1. The subject introduced in measures 2-10 is e dominant theme.
2. Generally in the upper voice, although frag- nts occur in the middle voice.
3. The melodic outline of measures 2-6 is:



After a gradual, even rise, the melody falls in cling fragments.

4. Reference has been made (A: 3) to imitative tches of melody which are played by the left nd. In division A these occur only as answers the short ending figures in measures 4-6 and 26; but in division A′ the imitation is more fre- ent, sometimes contrasting with the upper voice, in measures 53-55, where the latter moves up l then down, the imitation the opposite:

l sometimes merely continuing the rhythm, as measures 64-66:



mitations are found also in the Coda.

. Division B starts out with a new melody, ich proves only of short duration (32-39); for ther, livelier melody enters (40-), which is it- , however, but short-lived.

D: ACCOMPANIMENT

. There is a material change in division B from quiet, even figure in division A to nervous syn- ations and a following fitful rhythm. We have ed additions in division A′ (C: 4); and in the la varied devices are found.

. Chiefly chords, though arpeggios occur in A′.

. Simplicity characterizes the beginning; but re is an increasing richness of texture.

. The chords, of a prevailing minor cast, are honious and conventional in their succession. ense emotion is suggested in the strong chro- ic chords which end division B.

E: STYLE

Calm and somewhat melancholy, interrupted a passionate outburst.

The return to the first part in division A the quiet ending emphasize the unity of the ight.

In division B interest is added by the entire rast in treatment. Again, on the return of di- on A, new features occur (C: 4); and in the a the novel descending and then ascending out- attended by occasional reminiscences of pre- us themes carry the mind of the hearer forward he ethereal close.

Division B is made up of an almost continual *cendo*, which conveys the impression of intense tion. Again, the descent to a *pianissimo* in the a, followed by a short upward wave of tone es us with a sense of perfect repose.

The return of division A (53) is particularly ıtiful on account of its fine contrast with the pre- ng passage, to which the dignified and repose- link passage gives just the right bond of con- ion. Especially attractive, too, are the imita- s in division A′.

Our two examples are written in much the e mood, with the same quiet flow of melody and mpaniment. The Barcarolle, however, is more ionate in the middle division, while the Noc- turne has a more dramatic ending. Whereas, too, the interest in the Nocturne is increased by the addition of embellishments, in the Barcarolle the same end is sought by the snatches of melodic imitation.

F: COMPOSER

1. Tchaïkovsky was the son of a mining engineer in Russia. As a youth he was in the government employ; but turning to music, he studied at the Conservatory of St. Petersburg. After graduation he taught at the Moscow Conservatory for some years. His later life was devoted mainly to travel and musical composition.
2. Probably the second rank.
3. Operas and large orchestral works.
4. While Tchaïkovsky seems equally at home in his development of all the musical factors, his efforts of intense color are particularly striking.

COMPOSITIONS OF THIS TYPE FOR FURTHER STUDY

(Grades range from I to VII)

Grieg: *Spring Song. V.*
Mendelssohn: *Songs without Words,* Nos. 6, 14, 25, 44. IV.
Nollet: *Elégie,* Op. 88. IV-V.
Rubinstein: *Third Barcarolle.* IV.
Scharwenka, Ph.: *Gondellied,* Op. 63, No. 3. III.
Schumann: *Des Abends,* from Op. 12. V.
Schütt: *Reverie,* Op. 34, No. 5. IV.
Scott, Cyril: *Notturno,* Op. 54, No. 5. IV.
Sibelius: *Romance in D flat.* V.
Sinding: *Serenade,* Op. 33, No. 4. IV.

Pianoforte Touch in Its Various Aspects

BY JAMES W. BLEECKER

ONE constantly hears so much in regard to touch that it is a wonder the subject is not exhausted. Unfortunately such is far from being the case. What one hears is generally something like the following: "A good tone can be produced only by a weight touch." "A good tone can be produced only by finger touch." We also hear about the clinging touch, thrusting touch, and various others too numerous to mention.

Undoubtedly all of these have their proper place in playing, but the danger is that most pupils and, I fear some teachers, are very apt to emphasize certain points to the detriment of others. They are likely to look upon some one touch or touches as great discoveries which, by mysterious means, impart peculiar properties to the tone.

If, first of all, we examine the piano action we will get a clear idea of what it is capable mechanically. Knowing this we can, by studying the fingers and muscles and action of the mind, gain a better knowledge of the why and wherefore of the various styles of touch.

If one presses a key down slowly, he will notice that just before the hammer reaches the string it falls back. This is necessary to prevent the hammer from blocking against the string and stopping the tone. Now however slight the distance between the string and the hammer may be, it is plain that if the hammer is to reach the string, it can only do so by its momentum. The physicist tells us that force in a moving body can only be represented by its weight, mass, and speed. As the first two are constant, that is we cannot change the weight or mass of a hammer, we see that speed is the only thing left to our discretion. Since this is the case we must investigate the best ways of producing, under all conditions, the amount of speed required by the hammer to produce the desired dynamic. To do this we first examine the mechanical side of our fingers and then the combined mechanism of fingers and keys.

It is very evident that in the hand we have a lever on the end of another lever (the arm), and that the hand is completed by five more compound levers (the fingers). As one of the first principles of mechanics is to avoid lost motion, it is evident that every movement that has not a definite aim is wrong. If a finger touch, pure and simple, will answer our purpose, it is wrong to call upon the hand for aid. If the hand touch suffices (as in octaves) it is equally wrong to call upon the arm. From this we get the reason for the three broad classes of touch, finger, hand (or as it is generally called, wrist), and arm.

When we put our theories into execution we find a number of other elements entering the problem to complicate it. First, we have the concussion at the surface of the key which is absorbed by the fleshy pad at the finger tip; then there is the give to certain joints which also absorb motion; the friction between key and finger and the friction inherent in the piano action has to be reckoned with. How all of these facts may complicate the act of touch can easily be seen.

In a certain case a finger touch might produce the required tone but owing to the inertia and friction of the action, we may find it convenient to add to the fingers a slight arm weight and allow the extra force (speed) to be absorbed by the concussion at the finger tip and by loose joints. This gives us the clinging touch.

In obtaining a certain degree of *forte* it may be perfectly possible to leave the task to the fingers alone. Still the demand for speed enough to propel the key with the required rapidity may be excessive and we may find it much more convenient to aid ourselves by adding some arm weight.

Beside this there is the psychological side to be considered. It is easier to think some things one way than another. It may be possible for one person to conceive a touch that will produce a good *pianissimo* that would not work for another at all. Still this supposition is a little extreme and as a general rule what is best for one is at least good for nearly all.

Beside the psychology there is also the physique of the individual to be considered. A very light hand will have to make up with extra speed what it lacks in weight.

To sum up: We find that in the finger we have a lever which works on another lever (the key). To the latter, we find that the only quality we can impart is varying degrees of speed.

To obtain these speeds we have at our disposal various means of affecting the former lever (the finger). The speed may be increased, first of all, by the finger itself, and then by added weight of hand and then arm: in extreme cases even the body weight can be added.

The speed may be decreased, first, by the finger itself, and then by various other means such as the following: The first joint may be held loosely so that when the finger strikes the key part of the motion is absorbed by the movement of the joint; the fleshy part of the finger may be used more than usual in absorbing the motion; in the case of wrist touch, a loose finger, in the case of arm touch, a loose wrist, may reduce the speed.

Knowing the means at our disposal, it ought to be comparatively easy to make up our mind as to just which combination of the principles mentioned, is best suited to our immediate need. Physical and psychological conditions may make the combination a little different in some cases than others. It should not be difficult to find the genesis of every conceivable touch in some combination of the movements examined in the present article.

EFFICIENT PERSONAL ACCOUNTING

BY FRANK ANDREWS FALL
Bursar of New York University

SOME one has said that to keep good books for a business is talent; but to make a dependable accounting of one's personal income and outgo is nothing less than genius.

If this be so,—and anyono who has tried to develop a satisfactory system of personal accounting is disposed to admit that it is,—an attempt to evolve a scheme which the average man or woman can understand and operate without risk of brain fever would appear to be a desirable effort.

In *Efficient Book-keeping** certain plain questions put to himself by the modern accountant were touched upon: What are the facts? How can they be shown in the simplest form? What use can be made of them that will show up on the credit side of the ledger?

Precisely the same questions should be put by the teacher of music who desires to add to a satisfactory system of book-keeping for the business, a workable scheme for keeping track of personal finances.

The machinery of efficient personal accounting may be even simpler than the book-keeping system outlined in the preceding article. **A single book, and that a small and inexpensive one, will do the trick.**

Column segregation of income and expense items, which is one of the most important time and labor saving devices of modern accounting, is the essential feature of the personal account book.

A "spread," or double page, suffices for each month's business. At the extreme left of each page the lines are numbered downward from 1 to 31, a line for each day of the month. To the right of the date numbers are a series of columns for expense, classified according to the special needs of the one concerned. The last two columns, at the extreme right of the right-hand page of the "spread," are reserved for cash received and total expenses.

Such a book may be bought, without printing, and ruled to suit the user's special circumstances, or what is generally known as a "family expense book" may be purchased, with all rulings made and the column heads printed in.

There are several varieties of the "Family Expense Book" on sale at the best stationery and department stores. One of the most popular forms is published by the Kiggins and Tooker Company, 35 Park Place, New York. The column heads are these: Rent or Board; Provisions or Groceries; Fuel and Light; Clothing; Furniture; Books and Education; Labor and Services; Physician and Medicines; Charity and Church; Traveling Expenses; Taxes and Insurance; Laundry Account; Contingent Expenses; Cash Received; Total Expenses.

The retail price of this book, bound in leather, is only seventy-five cents. A cloth-bound copy may be bought for forty cents or less. It is obvious that no one need hesitate to try this plan because of the expense involved in getting the equipment.

INCOME

As the major part of the income of the average teacher of music consists of fees from pupils, the teacher's personal and business accounts will have to be correlated to a certain extent. This is a very simple matter.

At the closo of each day the teacher should enter in the "Cash received" column, on the line opposite the proper date number, the total amount received during the day in cash, checks, and money-orders. The details of this are found, of course, in the ledger, but they need not complicate the personal account.

EXPENSE

The various items of expense should be entered in the appropriate columns at the close of each day, and the total carried to the last column at the right. At the end of the month all the columns should be footed up and the totals carried to a monthly summary, a form for which is provided in the back of the book.

The difference between the total receipts and the total expenditures will be carried forward to the next month, and should be entered at the top of the "Cash received" column. If expenditures have exceeded receipts, the resultant overdraft should be entered in red ink. If there is a balance, it will usually consist of a combination of two items,—cash on hand and cash in bank.

A business man of my acquaintance has a rather ingenious scheme for keeping track of his personal cash balance from day to day. Each night as he enters his receipts and expenditures for the day he foots up the cash received column and the total expense column, and gets his balance as of the close of the day's business. This balance, divided into cash on hand and cash in bank, he enters on a card which he carries in his wallet for reference during the following day. He therefore knows at the beginning of each day exactly how much cash he has on hand and in the bank. He carries a blank check or two in his wallet, and can always avoid an overdraft, even though he does not have his check-book with him, because the card tells him exactly how much he had in the bank at the beginning of the day.

The same card is used for noting his expenditures during the day, whether in cash or by check. At night he writes up his expense book from the information given by the card, and then prepares a new card for the following day.

Thc teacher of music will doubtless wish to relabel some of the columns in the standard form of expense book. Sheet music, for example, might need a column of its own. Piano rental and other similar items may be segregated. For this purpose, it is only necessary to appropriate some of the columns that represent the least active accounts, and take care of those occasional expenditures in the contingent expense column.

USING THE BANK

By all means do business by check as much as you can. It is the cleanest, quickest way of paying bills, and it gives you, automatically, a receipt for every expenditure.

But most important of all, the bank *will help you to save.* For this purpose the stocking has been found wanting. So have the old shoe, the bureau drawer, the cozy corner, and the chimney flue.

It is not merely that theso homely treasure-places are untrustworthy,—that your savings may easily be stolen, lost or burned up. Nor is it that these free-and-easy depositories cheat you by paying you nothing for the use of your money.

The worst feature of trying to bank at homo is this: You can get at your money too easily. It is far better to put it where you cannot get your hands on it without some trouble and unwinding of red tape.

"Spend" is a tempting message which rushes to us from every point of the compass. Hundreds of useful, boautiful, desirable things conspire to separate us from our cherished dollars, pulling at them liko some great greedy magnet. In such an emergency the stocking and the chimney flue do not help us much. They aro the most dependable get-poor-quick agencies on record.

But the bank is different. It places itself between our laboriously accumulated savings and numberless things that we want but do not need. Stand back, it says to them. This money is not of the ordinary common or garden variety of money. It is consecrated to a worthy purpose. It is set aside to earn other money. **It is capital, and you would better not try to eat into capital.**

In the face of this defense, made by our friend the bank, the attack of our enemies—the things that wish to be bought—withers and dies. Mere purchasable things lose their glamour. We find that we did not need them after all; that they are not essential to our life, or even to our happiness.

And meanwhile our good friend the bank has kept safe and active our principal, that unpretentious, but respectable foundation on which we are to rear our superstructure of independence and content, if not of wealth.

THE BALANCE SHEET

If the music teacher wishes to know just how much net gain he is making from year to year, he can set up a general balance sheet, showing assets and liabilities as of December 31st of each year. This does not need to be an elaborate statement, nor should its preparation involve much time or trouble.

On the liability side should be placed any debts on notes or mortgages; accrued interest, taxes, insurance premiums or rents; and bills payable of whatever amount.

On the asset side should be indicated property owned or equities therein; cash on hand or in bank; stocks or bonds at market value; personal property at a fair appraisal; all bills receivable that are regarded as certain of collection.

The personal balance sheet, if continued from year to year, gives a return out of all proportion to the trouble involved in setting it up. If you are steadily getting ahead, it is no little satisfaction to know just how much you are gaining each year. If you are going backward, it is doubly important that you should have the fact impressed upon you in some graphic way. Then go back to your summary of monthly expenditures and study it carefully. Decide what items should be reduced and then go resolutely to work to cut them down, so that the balance at the end of the next year will show on the right side of the ledger.

SMALL INVESTMENTS

Finally, to return for a moment to the general topic of saving: *Keep your money at work for you.* Do not make the mistake of thinking that unless you have a thousand dollars at a time you cannot make a conservative investment.

A number of high-grade railroad and industrial companies now offer bonds in five hundred and one hundred dollar units. Good traction bonds may be had in fifty and one hundred dollar denominations.

Stock brokers do not despise the small investor. On the contrary they are doing everything they can by specializing in the less expensive bonds and small lots of stock, to attract his patronage.

Teachers of music may, therefore, put their small savings to work at once, and begin to get a return from them. That accomplished, each step along the road to competence becomes easier than the preceding one, for every conservative investment, however small, provides income which may go toward the acquisition of another investment.

Do not try to learn trilling from a book. Practise slow trills in groups of two and also in groups of three notes, which latter manner will give an opportunity for alternating accents and develop alike both of the fingers engaged. You will soon find that you can trill automatically, and when this point is reached make your trill long enough to carry out the note bearing the sign. The last note of the last two notes, as the case may be, must be played the same speed as the trill itself, and form simply its last note or notes.—*Josef Hofmann.*

* See THE MUSICIAN for March.

JOB AND EQUIPMENT

(No. 8 of "The Efficient Music Teacher")

The man who remarked heartily that the world is getting sick and tired of the word Efficiency, was described by his friends as one who forever apologizes for what he has not done. This is invariably the way with critics.

Does the job demand more than it used to?

And if it does where shall we begin to put ourselves in order for its greater demands?

BY THOMAS TAPPER

I

THEY began some months ago to build a twelve-story house down the street. People speak of the builder as putting UP a house here. ey ask how big a building is going UP? And ey comment: Another skyscraper going UP. eryone UPS that house. It is putting UP, ing Up, building UP the city; UP goes another vestment.

And yet to date all they have done with their am boiler, derricks, drills, teams, and gangs of n, is to go DOWN, down into the earth, down in t the opposite direction from that upgoing use. The more they dig DOWN the tougher the ge is, but still they keep on going DOWN.

And all this DOWNNESS is for no other purse than to secure UPNESS.

So for the efficiency which meets the growing mands of the job: It would be well for us to overul ourselves and discover afresh the range of our bits and the quality of our actions. Have we er gone far enough DOWN for the amount of ? we contemplate?

EXPERIMENT NO. 1

From arising in the morning to retiring at night go through a long series of actions, motions, bits, and customs. They constitute the backne of our day. They are our routine. Their st in time and effort is inevitable. But like the n-bound bucket that hung in the well, they are e to become moss-covered. They get little of r attention, when, as a matter of insurance ainst the bacteria of the moss-covered state, they uld get much.

This is the experiment.

Write down everything you do from the first wn (to you) of light, to your retiring. Stop long ough to give each action a fair scrutiny. (Ask a dier, if you can, how he felt the first four weeks of career.)

Take the morning's bathing and dressing: Do u do this in the best, most direct, and quickest y? Do you, the night before put everything in diness and in preparation, or do you scramble and nt to locate equipment, wondering, as you scout und under the furniture, whether you are to be e for work?

In this familiar morning exercise a considerable ount of material and equipment is involved. at material and equipment is converted by us o use for the day by motions of the body. Have u studied arranging in the best and simplest order e required motions of conversion, or are you the ppy-go-lucky kind of Haphazard that spends ten nutes today in morning preparation and forty morrow?

We venture to say that whoever has not organized at morning preparation is invariably late at pointments.

Do you arrive at the breakfast table at a pretermined time, or do you cry for a hot breakfast ien you do happen to arrive? And do you spend teen minutes at it or an hour? Remember that it esn't matter much which it is so long as you ve predetermined it and make it part of a fixed hedule. **This, we see, is reducing the working y to the persistent regularity of soldiers' drill.**

If you want to have a lovely time when work is done and you are free, live the soldier's life at your work.

Here, you inquire:

Will it interfere with my genius? Not a bit.

Will it be uncomfortable? It is certain to be for a while.

(Ask a soldier how he felt the first few weeks.)

Will it take away my liberty? You haven't any. You are here and now a slave to doing the common things of life in a hasty, messy, botchy way, and that "way" owns you, body and mind.

Or, take the matter of equipment. Does your desk top hold just what you need? Or, does it hold everything you have dumped upon it? Are the various tools of your equipment where you can easily reach them? Or, do you have to cultivate your detective instinct to locate pencils, pens, and other indispensables?

And so about all of us: Are we intelligently conducting our life, living not in the dream state of automatic existence, but fully alive and knowing that we are bit by bit learning to guide, govern, direct, at least the smaller affairs of daily living.

Rule: The more we become inextricably tangled up in the mazes of small affairs, the more sordid and commonplace life becomes.

II

Now, this is a music magazine, and undoubtedly this article should be full of music references, glowing, gleaming, bubbling with music. Well, I have taken no care to get the word music in because I think it is far better out. This is a big world, and every phase of its activity teaches the musician something. I have suggested that you make a list of daily actions and that each one be studied until the best possible way of performing it is discovered. We now come to

EXPERIMENT NO. 2

Make a list of every obligation which your work as a teacher places upon you. Count those you meet and those you dodge. Then answer these questions:

1. Can you do perfectly everything involved in every lesson you give? So perfectly that the Goddess of Beauty would smile in happiness to see you performing the tasks you set?

2. Are you practising the industry you preach? So thoroughly that the God of Labor would crown you with laurel and bay if you had time to stop and listen to him?

3. Are you developing your own powers more and yet more as you go on with your class? Or, are you a stand-stiller, shouting directions to a little party of pilgrims who are gradually moving off into the distance? (Many a stand-still teacher does not realize until too late that her pupils are gradually getting away, gradually moving, while she is static.)

4. Do you still strive by fine, efficient management, to get an hour a day or a week, for the purpose of blazing the trail a little farther? Are you thus seeking to lead on your flock to better pastures like a good shepherd, or are they forever nibbling at the short grass *of what you used to know?*

5. And are you convinced now as you were when ambition fired youth, that music is the one best world for your mind, heart and soul? Or is it just a side show into which you step when you must, to keep office hours?

In brief, do you hear the Call of your Job?

If you do, then you are willingly under discipline to the Beyond of your present work.

If you do not, then may mercy be your portion for you will need it.

III

Here is that part of this article where music obtains a little more prominently.

Say to yourself:

If I give twenty lessons a week I should be ashamed not to take them.

If I have assigned Op. 740, Czerny, No. 1, to Millie, and she fumbles it, and I, being out of practice can do no better, what particular good am I to Millie as an exemplar?

Yes, of course, too busy to keep in practice, which means too busy to keep up on one's own business. We know this, and yet we are so naturally diplomatic that we want our feelings spared in this indictment. A strange case of esthetic cowardice.

Why should a music teacher who gives twenty lessons a week and who is incapable of delivering them in good condition expect any more for them than a grocer who cannot deliver his goods at all?

And yet the music teacher expects the money, while the grocer does not.

So, about that house down the street. They propose to put it up by first starting a long way down, at the bottom of things, where the foundation will be strong and secure.

A good builder knows that to go up with safety he must first go down with patience.

And I sometimes wonder if the pursuit of music and art may not sometimes tempt us to push up and up and up before we have ever thought for a moment of going down for a good start?

CREATING AN IMPRESSION

BY JANET CUTLER

WHY are many student recitals failures? The teacher has carefully planned the program, choosing selections from some of the best composers; she has trained her pupils in solo and ensemble work, thus giving variety. The answer often lies in the fact that the pupils have failed to "create an impression."

What is meant by "creating an impression"? The pupil would reply, "rush to the piano, tear through the piece, and rush away." Some might say that it is always the best-dressed pupil or the one who makes a nice bow who reaches the audience and makes a recital a success.

But in fact it is none of these. It is the pupil who realizes that he has a musical message to give and knows how to give it who does his part toward a successful recital and "creates an impression."

Each pupil must be made to feel that his piece is real music which must be presented to an audience often not ready to receive it. If the listeners are admiring relatives and friends the task is an easy one. If they are simply "listeners" often the music must be literally imposed upon them in order to make any impression at all.

The first thing for a performer to do is to get into sympathy with his audience. He knows himself that his music is real music, but he must state each tone so clearly to his hearers that they cannot help but realize it also. Each phrase has a meaning which must be brought out and presented so that the audience will have something to grasp.

If a musical phrase is put so clearly before an audience, each individual will, after a time, feel that he must listen. Then an "impression is created," not one of outward show but of musical understanding.

THE PROFESSOR TALKS ON TEACHING CHILDREN

"HOW do you do Professor? How are you today?"

"Excellently well, Mr. Editor; 'fine and dandy,' as the other man says. I hope you are in good health and spirits, as well as the goodly company of ladies and gentlemen surrounding you. May I inquire the occasion of so many visitors to the editorial sanctum? I am not accustomed to see so many here."

"Neither am I; and I trust that you will not be startled out of your accustomed equanimity when I tell you, my dear Professor, that *you* are the occasion of the gathering. I hope that you have not forgotten your promise, of last month, to discourse further with us on the important subject of efficient teaching. It was the announcement of your intention which has brought all these earnest teachers here to meet and to hear you."

"Highly delighted, I'm sure," murmured the Professor, while his gaze wandered round the room, as if in search of an expected visitor. Then, turning to the Editor, he said, questioningly: "I do not see my friend (!) here—the impatient lady, who made so tempestuous an exit the last time?"

"Your remarks evidently hit her misplaced *amour propre* too hard," said the Editor; "she belongs to the class—a very small one, I hope—that may be termed 'The Incorrigibles.' "

A CHILD'S INBORN SAGACITY

"Ah, I suppose so " rejoined the Professor. Then after a brief pause: "The curious part of it is that those testy, touchy, tactless teachers, entirely wrapped up in a rigid routine that has but very little rhyme and no reason, make no allowance whatever for that most wonderful of all things: the child's mind. Its subconscious working is little short of miraculous. Teachers of that description are quickly 'weighed' by the pupil and 'found wanting.' Or, if not, the under-current of antagonism caused by the teacher's tactlessness is such that the pupil becomes discouraged and disgusted and—unless another, more competent teacher be employed without delay—finally abandons the study of music for all time.

"Yes; a child's mind is wonderful in its untutored powers of reasoning; and herein lies the tactful teacher's opportunity. A brief suggestion, a mere hint sometimes, is sufficient to arouse the child's interest and to set him (or her) off on a voyage of discovery in music's magic realm. Believe me that *everything is possible, in the way of success in teaching children, if the teacher will but exercise all his wit and ingenuity to excite the pupil's interest and curiosity*, and so cause a craving for more knowledge, for more music.

AVOID DRY ROUTINE: GILD THE PILL

"Avoid the deadly, dry-as-dust routine form of teaching. Excite the imagination, even about trifles. Do this, even from the very first lesson. Remember that music is a sound creation of the imagination; to express it, therefore, the imagination must be exercised. As for the routine that has to be observed, do not make it apparent. Give the child his musical medicine as you would his physical medicine: *gild the pill.*

"If you are unable to visit art museums, fine buildings, and scenes of interest with your pupils, you can at least, from time to time, as a form of amusement, show them drawings and pictures of celebrated works of art: paintings, sculpture, and architecture. Most probably, they have already some ideas about drawing and have seen some of the paintings and sculpture. Then, nothing will delight them more than to hear you describe the analogies or differences between those works of art and the music you are teaching them. At first, they will be astonished, then pleased. After a time, when their minds shall have responded to these first suggestions, the children will find a pleasure in establishing relations between their musical imaginings and other things, seen and heard, and so weave them together in their young minds. Indeed, they will frequently astonish you with their quick wit, the cleverness of their remarks, the keenness of their power of observation and the aptness of their criticisms."

"But, Professor," timidly hazarded a young man of about thirty, "is not all that rather Utopian? Of course, I admit it is very desirable, but"—hesitatingly—"can it be done?"

A LITTLE GIRL OF SIX

"Most assuredly, my dear Sir; take my word for it. Here is an example from my own personal knowledge. I am well acquainted with a little girl, just six years young. She is bright, intellectual, of quick perception and ready understanding; healthy of body and vigorous of mind—the usual combination of *mens sana in corpore sano.* But she is only just six.

"She has been learning the violin (a dear little quarter-size instrument) for about nine months and, in addition to her finger exercises, can play a number of folk songs and little pieces. She has had about six lessons on the piano, but she has experimented with it, all by herself, ever since she was tall enough to touch the keys. She reads music readily and has a remarkably true ear—two of them, in fact. Now, her musical mind is so constituted that what she plays on one instrument she can reproduce on the other. When she is playing some little piece on her violin, she is listening to the piano accompaniment so that, as soon as it is finished, she goes to the piano and tries to reproduce the accompaniment she has heard, but not seen, and does it with remarkable fidelity. Yet she is only six.

"She will play an even scale and tell you 'that is a pretty straight line, isn't it?' Or, if it be uneven, she will remark, with a humorous little grimace: 'that line had a bad bump in it, didn't it?' She constantly amuses herself with her piano or her violin, endeavoring to express in music the things she sees and hears, whether in the daily life around her or in her fairy stories. Remember, she is only six.

"I do not tell you this as something very wonderful; I merely cite the case to show our friend her that such education *is not at all 'Utopian'* and that *it can be done.*

"The mind of a child can be trained best by careful suggestion along the lines of its inclinations and desires. Routine, also; but hide it. Don't forget: gild the pill "

"Then, Professor," said an elderly lady, a teacher of some years' standing, "if I understand you aright, a child's mind has to adapt itself to the teacher's suggestions and to conform to his way of thinking? How do you contrive that?"

TEACHER'S TACT AND ADAPTABILITY

"I am afraid, my dear Madam, with all due respect, that you have understood me a-wrong. The one important, cardinal point, that I desire to impress most clearly upon you all, is that the teacher must possess the qualities of tact and adaptability in the highest degree.

"He must adapt himself to the child's mind, to the child's taste, to the child's bent o yearning. He must suggest his own ideas an teaching to the child in so subtle a manne that the child may feel them as if emanatin from himself. If the teacher can succeed i doing that, he has attained the highest pin nacle in the art of teaching and his success a a teacher is assured.

"As I said at our last meeting, the teacher' musical knowledge is a *sine qua non;* without it, h has nothing to teach. But in order to impart tha musical knowledge to another, he must do it i such a way that the other will infallibly receive it I can use a hammer and nails, a chisel or a saw but I usually spoil the wood with these latter, an I invariably hit my thumb instead of the nail: s I do not consider myself a carpenter. Neither d I consider him or her a teacher of music who know all the Art of Music from A to Z (is there any Z? and yet who does not know how to implant acceptably in the mind of a student."

"Whom then do you blame, Professor, for th wrong or mistaken choice of a teacher?"

PARENTS ARE TO BLAME

"The parents, without a doubt," replied th Professor, in a tone that admitted no contradictio "They exercise little or no real discrimination i choosing a teacher of music, either instrumental o vocal. More frequently than not, the decision made in obedience to the recommendation of son relative, a cousin, an aunt, a cousin's cousin, o some other person, who is quite as ignorant as th parents themselves with regard to the qualificatio of a good music teacher. Yet these same paren would not, for one instant, think of engaging tutor or a governess, or even a nursery governes without insisting upon the production of a Norm School, University, or High School diploma, some such specific guarantee of the proposed teac er's ability. This accounts for the fact that many young women and men are teaching mus today, whose only qualification is the ability sing a little or to tinkle on the piano.

"I repeat that the ability to impart knov edge is the chief factor in the success of t teacher and, therefore, of the pupil.

"Parents must be brought to recognize that; a they must be made by degrees to understand t necessity of demanding positive proofs of t teacher's ability before confiding their childre young or old, to their instruction.

SOME SINGING TEACHERS AND THE PUBLIC

"While these guarantees are absolutely nec sary for the competent teaching of any branch music, they are imperatively exigent for the teachi of singing. This concerns adult pupils, th who have passed the period of change of voice some two years or more; to be on the safe side, us say sixteen for a girl, eighteen for a man, acco ing to their health and constitution.

"There is no free-lance running amuck in musical profession so recklessly and irresponsi as the self-appointed, self-commended, self-satisf and self-ignorant teacher of singing! The un lightened public looks upon every good-look woman who can sing, more or less acceptably, i small way, as sufficiently qualified to give lesso Great, but spurious reputations are often built just such flimsy foundations!

"It would not matter so much when the pul is taken in, if a monetary loss only is involved. am quite cynical enough to enjoy the sorry j and to say, chucklingly, with the ancient auth *Vulgus vult decipi? decipiatur! The public wants t buncoed? Let it be buncoed* (Free translation, rights reserved.) But where voice is involved, question is fraught with the gravest dang When a student learns an instrument wrongly, i usually only a loss of time, money and, perh enthusiasm for the subject. But when a par confides a son or a daughter to the instructio

incompetent teacher of singing, the pupil may d, probably, will lose both voice and health. ie most serious throat troubles arise from the mal- actice of ignorant singing teachers.

"Whence it follows that it is imperatively cumbent on fathers and mothers to take ery precaution in the choice of a teacher, om whom they will require proper proofs and arantees of efficiency."

MUSICAL ATMOSPHERE IN THE HOME

"Excuse me, Professor, if I put one more ques- n to you that our teacher-friends here may have erlooked. Do you think that the good teacher's rk with his pupils is all-sufficient? Do they not ed some assistance outside the studio? In ort, do they not require a sympathetic, musical mosphere at home? What is your opinion?"

"That, as usual, my dear Editor, you are quite ght. I am of the opinion that **the home should e made as musical as possible**; that the music- om or the music-corner speak for itself by the esence of pictures and busts of the chief com- sers and artists; that musical acquaintances be couraged there to form a musical circle, at least ce a week; that the student's reading may com- ise musical histories, biographies, and stories of tistic endeavor; and that an endeavor be made to rm weekly meetings for ensemble study: duos, ios, etc., even in the most elementary period. parents will help, in this way, to create a musical rcle for their children, old and young, and if they e fortunate enough to enlist the services of the ght kind of *competent teacher*,

"One who loves his profession, and who is enetrated with a great, big, overflowing meas- re of helpful sympathy for all earnest seek- s after musical expression—then those par- nts may rest assured, not only of their children's ccess in music, but also of their greater, truer and rer outlook on life and a deeper, more intimate nd more sincere sympathy with everything that human in thought and in endeavor."

———*———

TAKING MUSIC LESSONS

BY HERBERT J. WRIGHTSON

GERMANY, the so-called "home of music," has pro- ced a very large proportion of the musicians of e world. The German is inclined to do things thor- ghly, and this especially applies to his music. The ung music student is placed with the most mpetent teacher the parents can engage, and pt strictly at his studies without intermission r a lengthy period. He must *work*, and not erely attend periodical lessons with more or ss indifference, as is unfortunately sometimes e case with the young person in this country. e is required by his parents to practise a cer- in number of hours per day, regardless of the tractions of other things. The natural result of ch methods is that he acquires considerable ility, perhaps in spite of himself. Whatever lent he may have is brought out—if much, a markable genius may be developed; if little, a ell-educated musician at the least.

Without this careful selection of an instructor and it is a difficult matter for the average par- nts to discriminate among the multitude of achers soliciting pupils at the present day— nd above all without that steady and continued plication to the subject, even a talented pupil ill never attain prominence, while the ordinary udent with average intelligence, but no special ft, makes little or no progress, and is too often scouraged and relapses into original ignorance.

If a thing is worth doing at all it is worth do- g well and thoroughly. The advantages to be erived from any study cannot even be discov- ed unless, like the gold mine, it is earnestly orked; and in the case of the study a great deal epends upon the guide—the teacher.

NOTES ON THE MUSIC IN THIS ISSUE

JUST three months more—in many instances less—remains for the present season of musical work. We are now on the home stretch and what we accomplish in the next ten weeks will determine the percentage of acquirement and efficiency with which we can credit ourselves. Therefore another girding of ourselves, a long, deep breath, and a sturdy, vigorous effort before we lay aside our work.

We offer in the music section of this issue some useful material for the customary closing recital, to which pupils and parents look forward with interest. It is true that some persons will mildly sneer at a pupils' recital and tell us that it is a bore to everyone—not excepting some of the participants and fond parents. But we must not forget that the aim of the recital is not to entertain an audience by the artistic presentation of master works, but to demonstrate the present skill of the young performers and to encourage them to continued study and further acquirement.

In the music under present consideration we have kept in mind the needs of junior players, those in Grades II and III, only one piece being in Grade IV.

On quiet woodland path (*Auf stillem Waldespfad*), Op. 9, No. 1, by Richard Strauss, is one of the few moderately difficult piano pieces by this great German composer of today. Many of our readers know about him, some have heard compositions by him played by orchestras, some have heard songs by him, but only a few have had opportunity to try his music for the piano. This number is melodious, broad in style, and filled with the atmosphere of a woodland scene, quiet, meditative, yet richly colored in harmony. Note that the melody is frequently in the left hand, answered by the right, much as if a duet were being maintained. Here is a piece well suited to a recital of springtime music.

Path of gold (*Rondo facile*), by E. S. Phelps, is a charming piece for our younger readers, with an unusually attractive theme. In the D major section, note that the left hand may play in octaves if desired, although the simpler way is recommended for the average player. The teacher should explain to pupils the meaning of the term "Rondo" as applied to a musical composition. The principal themes of this rondo are found in the opening measures, the first theme; the second is in the D major section; the third in the C major part. The application of the title is not clear. It is probably poetic, and may apply to the rays of light spread out at sunset on any path lighted by the golden glow of the sun.

The bird clock, Op. 9, No. 2, by Cedric W. Lemont, is one of a set of little pieces entitled *Pleasant Memories* intended for the use of young players. The tempo is marked *allegro*, but it is suggested that pupils begin practice at moderato, and increase the speed gradually. For example, in the first two measures, right hand, one motive is repeated four times. It will be easy to work up speed here. The fifth and sixth measures should be practised repeatedly and then joined. For example, the sixth measure appears four times. Analyzed thus the pupil will find that the actual amount of material to be learned is not large, and the whole piece can be mastered in a short time, right hand alone first; then the left; and finally the two hands together.

Elegie for a sparrow, by P. Lanciani (*Lan-che-ah-nee*), an Italian composer, is an attractive little piece of a descriptive character, in which an appealing melody is to be played with a clear singing touch. Notice the tempo is not rapid. The left hand part will call for quite a little practice to make the wide skip of more than an octave with accuracy. But this accompaniment figure is used so much and so often in a great variety of pieces that it is worth while to practise it carefully.

An April shower, Op. 8, No. 1, by Cedric W. Lemont, is from a set of little pieces entitled *Springtime Sketches* which have marked educational value as well as musical interest. The sixteenth notes obviously represent the plashing of the raindrops, the upper notes delineating a melody; for example, beginning with the fifth measure, the right hand theme would be D, a dotted quarter, E, an eighth, the same notes repeated in the sixth measure, the seventh, D, G, F♯, E, as eighth notes. And similarly in other measures. In the fifth measure a slight accent on the first D, the second and third lighter. The left hand supplies a sort of alto or second part. Aim for delicacy and lightness particularly in the passages marked *pianissimo*.

An old song (*Chant ancien*), by C. Ciolfi (*Chee-ol-fee*), is marked moderato, the metronome indication calling for 132 quarter notes to the minute. Moderato therefore refers to the unit of beat which is a half note as shown by the perpendicular line through the C at the beginning of the piece. Commence much more slowly. The chromatic passage in the middle of the piece will require considerable practice to give it smoothly. Try it with combinations of two and three chords at a time, for example, in the thirtieth full measure, take from the third chord to the third in the next as a phrase to be practised independently; then eight more chords; then three; work these up separately before trying the complete passage.

The Cuckoo (*Le Coucou*), by Claude Daquin (1694-1772) is by a French composer of the classical period. This is a splendid piece for teaching easy finger action with quiet hand, and is taken from the standard repertoire. The theme is generally given out by the left hand and is developed from the two-note figure of the cuckoo call. The composer's name is pronounced *Da-kan*, the final *n* with the French nasal sound, as in Chopin.

Rain patter, *The merry-go-round*, *The bogey man* are three pieces for quite young players, from a set of pieces entitled *Childhood Memories*, by James H. Rogers, which will make a delightful series for a recital. The descriptive character is clearly indicated in the titles. From the thirteenth to the twenty-fourth measure of *The bogey man* the left hand may be taken to suggest the "man" and the story which is being told about him.

Roses in bloom (*Roses fleuries*), Op. 497, by Marius Carman, is an attractive waltz for the ensemble class, easy and thoroughly melodious.

Forgotten, a transcription for the violin of Eugene Cowles' fine song, popular for a number of years, is a delightful number for young players. It has been prepared for use in instruction by Mr. Karl Rissland, of the Boston Symphony Orchestra, and offers fine opportunities for broad, effective tone color in the higher positions. This piece will please the hearer.

It was a lover and his lass, by Thomas Morley, is from the volume of *50 Shakspere Songs*, edited by Charles Vincent, one of the famous MUSICIANS LIBRARY series, issued by the Oliver Ditson Company. It is by a composer of the time of Shakespeare and is representative of the style of song used by the people of the period.

O mistress mine is a traditional song, the air being found in *Queen Elizabeth's Virginal Book*. It is also representative of the period when the dramas were written, and, like the preceding number, may be used in a program of Shakespeare music with special fitness. We call attention to the volume mentioned in a previous paragraph as containing music for a Shakespeare program.

Yesteryear, song by Earl Cranston Sharp, with 'cello obbligato, is from the pen of a composer whose recently published *Japanese death song* is being used with sensational success by Mme. Julia Culp. *Yesteryear* is a song of broad, melodic character, and good climax. Published for medium voice in F, for low voice in E♭.

April smiles and tears, song by William Baines, is suitable for a concert of springtime music, and is a good teaching piece to help impress upon pupils a light, easy style of production, with clear diction.

The Musician

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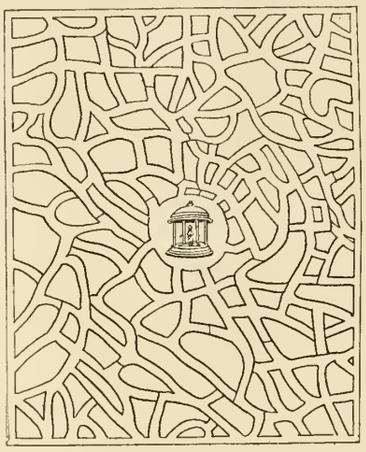
EDITORIAL NOTES

SOLVING PUZZLES

INTEREST, according to writers on pedagogy, is the certain means of securing results. A study of the favorite methods of successful teachers usually discloses their power to arouse interest on the part of the pupils and, as much, to keep that interest alive.

A teacher called her pupils to a general meeting in her studio. She gave to each a diagram similar to this.



Starting at the entrance and without crossing a line, one is to reach the center; a puzzle popularly known as a maze. A prize was offered for the first correct solution.

At once every eye, every face was alert with interest, and every child was ready and eager for the task. Some commenced laboriously to try every apparent route, content to win by the slow but sure process of elimination. Others, more active-brained, would look ahead at every point which offered more than one route, and then discard those which led into a *cul-de-sac*. Finally a shout announced that one had solved the puzzle; and then another; and still another, and so on.

"Another one!" was the cry from all sides.

This was the opportunity for which the teacher had planned.

"The little puzzle has aroused your interest," she said. "But now that you have solved it what has been your gain? Have you added anything to your brain power? Just think a little about this puzzle.

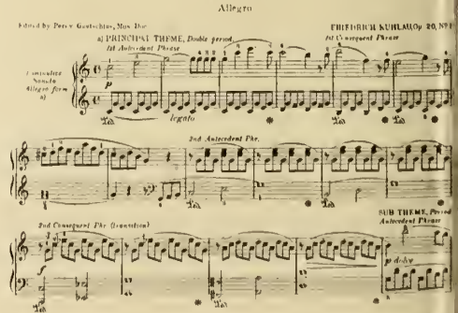
"You were willing to spend the time to solve it because your interest was aroused. Practically everyone is fond of working at puzzles. And you are willing to work puzzles because you like it. You will do with pleasure in play what you grumble about doing as an assigned task.

"Now then, for a new puzzle. Can you not change your attitude toward a music lesson, let us say, try calling it a puzzle to be solved, or, if you prefer, a problem to be worked out. Thus you give yourself a splendid boost at the very beginning for you have decided that your lesson is a 'puzzle' which you will be interested and glad to work out.

"And do not forget that a lesson *is* a puzzle, one which, when you have worked it out, leaves behind it, in your mind, the feeling of having achieved something, and will make the next puzzle (lesson) easier of solution.

"In the maze we have just been working on there is but one thing to puzzle out. In your music lessons there are various puzzles, all of them real, and all of them worth while. Is there any reason why you should not feel real interest in working up a music puzzle?

"It's up to you to make your lessons much easier because you approach them with t spirit you show when you attempt to find t solution to any one of the numerous puzzles which you delight.

"Here then is a 'puzzle' which will help y to train yourselves for the future."

And the moral is just as good for "grov ups" as for children. Put interest in what y have to do. It is magical in its power, a makes you enjoy what formerly you dislil to do.

The Musician Prize Competition for Piano Music

TO STIMULATE the composition of music for the piano THE MUSICIAN offers the following prizes on conditions set forth below:

One Prize of $100, and royalty of 10% of the retail price on every copy sold in sheet form
One Prize of $75 Two Prizes of $50 each Four Prizes of $35 each

CONDITIONS

1. *As to Grade:*
Compositions must not exceed Grade III (or advanced III) in difficulty in a scale of *seven* grades.

2. *As to Character and Style:*
They must be melodious and attractive, and have educational value, that is, useful for teaching purposes. They may be in dance rhythm, but mere dance music is not wanted. They may be descriptive or poetic in style, in such forms as the Intermezzo, Nocturne, Romance, Song without Words, Serenade, Idyl, etc.

3. *As to Manuscripts:*
Only manuscripts clearly written will be considered.

4. *Who may Compete:*
The contest is open to residents of the United States or Canada, with no restrictions as to nationality or sex.

5. *How to Compete:*
Address your manuscripts to MUSICIAN PRIZE COMPETITION, care of Oliver Ditson Company, Boston, Mass. Compositions submitted must not bear the composer's name, but, instead, a *nom de plume* or other distinguishing mark or motto, and be accompanied with a *sealed* envelope on the outside of which shall appear the *nom de plume*, etc., inside the composer's name and address. Competitors may submit more than one manuscript.

6. *When to send Manuscripts:*
No manuscripts will be considered which are received after October 2nd, 1916. The decision of the judges will be announced in THE MUSICIAN as soon thereafter as possible.

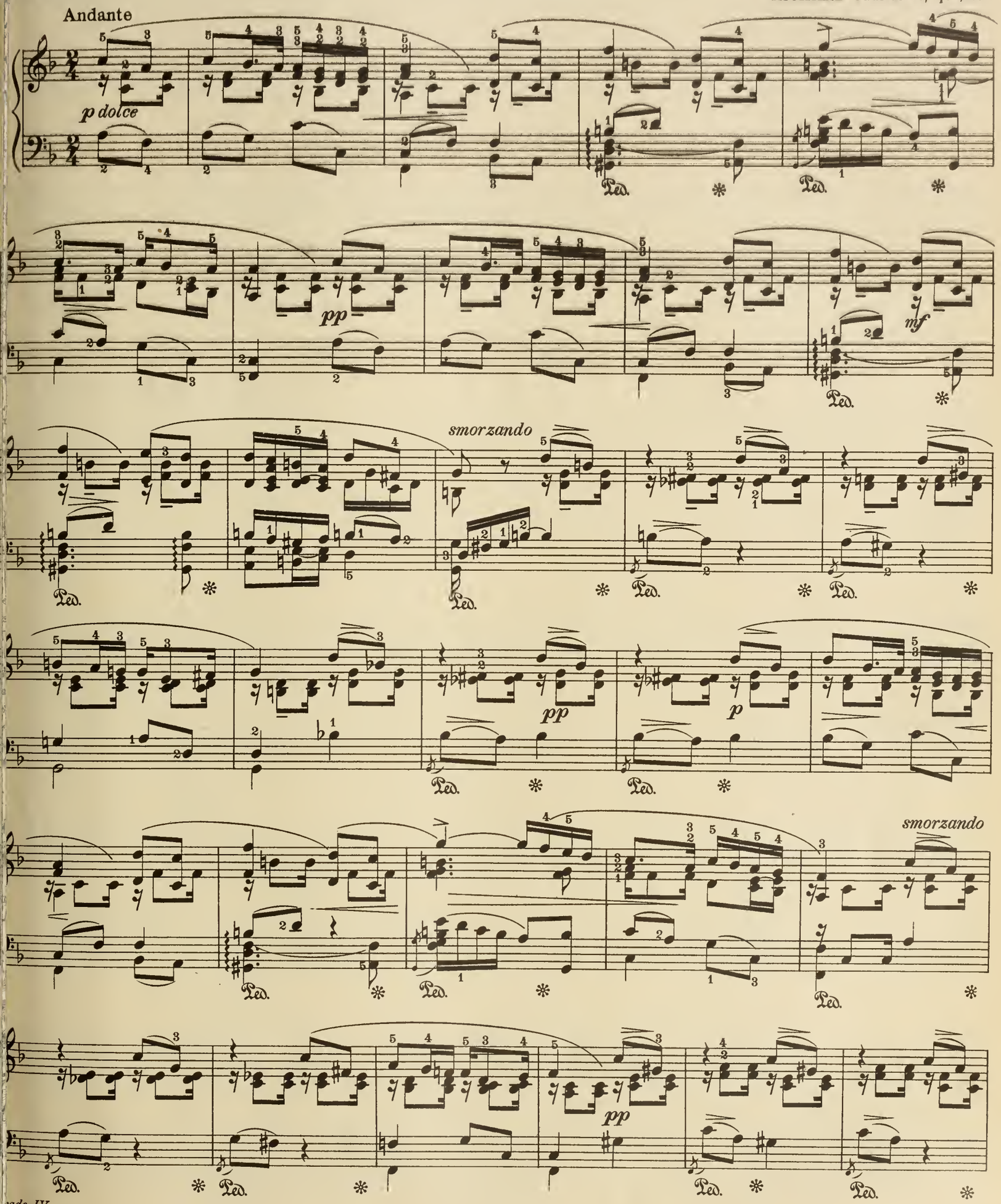
7. *The Judges:*
The names of the judges will be announced later. They will be musicians of high standing.

8. *Publishing of Prize Competitions:*
The compositions to which prizes are awarded, with the exception of the one awarded first prize, shall become the property of OLIVER DITSON COMPANY, upon payment of the awarded prize. The OLIVER DITSON COMPANY shall have the option to purchase compositions to which prizes are not awarded at the usual current prices for piano numbers of similar grade and character. The prize compositions shall be published in THE MUSICIAN.

ON QUIET WOODLAND PATH
(AUF STILLEM WALDESPFAD)

ited by John Orth

RICHARD STRAUSS, Op. 9, No. 1



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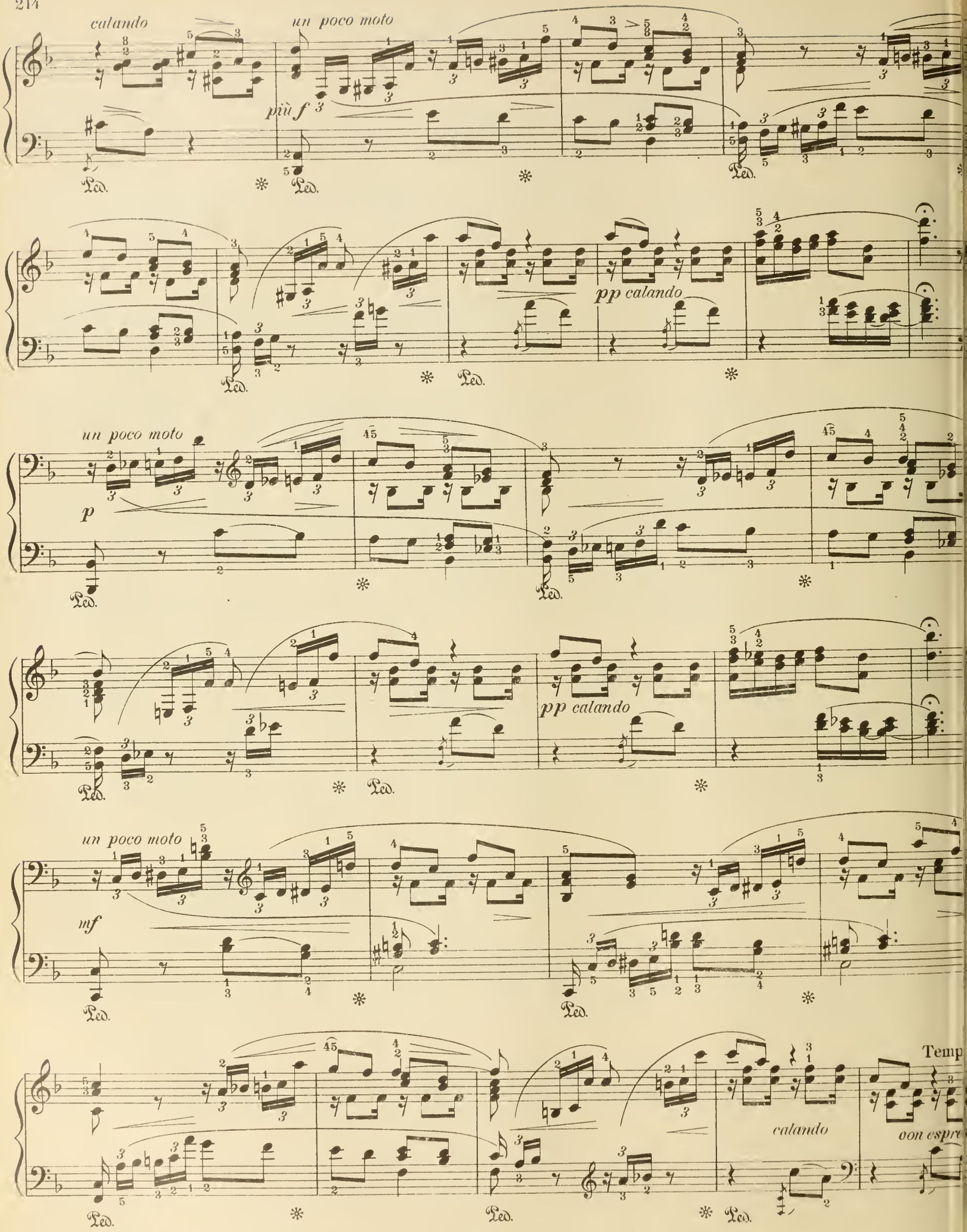
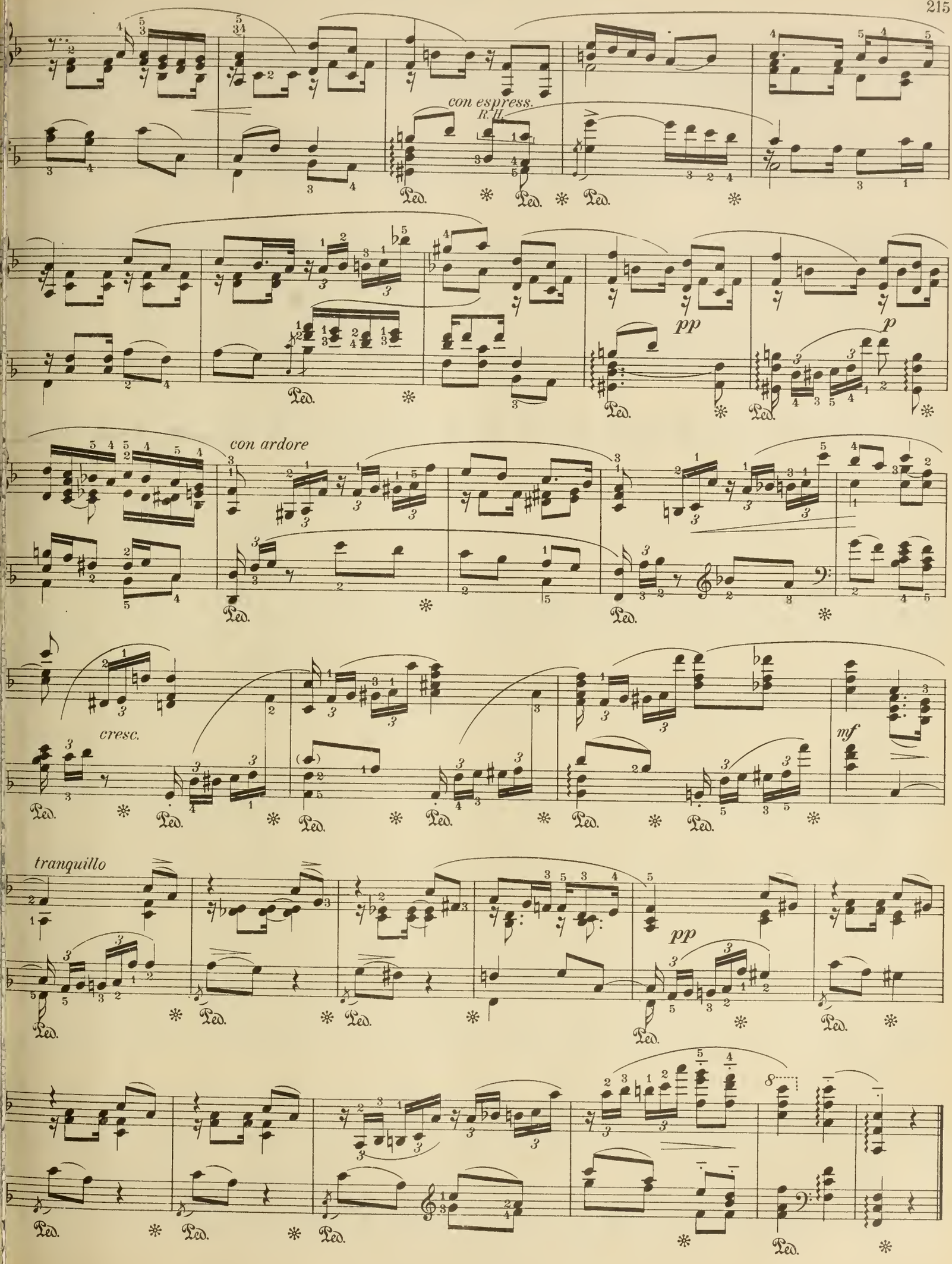
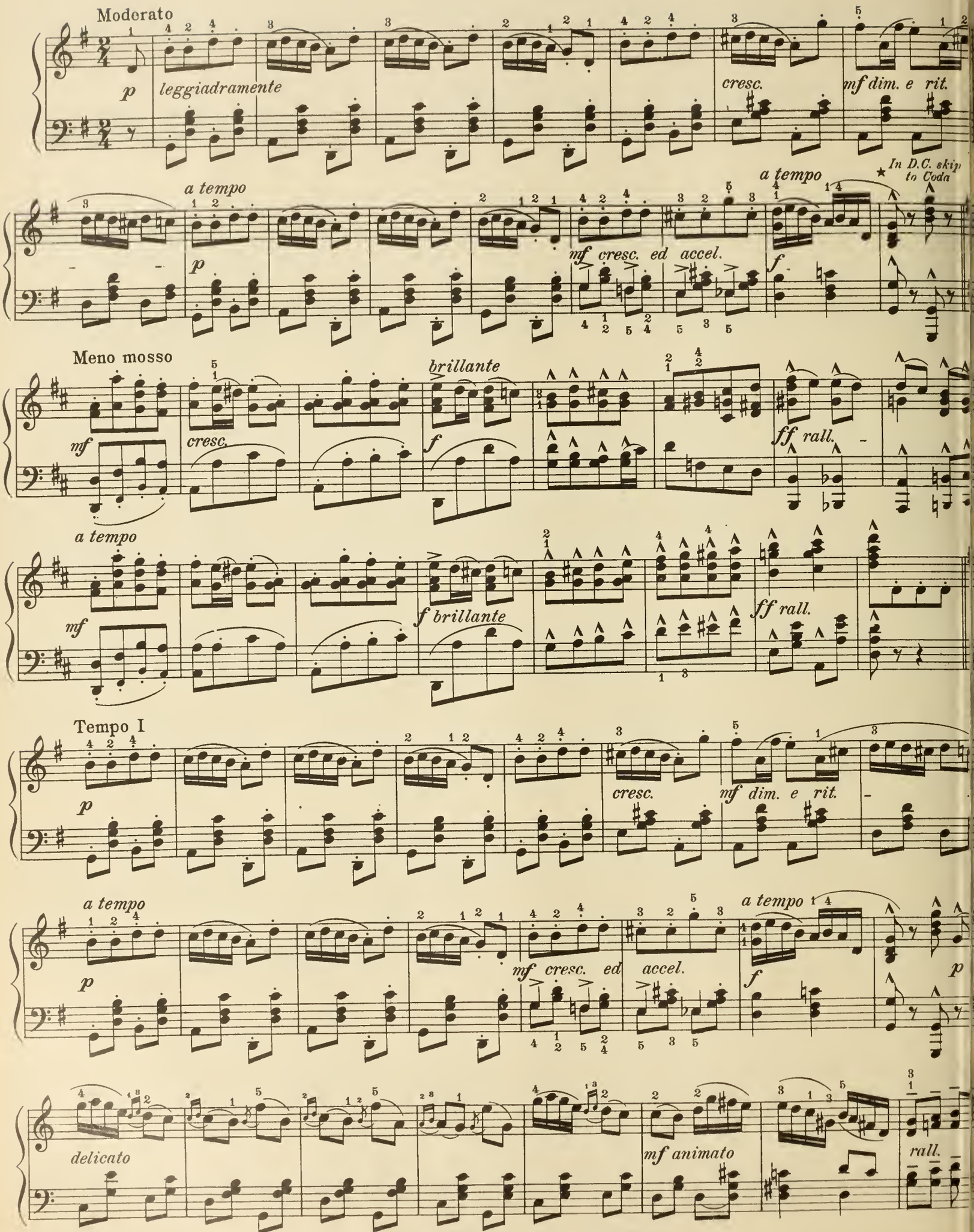

calando
un poco moto
più f
Ped.
pp calando
un poco moto
p
mf
calando
Temp


con espress.
R.H.
pp
p
con ardore
cresc.
mf
tranquillo
pp
8
Ped.

PATH OF GOLD
RONDO FACILE

E. S. PHELPS



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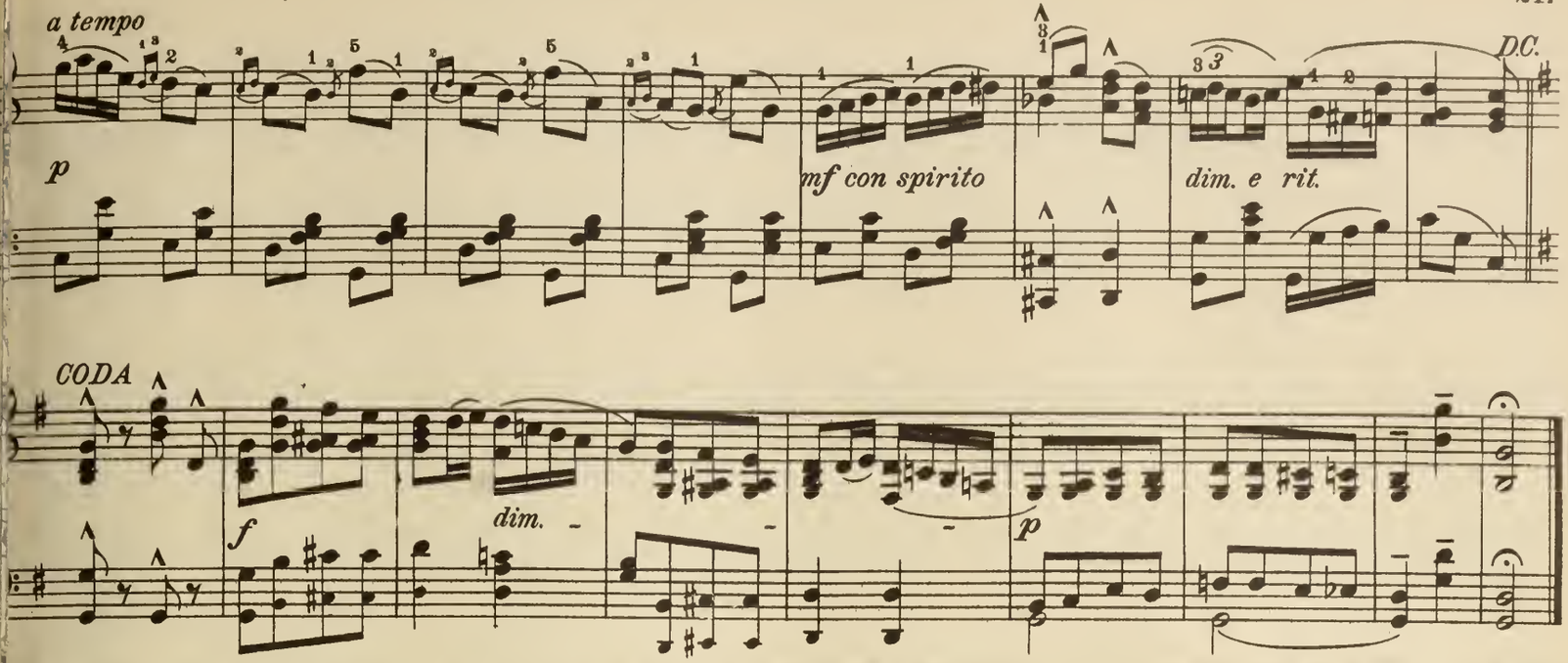
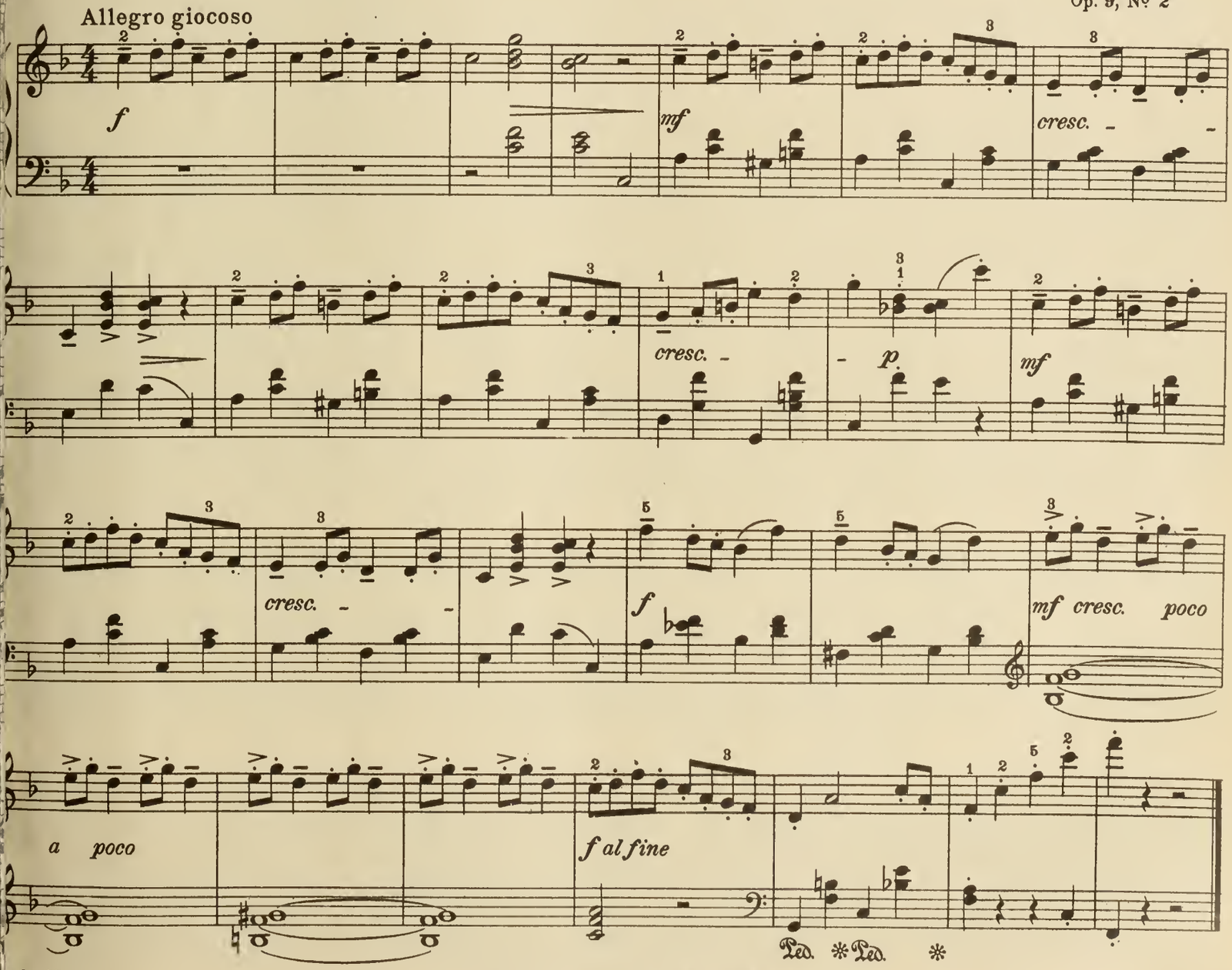


THE BIRD-CLOCK

CEDRIC W. LEMONT

Op. 9, № 2



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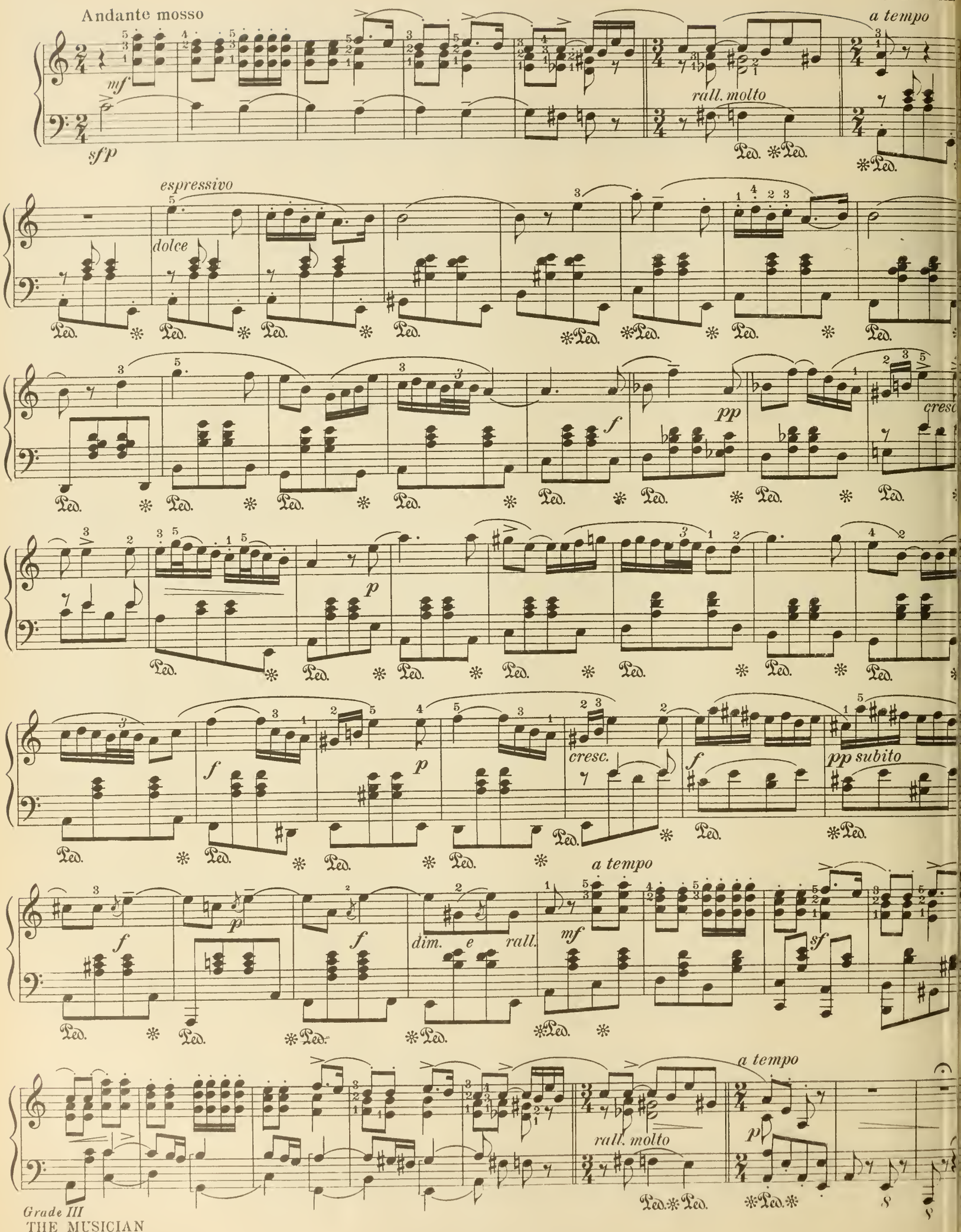
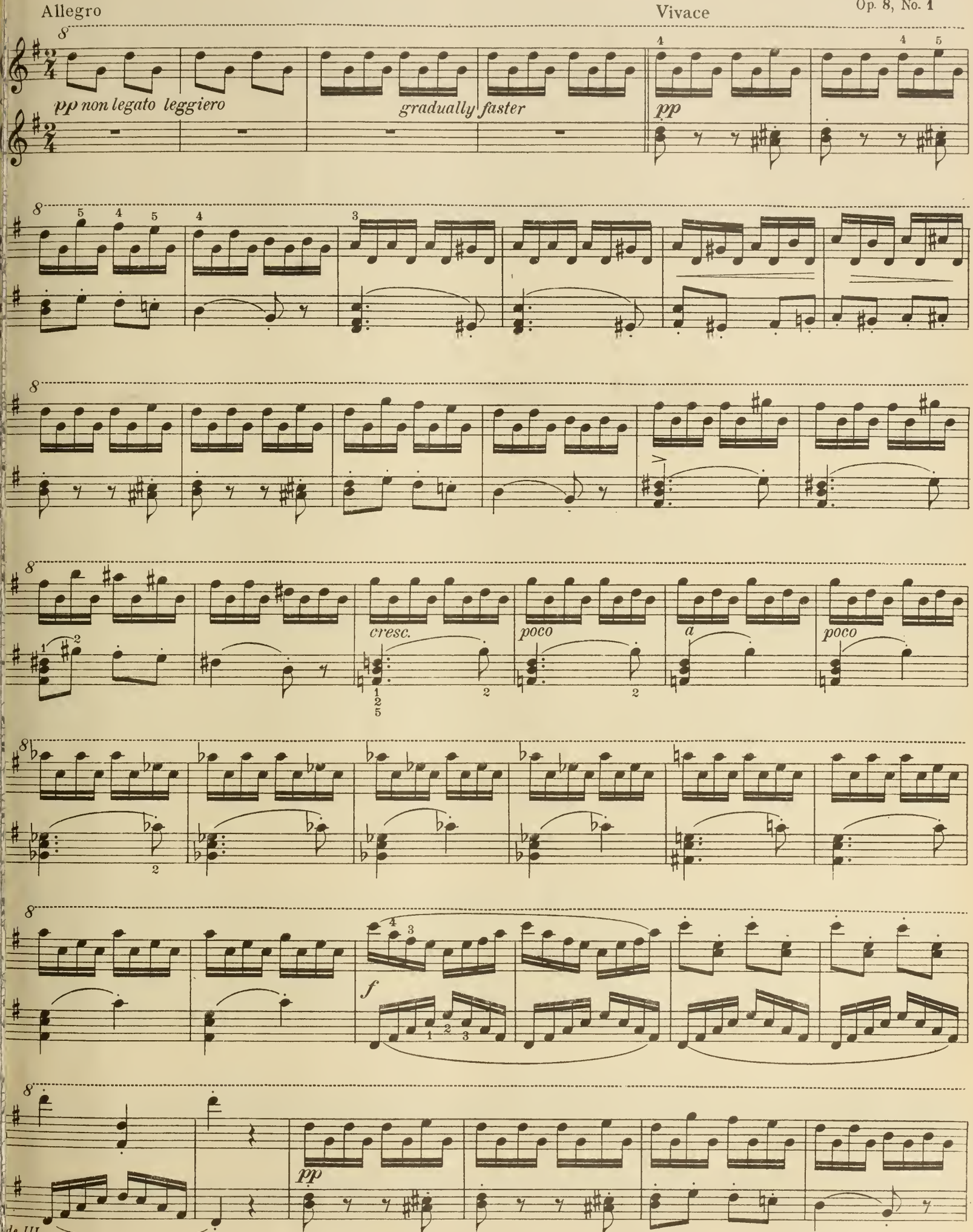
ELEGIE FOR A SPARROW

P. LANCIA



AN APRIL SHOWER

CEDRIC W. LEMONT
Op. 8, No. 1



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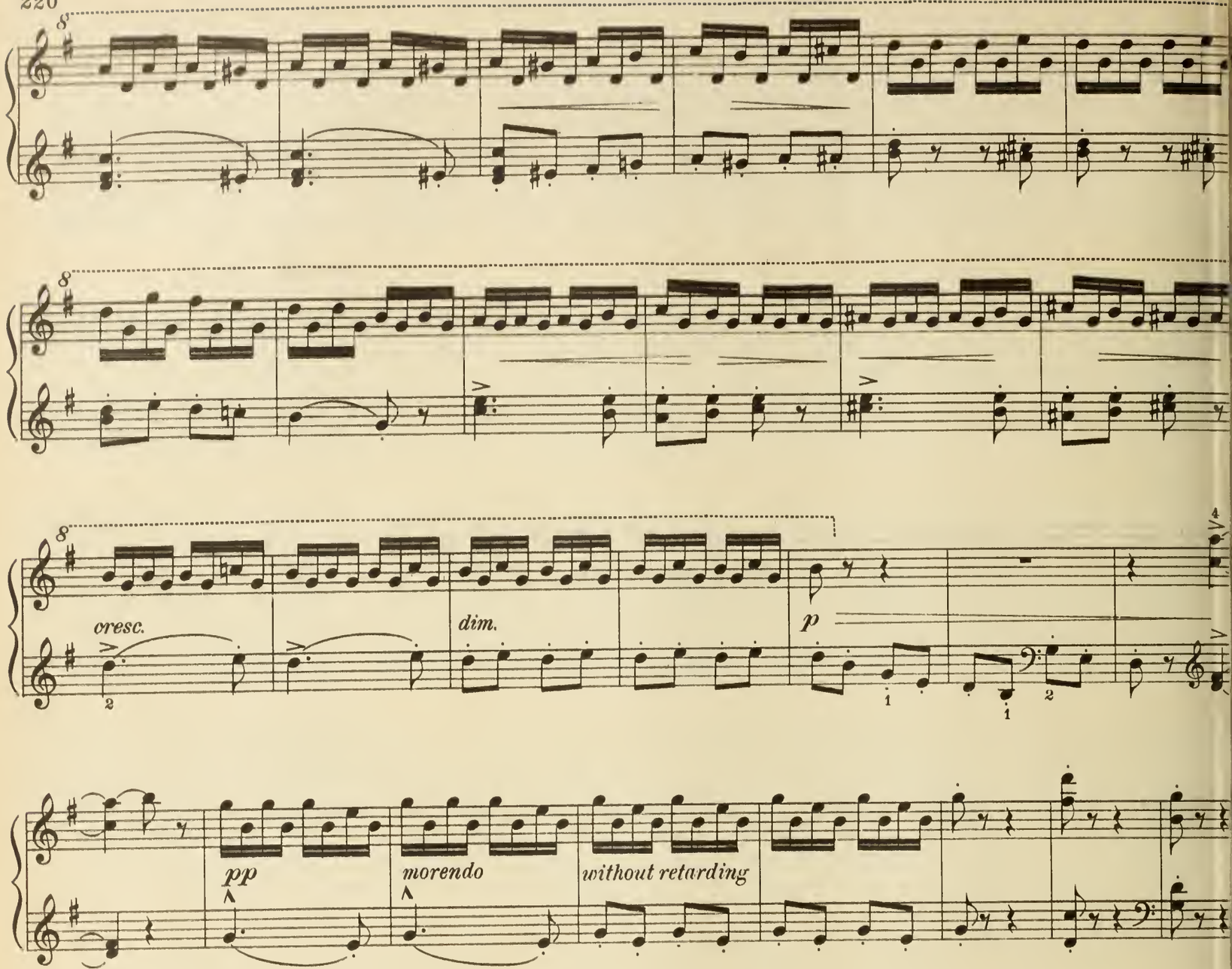
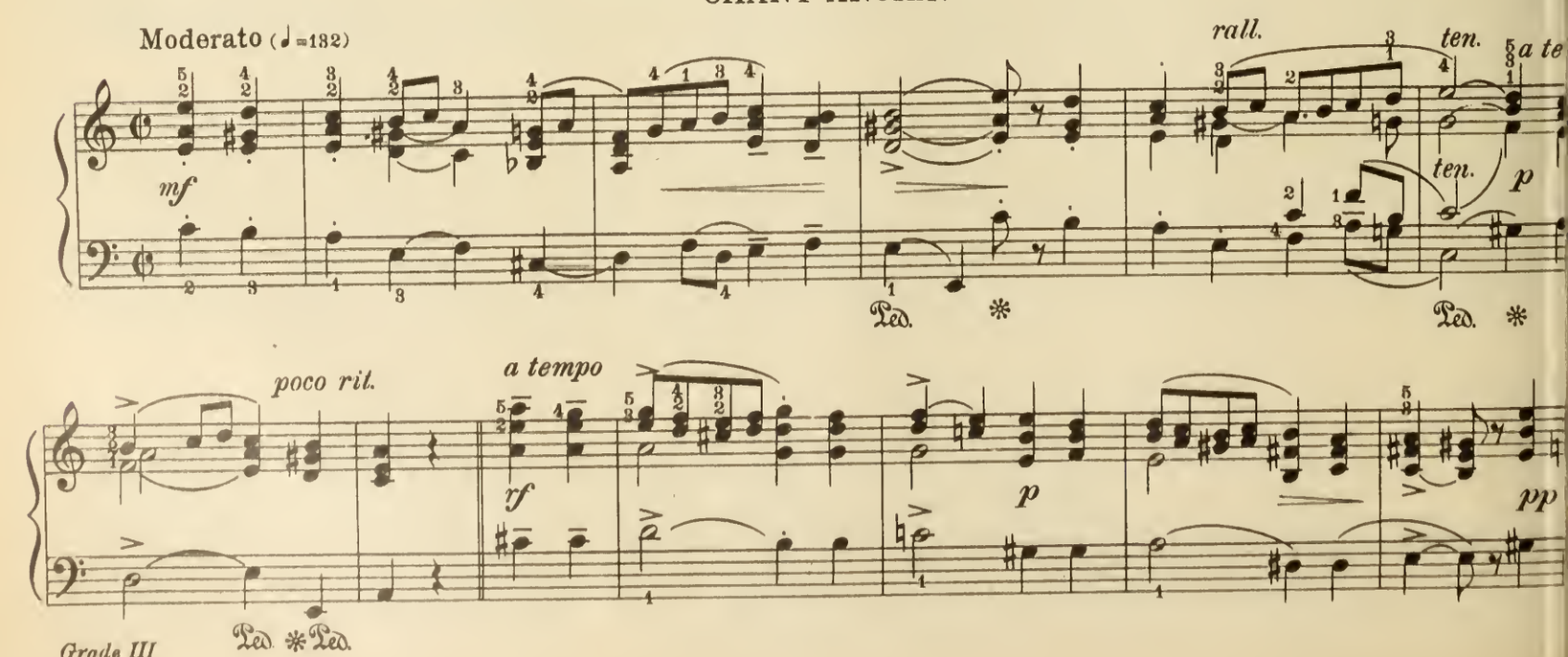


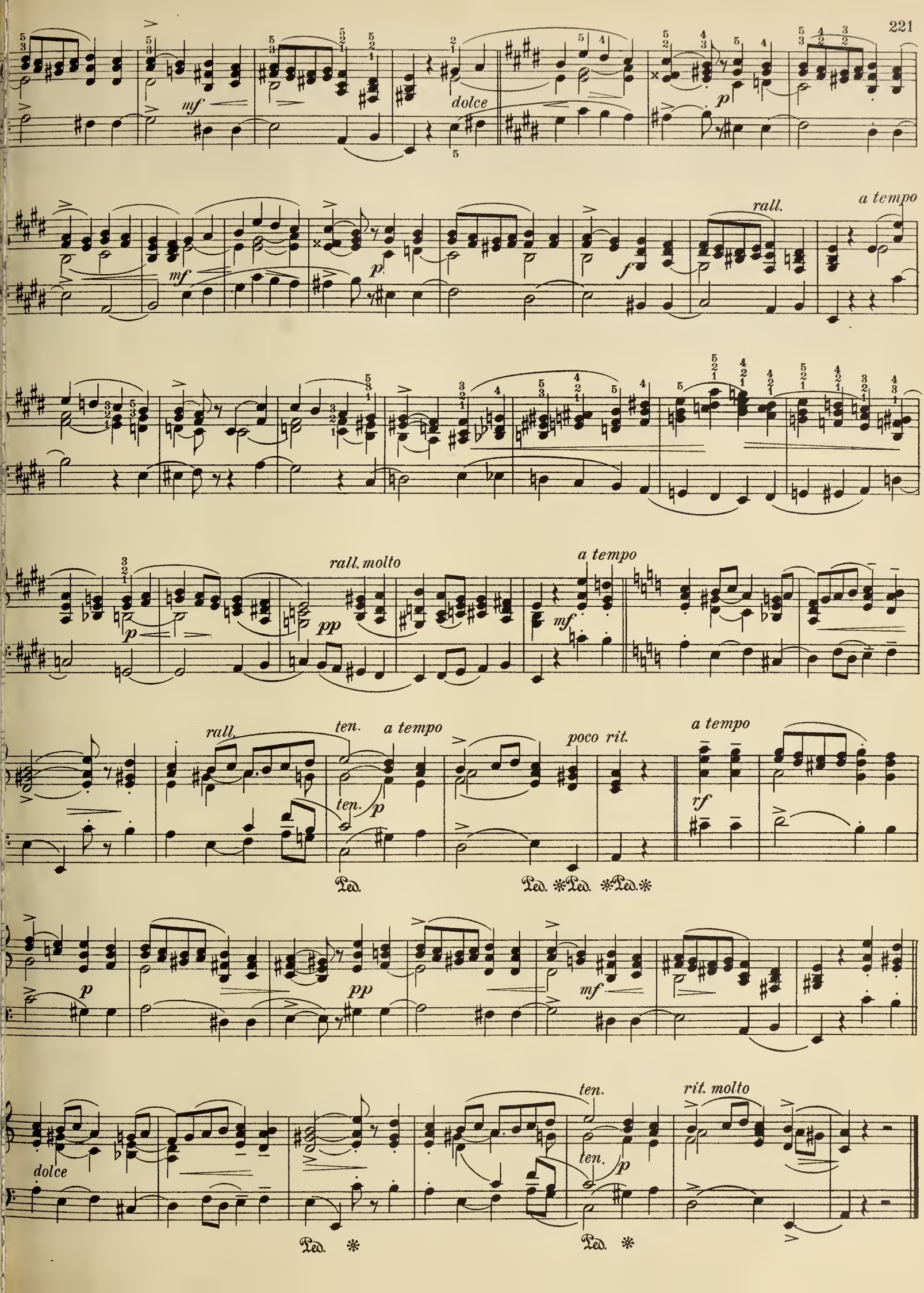
AN OLD SONG

CHANT ANCIEN

C. CIO



Grade III

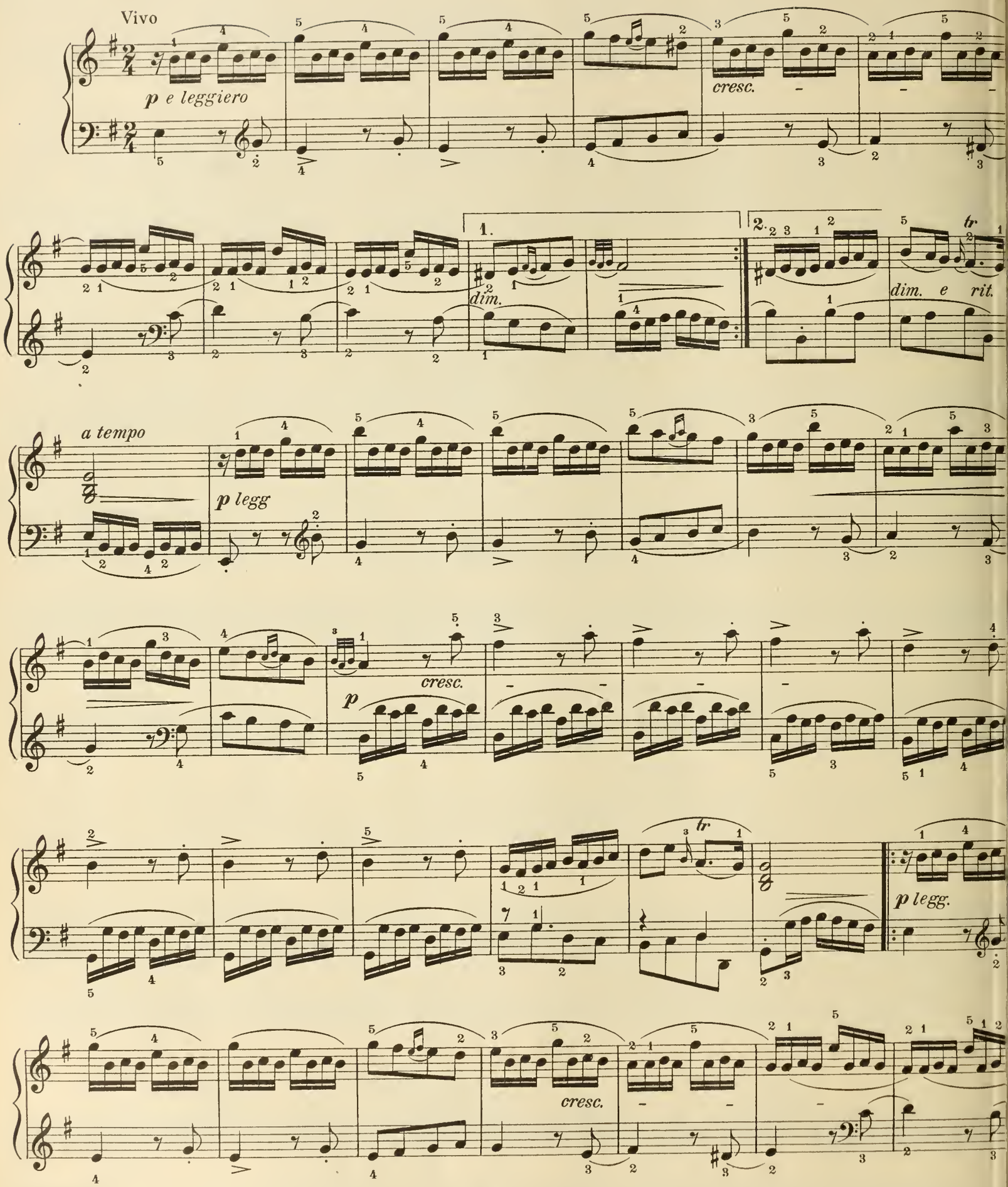

mf
dolce
p
mf
p
f
rall.
a tempo
p
rall. molto
pp
mf
a tempo
rall.
ten.
a tempo
ten.
p
poco rit.
a tempo
rf
Ped.
Ped. *Ped. *Ped.*
p
pp
mf
dolce
ten.
ten.
p
rit. molto
Ped. *
Ped. *

LE COUCOU

(RONDO)

Edited by John Orth

CLAUDE DAQUI



Grade III-IV

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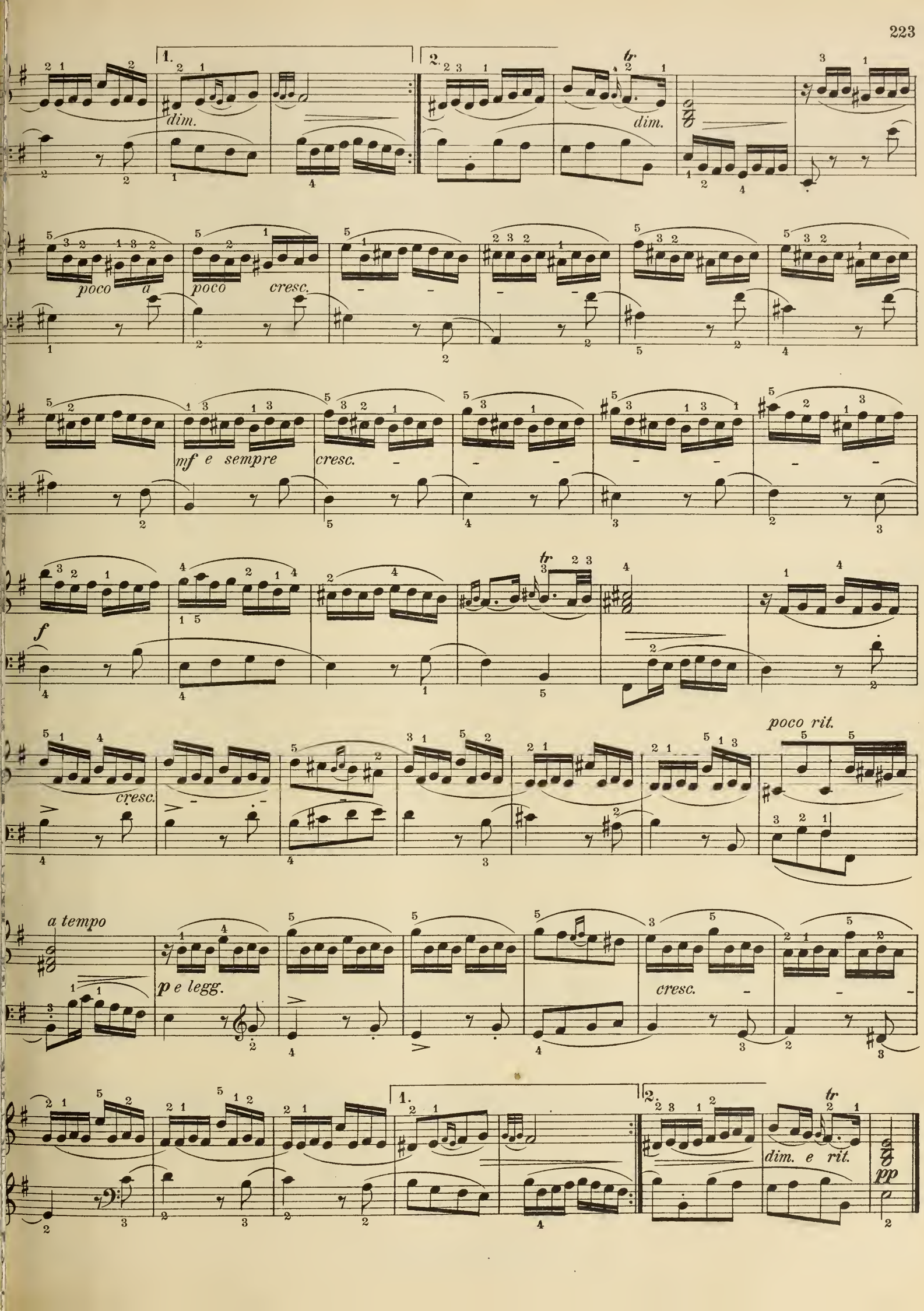
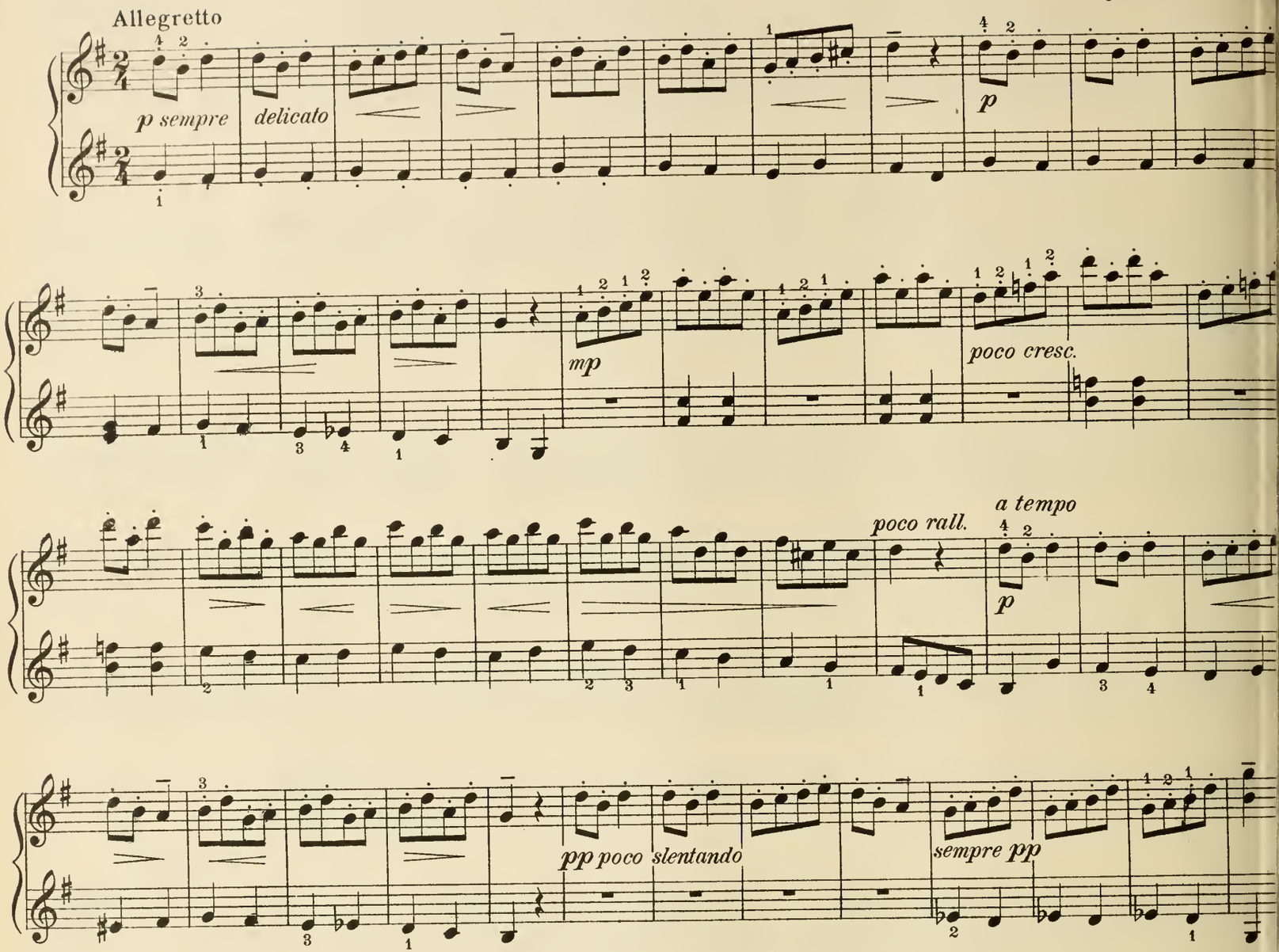

1.
2.
dim.
tr
poco a
poco cresc.
mf e sempre
cresc.
f
poco rit.
a tempo
p e legg.
dim. e rit.
pp

RAIN PATTER

JAMES H. ROGERS



Grade II

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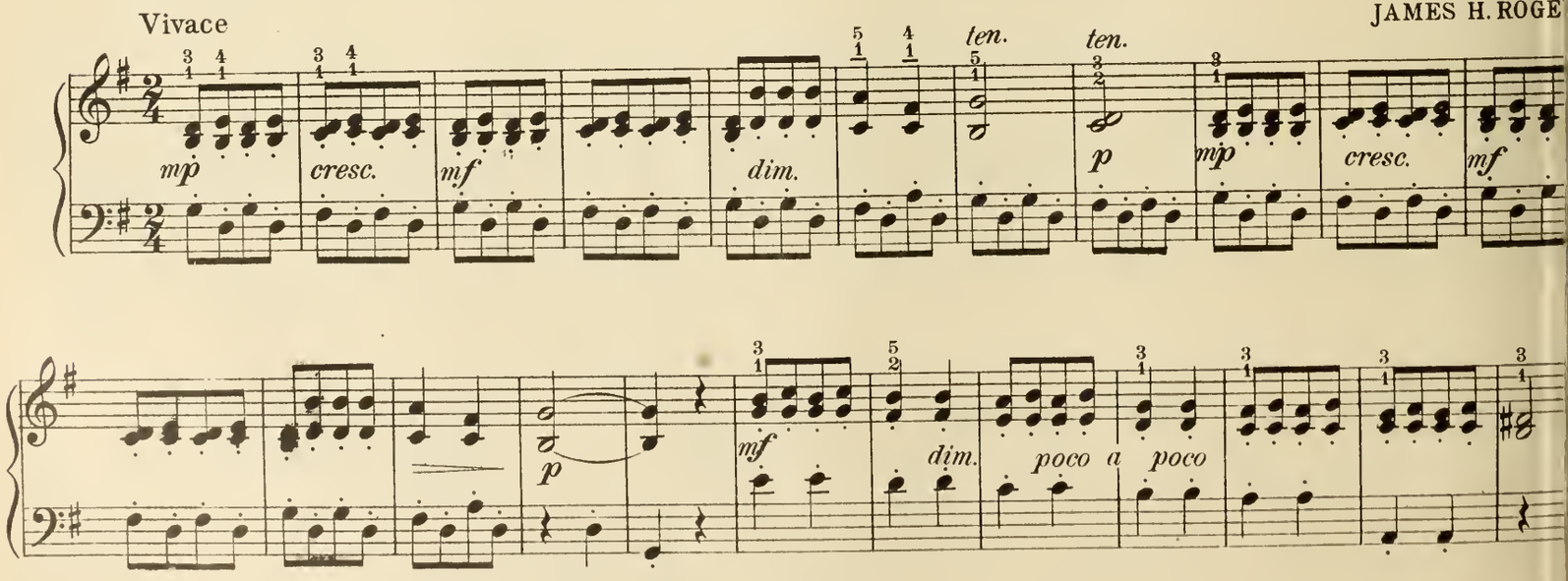
THE MERRY-GO-ROUND

JAMES H. ROGE

Grade II

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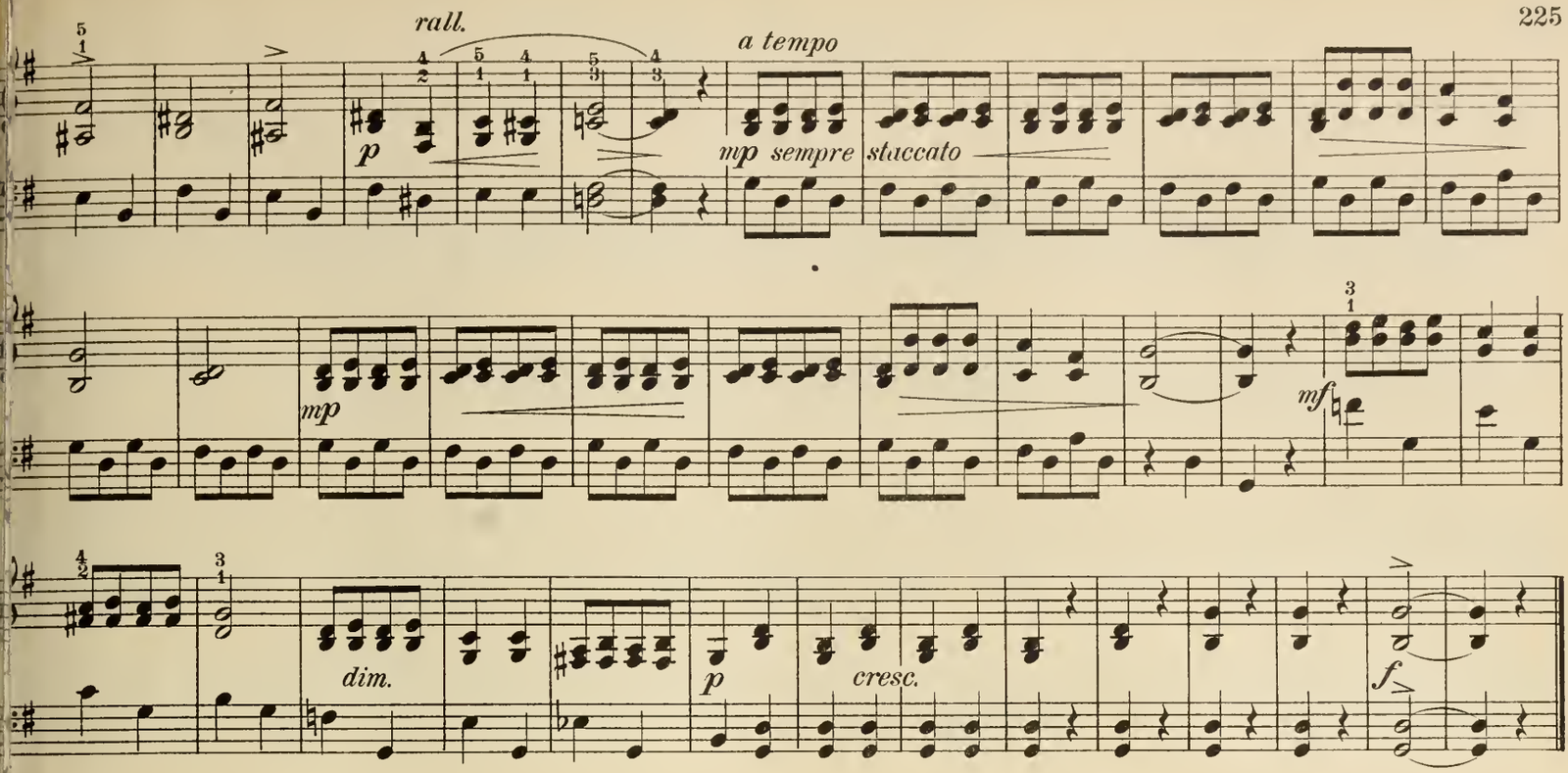
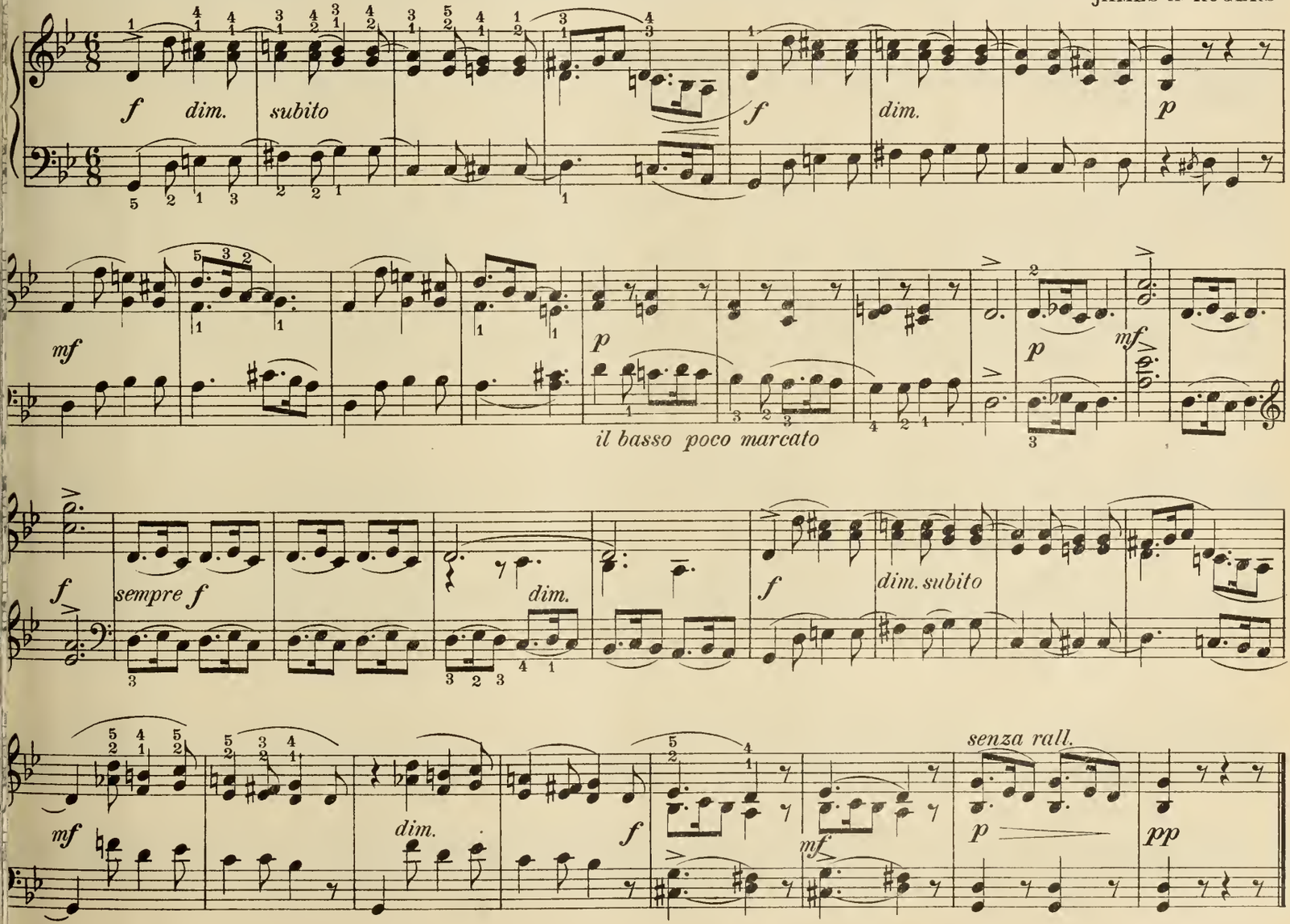

THE BOGEY-MAN

Con moto moderato

JAMES H. ROGERS



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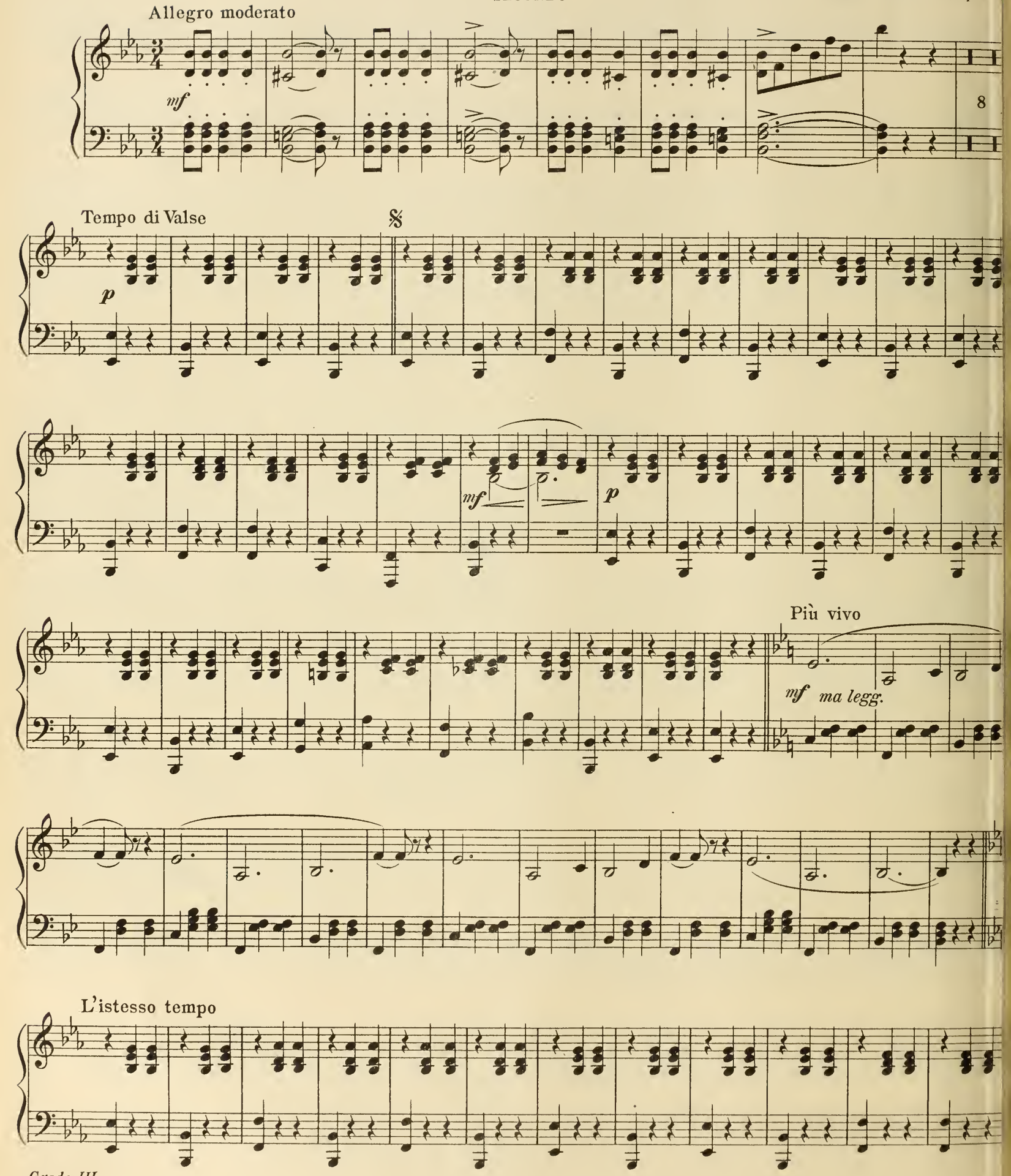
ROSES IN BLOOM
(ROSES FLEURIES)

SECONDO

MARINS CARMAN, Op. 49



ROSES IN BLOOM
(ROSES FLEURIES)

MARINS CARMAN, Op. 497

PRIMO

Allegro moderato

p e legg.

Tempo di Valse

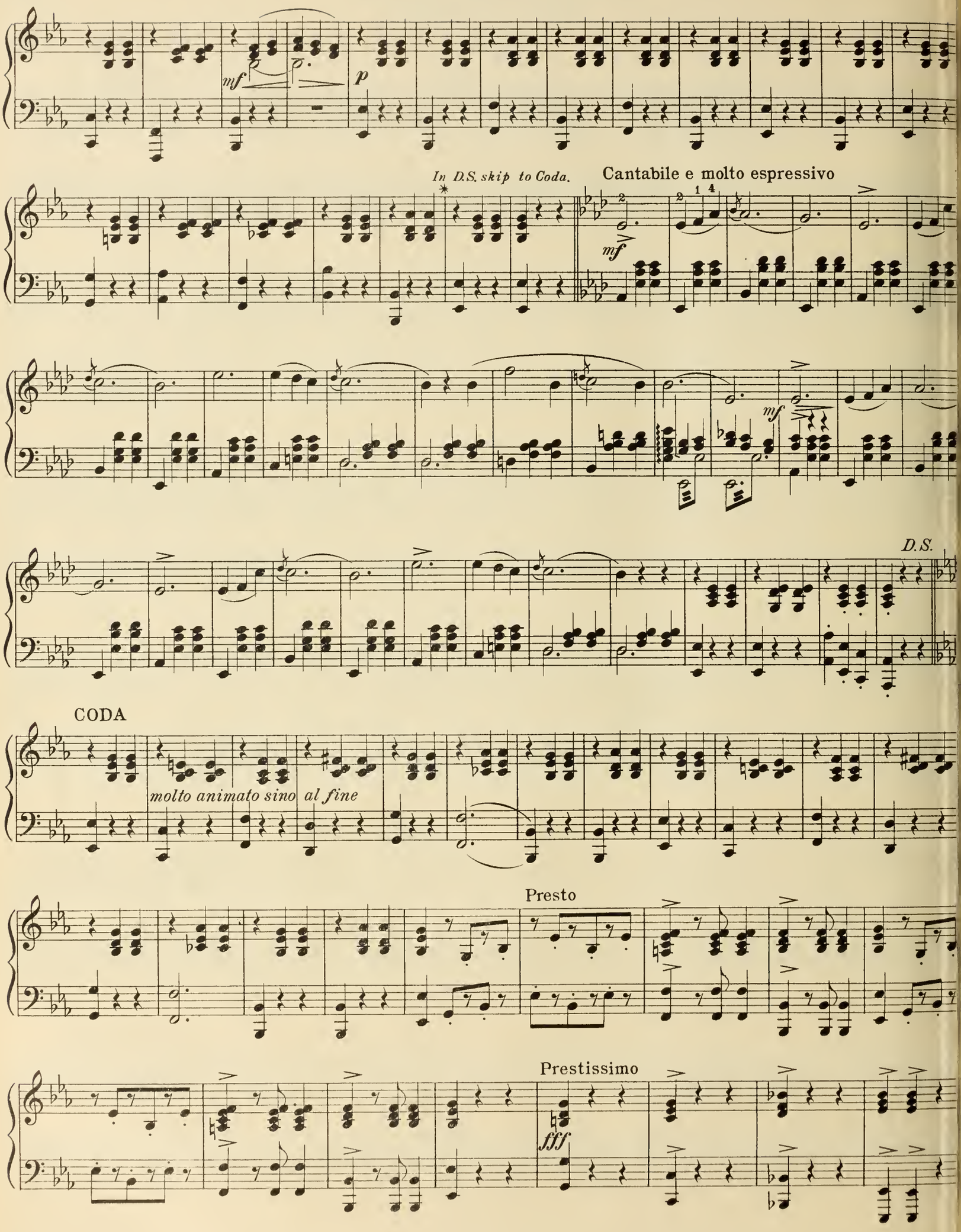
dolce e espressivo

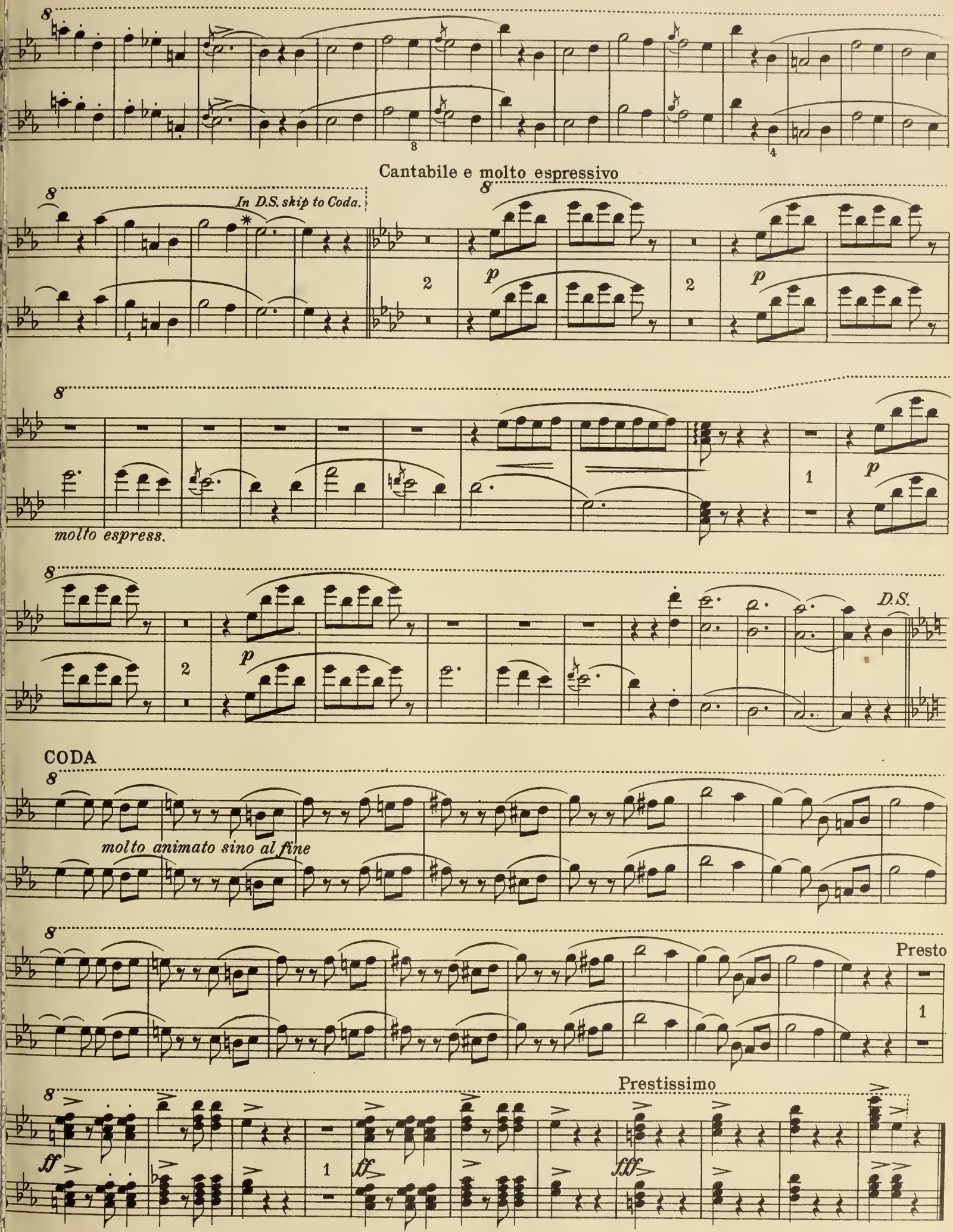
Più vivo

f ma legg.

L'istesso tempo

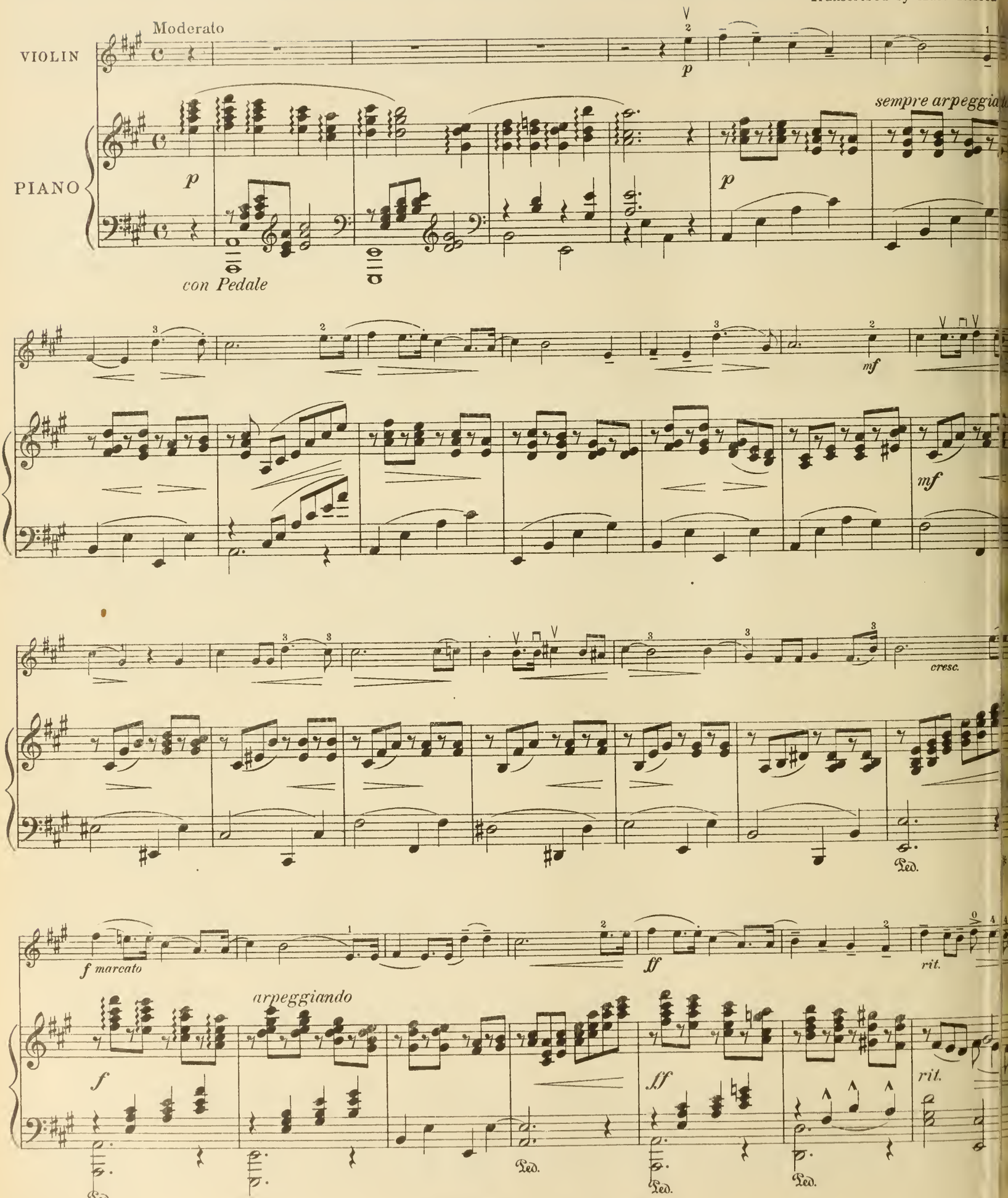
dolce e espressivo


mf
p
In D.S. skip to Coda.
Cantabile e molto espressivo
mf
mf
D.S.
CODA
molto animato sino al fine
Presto
Prestissimo
fff


Cantabile e molto espressivo
In D.S. skip to Coda.
molto espress.
D.S.
CODA
molto animato sino al fine
Presto
Prestissimo

FORGOTTEN

EUGENE COWLES
Transcribed by Karl Rissla



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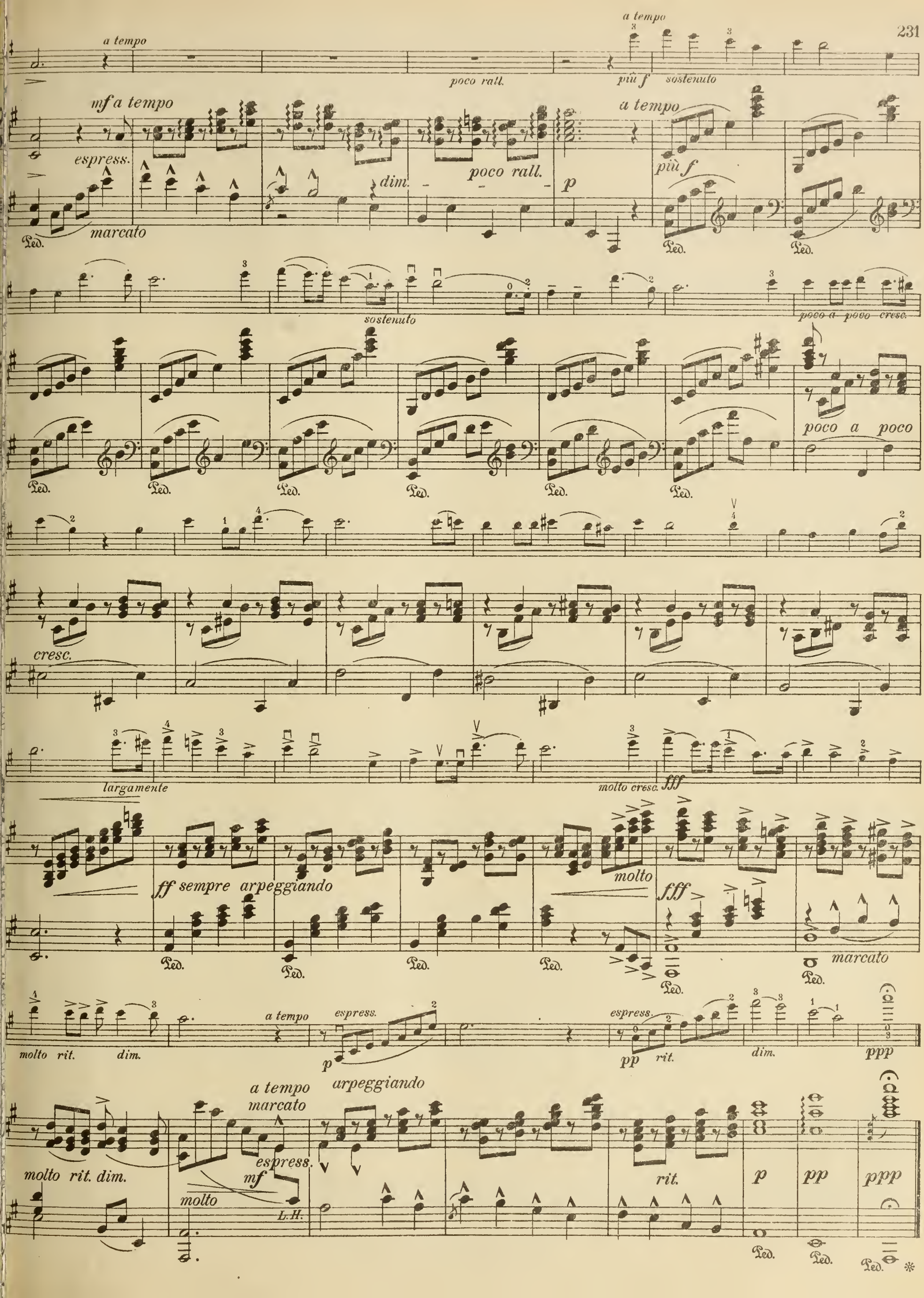
a tempo
poco rall.
più f
sostenuto
mf a tempo
espress.
marcato
dim.
poco rall.
p
a tempo
più f
sostenuto
poco a poco cresc.
poco a poco
cresc.
largamente
molto cresc.
fff
ff sempre arpeggiando
molto
fff
marcato
molto rit.
dim.
a tempo
espress.
p
espress.
pp
rit.
dim.
ppp
a tempo
marcato
arpeggiando
molto rit. dim.
espress.
mf
molto
L.H.
rit.
p
pp
ppp
Ped.

O MISTRESS MINE

WILLIAM SHAKSPERE
From "Twelfth Night," Act II, Scene 3

Melody from
Queen Elizabeth's Virginal Book (1611)
Edited and arranged by Dr. Charles Vinc

In moderate time

mf *p*

1. O mis-tress mine, where are you roaming? O, mis-tress mine, where are you roami
2. What is love? 'tis not here-af-ter; What is love? 'tis not here-af-te

mp *mf* *p*

cresc. *dim.*

Oh, stay and hear; your true love's com-ing, That can sing both high and low: Trip— no fur-the
Pre - sent mirth hath pres-ent laugh-ter; What's— to come is still un-sure: In de-lay the

cresc. *dim.*

f *mp* *rit.*

pret-ty sweet-ing; Jour-neys end in lov-ers meet-ing, Ev - 'ry wise man's son — doth know.
lies no plen-ty; Then come kiss me, sweet and twen-ty, Youth's a stuff will not — en-dure.

f *mp* *rit.* *p*

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IT WAS A LOVER AND HIS LASS

WILLIAM SHAKSPERE
From "As you like it," Act V, Scene 3

THOMAS MORLEY (circa 1557-1604)
Edited and arranged by Dr. Charles Vin

Moderately quick

mf

1. It was a lov-er and his lass,
2. Be-tween the a-cres of the rye,
3. This ca-rol they be-gan that hour,
4. Then, pret-ty lov-ers, take the time,

With a hey, and a ho, and a hey no-ni-no, and a hey-

mf

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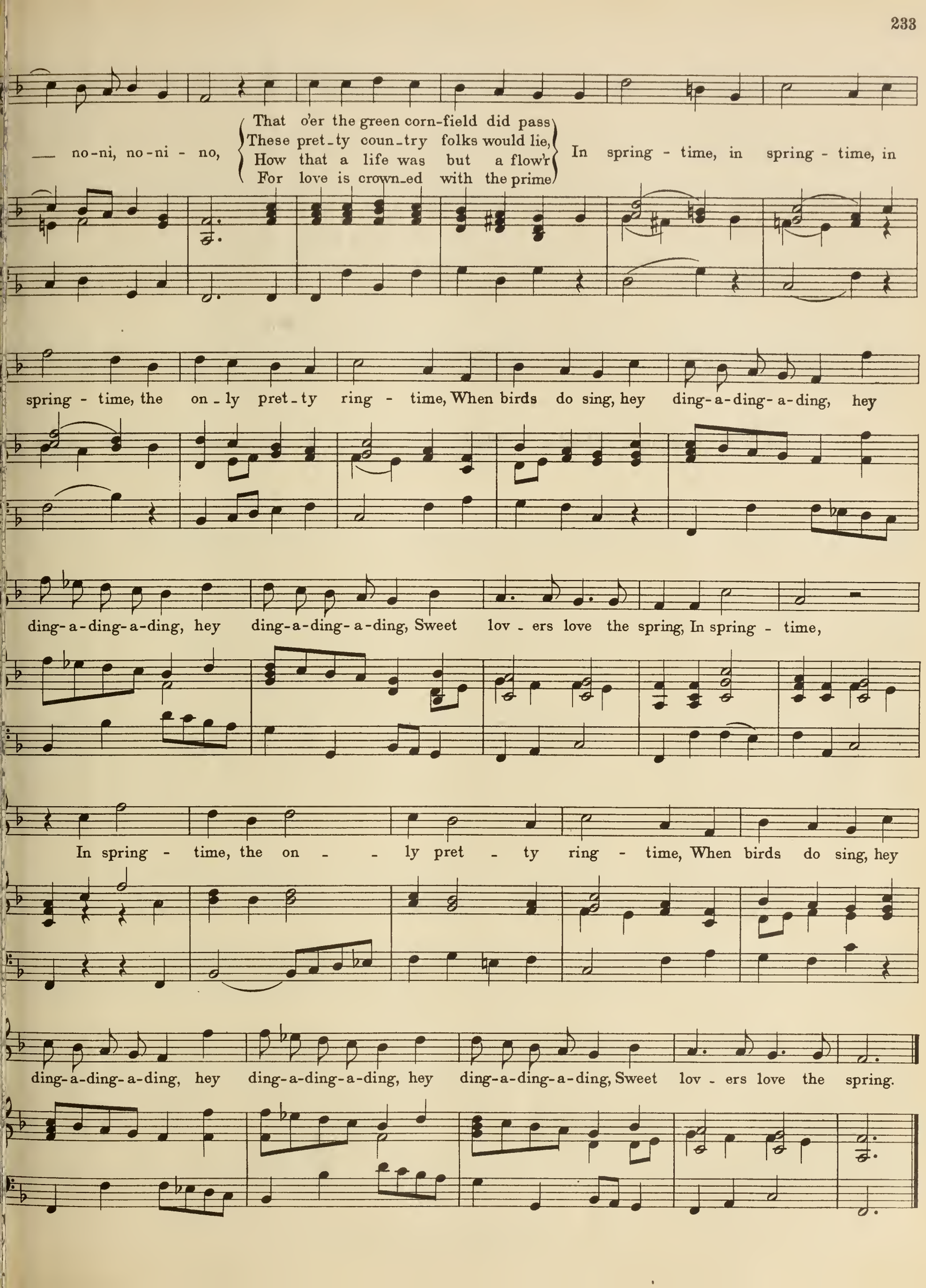
— no-ni, no-ni - no, That o'er the green corn-field did pass / These pret-ty coun-try folks would lie, / How that a life was but a flow'r / For love is crown-ed with the prime / In spring - time, in spring - time, in
spring - time, the on-ly pret-ty ring - time, When birds do sing, hey ding-a-ding-a-ding, hey
ding-a-ding-a-ding, hey ding-a-ding-a-ding, Sweet lov-ers love the spring, In spring - time,
In spring - time, the on - - ly pret - ty ring - time, When birds do sing, hey
ding-a-ding-a-ding, hey ding-a-ding-a-ding, hey ding-a-ding-a-ding, Sweet lov-ers love the spring.

YESTERYEAR

(Original Key, F)

Words and Mus
EARL C. SHA

Moderato, ma con moto (♩=120)

VIOLONCELLO

VOICE

PIANO

f *poco rit.* *a tempo*

f *poco rit.* *a temp*

p *incalzando*

O the world was gay with sing-ing,— And my heart was sing-ing too;— For you whis-

p *incalzando*

poco ten. *p* *poco a poco rit. e dim.* Ossia *a tempo* *affretta*

ten-der love-thoughts,— And your voice was so car-ress-ing:— (It was all the joy I knew!)

poco ten. *p* *poco a poco rit. e dim.* *a tempo* *affretta*

marcato la melodia

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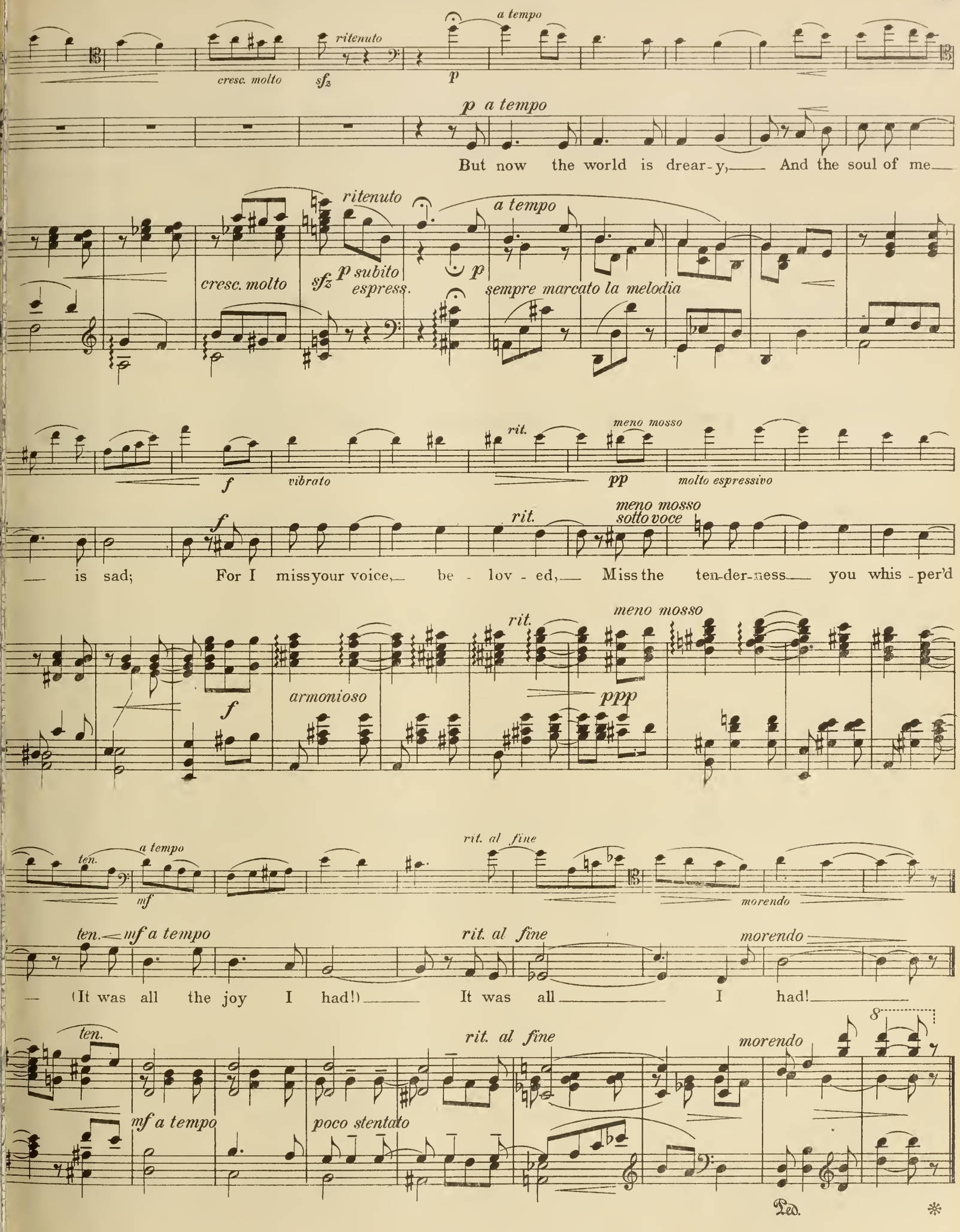
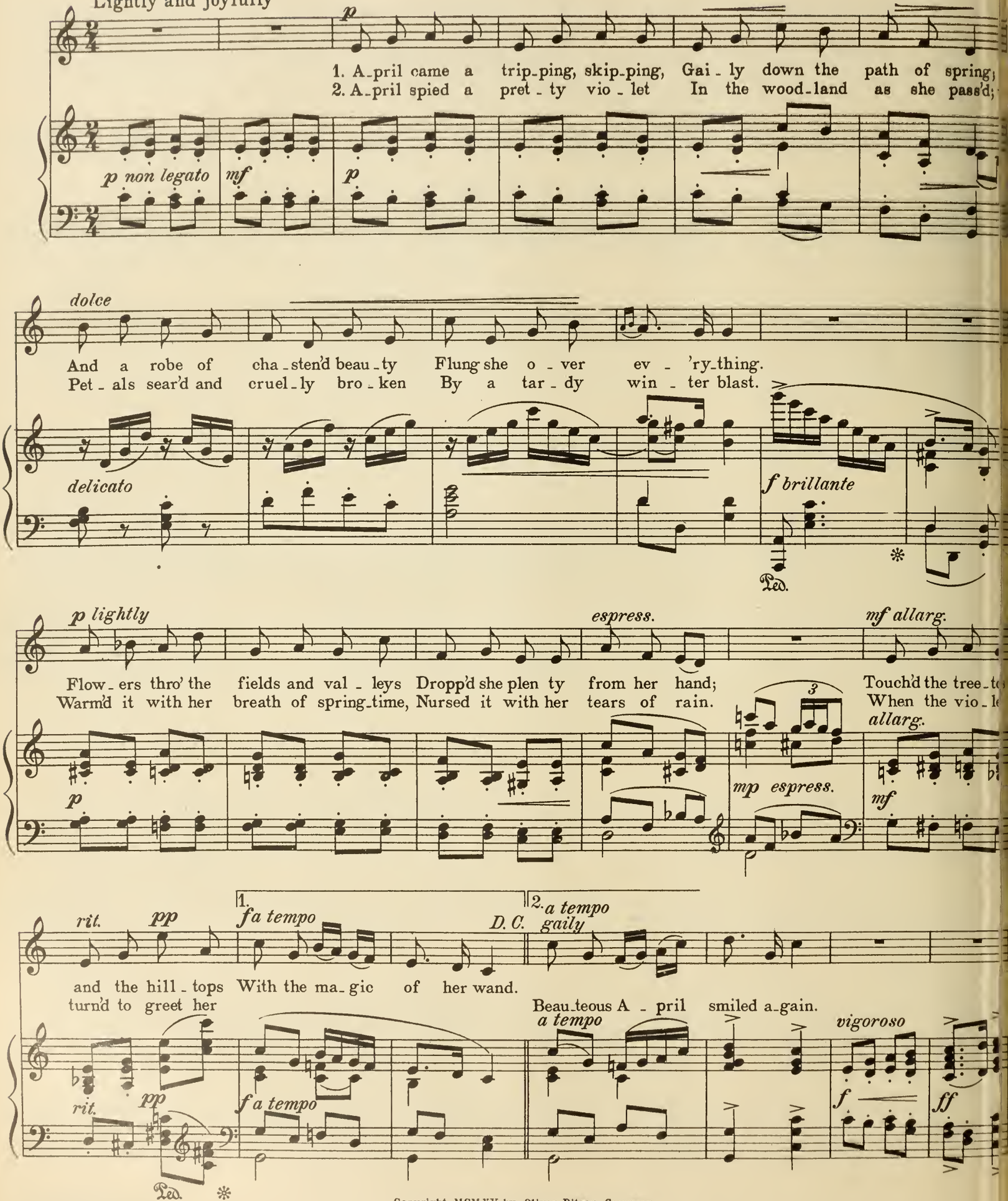

a tempo
ritenuto
cresc. molto
sfz
p
p a tempo
But now the world is drear-y, And the soul of me
ritenuto
a tempo
cresc. molto
sfz p subito
espress.
p
sempre marcato la melodia
f
vibrato
rit.
meno mosso
pp
molto espressivo
f
rit.
meno mosso
sotto voce
is sad; For I miss your voice, be - lov - ed, Miss the ten-der-ness you whis - per'd
f
armonioso
rit.
meno mosso
ppp
ten.
a tempo
mf
rit. al fine
morendo
ten.
mf a tempo
rit. al fine
morendo
(It was all the joy I had!) It was all I had!
ten.
mf a tempo
rit. al fine
poco stentato
morendo
8
Ped.
*

APRIL SMILES AND TEARS

Words and Music
WILLIAM BAI



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The SINGER and His ART

HOW TO SING

III

"TIGHT THROAT"—DIAPHRAGM —LIPS, FACE, TONGUE

BY ARTHUR DE GUICHARD

The principal fault to be overcome is that which known as "singing with a tight throat." What e its causes? They are many and various.

It is an established fact that the larynx must be lowed perfectly free play; its action is self-governed id automatic; we have nothing whatever to do ith it. It ascends with ascending scales and assages, and it descends with descending scales id passages; but *we* do not do it—it does *itself*. e think of the note we wish to sing—that is to say, e think *pitch*—we open our mouth, set the breath motion, and the desired note issues forth. Reduced to its simplest expression, that is all we ave to do: open mouth, think pitch, give the eath-impulse.

Any muscular interference with this simple act ill result in "tight throat"—which causes bad uality of sound, and leads to extinction of voice id to diseases of the throat.

The only voluntary muscular efforts to be made singing are at the diaphragm, in order to control ie breath, and at the mouth (that is) lips and face, regulate the resonance. But, whereas the uscular action of the diaphragm may have frequently to be very strenuous, the orbicular-facial uscular movement is very elastic and flexible.

CAUSES OF "TIGHT THROAT"

Let it be recognized, once and for all, that the roat (the larynx and part above the larynx) is n unfailing barometer of vocal health. It is a well-nown fact that any great emotion causes the per-on experiencing it to lose his voice, to become speechless from emotion," from excitement and forth. Tension, whether of mind or body, acts irectly upon the larynx: therefore, rigid lip or ps, craning neck, stiff jaw, fixed chin, rigidity of gs, arms, body or chest, shock of the glottis, stiffness of the muscles at back of the neck—in short,

Stiffness or tension anywhere acts upon the arynx and causes "tight throat."

Once acquired, whether from bad imitation or om erroneous teaching, a tight throat is, usually, a ery difficult thing to get rid of; because, in the rst place, a bad habit—in singing, as in everything else—is corrected with extreme difficulty and only by constant watchfulness, and, secondly, for the reason that every means except the right one is attempted for the correction of the fault. Let us see.

LUNGS AND GASOMETER

What is voice? Breath, vocalized. What is the breath's motive-power? The diaphragm. Is there any other motive-power that we employ directly and knowingly, in making voice? No. Then, can we help our breathing by throat pressure of any kind? Most certainly not. Let us take a homely but very apt parallel.

Consider a gas-burner, the tap, the gas-pipe, the gasometer, the steady pressure for the outflow of gas; they have their exact counterparts in the mouth and upper larynx, the vocal cords, the bronchial tube, the lungs, and the diaphragm for the outflow of gas. What would happen to the flame if the tap were turned off? It would go out. That is what happens to the voice, when the tongue slips back and cuts off the larynx. Again, what would happen to that flame if the gas-pipe were pinched? It would be reduced and made uncertain in size, brightness, and intensity. The same thing occurs to the voice, when the wind-pipe and the larynx (the latter being the upper end of the former) are pinched by holding, craning, and by direct muscular pressure. The motive-power (diaphragm) controls the outflow of gas (breath) from the gasometer (lungs), through the gas-pipe (bronchial tube) and its open tap (larynx and vocal cords), whence the flame (voice). Stop the motive-power (diaphragm) and there can be no voice. No throat pressure can supply breath; on the contrary, it will cut it off.

Thus, there is but one motive-power: the diaphragm. It is by means of the diaphragm that we breathe and live and do our singing. It is the diaphragm only that regulates our voice, and it is at the *diaphragm alone* that we may exercise any voluntary muscular effort. Let there be no misunderstanding about it: the diaphragm is the one and only muscle that we use knowingly for any and every vocal effort; any other muscular effort of any part, willed by us, is wrong and pernicious.

ACTION OF DIAPHRAGM

How then, is "tight throat" to be avoided or, if present, to be eradicated? By more or less strenuous, outward pressure of the diaphragm. Not by any contraction (drawing in) but by pushing out.

It is an absolute impossibility to push out at the diaphragm and to have throat pressure at the same time (except only the shock of the glottis); the former kills the latter. According to the intelligence and diligence of the student, it takes anywhere from six weeks to a year to eradicate the pernicious habit of a "tight throat" and to acquire a free, healthy, unrestricted use of the larynx.

During the past year many pupils suffering with tight throats have been corrected and their throats rendered supple by me. One case, in particular, is worth recording: A young man of twenty, who had been studying for three years with two different teachers. When he came to me he was afflicted with a throaty voice that very few teachers would care to tackle: but, through its horribly metallic sound could be heard occasionally a few notes of surprisingly beautiful quality, which showed that the natural voice must have been very good indeed. Careful examination and some well-plied questions proved that he had an excellent baritone voice, all the upper part of which (from D, above middle C, upward) had been emasculated, almost ruined, in an endeavor to make him a tenor—and a lyric tenor into the bargain!

In order to acquire the peculiar quality which was supposed to belong to that voice, he was made or allowed to produce his upper notes by means of that equally peculiar, stiff craning of the neck, forward and upward (thus becoming what some of my better informed pupils term "a goose-necked tenor "). In this manner he gave vent to certain thin, hard, metallic sounds that resembled a tenor voice as closely as a hard-boiled egg resembles a chicken.

"NEVER TOO LATE TO MEND"

I told the young man that I was afraid there was not much hope for him. He appeared to be so genuinely anxious that, influenced by the memory of the few excellent natural notes he had sung, I took him on trial for three months.

By the diligent practice of exercises exemplifying the action of the diaphragm, to the exclusion of any throat effort, he was able, *in the space of ten weeks' time*, to liberate his larynx, to get rid entirely of the excrescence of tightness, and to sing every note, of his two octaves of excellent baritone notes, perfectly free and with the *true baritone quality*. The poor fellow (and, in knowledge, his still poorer teachers) had mistaken compass for quality—that is, for kind of voice—and was endeavoring steadily to kill his voice in an impossible quest for the tenor B♭!!! As a baritone, this man has the voice of one in fifty thousand; he will make his mark one day.

The foregoing is related to show the efficacy of the use of the diaphragm and *pour encourage les autres*.

LIPS AND FACE

Second in importance to the diaphragm only are the mouth and tongue. "Mouth" is, perhaps, a misnomer; the interior alone is not meant, but all that is implicated in the *opening* of the mouth: the lips and face. *How* to open the mouth, must be studied carefully and practised assiduously. After having practised a certain length of time on the vowel ô of "or" (see former articles), it will be found that *the voice has fallen into its proper place* and that, no matter what vowel or consonant may be sung, the voice will always take that place automatically without the exercise of any special care or preoccupation. Exceptions must, however, be made of the vowel sounds of e (as in "me") and a (as in "name"), and of the gutturals k and g (as in "come" and "go").

It should not be forgotten that the form of the lips is ovoidal, not horizontally but perpendicularly. To sing e ("me"), the lips should be advanced, their opening small, almost as if about to whistle (but without stiffness), tongue lightly touching the front lower teeth. There must be the sensation of a cavity or hollow place, right in front of the mouth, immediately behind the teeth. At first, this may be found difficult to accomplish, but when once acquired it will facilitate many other combinations, and it will do away with one of the chief blemishes in word singing: that is to say, the sudden change of quality from round and resonant ah, o, u, i and their variants, to the thin, shrill or nasal e. Start on E♭ and sing the words "Who has my key?" to the ascending arpeggio E♭, G, B♭ and upper E♭. Sustain the word "key" and examine it for quality and position of mouth and tongue: you will be edified.

HIGH NOTES AND MOUTH OPENING

Care must be taken also to open the mouth deeper for all upper notes. There must be no side movement of the lips; the corners must not be drawn out horizontally but should be moved forward, nearer each other instead of spread away. This may be advantageously practised to the ascending arpeggio of the common chord, also to the two notes of an ascending octave and, finally, to an ascending scale. To attack the highest note: Drop the chin and, simultaneously, give a slight outward push

to the diaphragm; you will thus get the right quality and avoid any throatiness. The higher you go the more will you drop the chin—it may be only the difference of a line, but you must drop it (notice that I say *drop*, not force it down). The higher you go also, the more strenuous will be the sensation at the diaphragm. And that strenuous sensation at the diaphragm must be maintained for the entire length of the high note; observe that, and you will never run any risk of throatiness and its disastrous consequences.

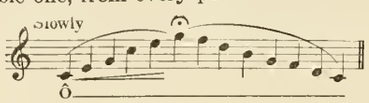
(My voice is bass. I sing low C and can sound A♭, a major third lower; yet I can sing a good, resonant, high A (the tenor high A) and sustain it, without strain, fatigue or discomfort, thanks entirely to this action of the diaphragm. This by the way.)

Thus, the mouth opening is generally vertical, with the corners drawn in. Corners spread out wastes breath, spoils quality, and frequently impairs intonation. Corners drawn in will correct false intonation and avoid the other faults.

EXERCISES FOR PRACTICE

Without singing, practise several times daily the lips and mouth movement, as follows: Lips closed; drop chin and, simultaneously, shoot forward lips in oval-vertical shape, to the whispered breath sound of ô (or). Take care to keep the tongue against the lower front teeth.

In addition to the singing exercises of the common chord and the octave, the well-known exercise by Rossini may now be practised. It is a most admirable one, from every point of view.



Note: One breath only for the exercise.

Attack as already instructed; drop the chin slightly on the upper C, a little more on the E, and still more on the high G; sustain the G. The outward pressure of diaphragm must be felt increasingly on the upper C, E, and G, and continuously while sustaining the G; *but you will exercise no pressure whatever when descending.* Remember this rule for all exercises: Ascending scales, arpeggios, and passages require outward pressure of the diaphragm, gradual and constant; descending scales, arpeggios, and passages sing themselves without diaphragm pressure.

Observe well your exercises, vocalises, and others. You will notice under each ascending passage this sign of *crescendo* It does not really mean, in this case, that the passage is to be sung louder, but that the diaphragmatic pressure must be sustained. Look also at its shape: Proceeding from a point to an opening, like the opening of the mouth. It will, therefore, be well to remember that this sign means: *As you ascend keep up the diaphragmatic pressure and open the mouth wider.*

NATURAL AND MADE VOICES

I have restricted these remarks on "How to sing" to those fundamentals which are necessary to every singer: When they are properly cultivated the voice is rendered more beautiful and its longevity assured; when they are disregarded the voice loses the quality it originally possessed and speedily dies away. A correct, working knowledge of these fundamentals is indispensable alike to the natural and to the made singer. For there are natural voices and made voices.

The natural voice, that is, that beautiful, pure, clear, resonant and pearly voice, a birth-gift from Nature does not need voice lessons: music lessons, theory and style, yes; but no voice lessons. A few examples may be found of interest: Jenny Lind, "the Swedish nightingale," was barely eighteen when she made a sensational debut as Agatha, in *Der Freischütz*, at Stockholm; Adelina Patti was only sixteen when she made her successful appearance as Lucia, in *Lucia di Lammermoor*, at New York; but probably, the most remarkable of all was Henrietta Sontag who, after having delighted all the people of the countryside from the age of *seven* by her singing, made her debut, at the age of *fourteen*, in Italian and German opera at Vienna. These celebrated singers needed no voice lessons; all they required was instruction in music, in style and good taste, and in operatic tradition. Indeed, I wonder what any teacher could have taught about voice to such prodigies!

RECAPITULATION

Let us now recapitulate the chief desiderata for making a competent singer:

I. Breath control;

II. Mouth and lip position;

III. Tongue, when not employed in articulation of consonants, to *rest, inert*, at bottom of mouth lightly touching front teeth;

IV. Observe that there is no stiffness anywhere;

V. The only voluntary muscular effort is exerted by the diaphragm, which controls all;

VI. Constant observation of face, mouth, tongue, chin and lip movements;

VII. Train the ear to listen, the eye to see and the mind to criticise all you do and sing.

THE AUDITORY JUDGMENT OF VOCAL PRODUCTION

BY DAVID C. TAYLOR

That the ear is the only reliable guide for the voice is a truism with which vocal students are generally well acquainted.

It is, however, by no means so well known that the listener's ear is a competent judge of the tone production of every singer to whose voice he pays close attention. This is a fact of great importance to the student. By listening closely to the tones of a singer one can tell with the utmost precision just how he handles his vocal organs.

Vocal tone impresses the keenly observant ear in a peculiar, almost a mysterious way. There is a marked distinction between the impression made by the tones of the human voice and the tones of any musical instrument. Consider first what you hear when you listen to a single tone of the flute or violin:

You hear a musical sound which has the following characteristics: Steady, uniform tone on a definite pitch; Beautiful quality; and the Individual *klangtint* of the instrument.

All these elements are present in a single tone of the voice. In addition there is also a peculiarity of the sound which informs you of the muscular action of the singer's throat in producing it.

One who has never turned his attention to this aspect of vocal tone will be surprised to learn how penetrating is the ear's power of analysis. Yet no effort whatever is needed for acquiring the ability to judge a singer's tone production by the sounds of his voice.

It calls for nothing more than attentive listening, with the conscious purpose of auditory vocal analysis.

But the gift can be perfected by practice. Every vocal student will be greatly helped in acquiring the needed command of his own voice, by perfecting his ear's ability to judge the correctness of another singer's tone production.

In the ear's estimation of vocal production we make use of a remarkably delicate mechanism with which nature endows us. We call into play not only our sense of hearing, but also the muscles and nerves of our throats. A moment's consideration will enable us to see what takes place.

Have you ever listened closely to the voice of a thoroughly bad singer? You know the type of voice possessed by the average cheap vaudeville performer. When you listen to a voice of this kind you feel intuitively that the unfortunate singer is straining his voice painfully. You even feel a sympathetic pain in your own throat.

This is because we always unconsciously imitate, silently of course, the voices that we hear.

Our silent imitation of other people's voices is, in one sense, purely mental. We do not actually produce sounds in imitation of the voices. What we do is simply to imagine how it would feel to use our own voices in the same way. Yet, to some extent at least, we do actually contract our throats in the way which would produce tones of similar character to those we hear. This is plainly seen when we consider once more the voice of the hopelessly bad vaudeville singer. The pain we feel, in sympathy with the singer, results from an actual strain of our own vocal muscles.

Listening to other people's voices is thus seen to be a rather complicated process. In addition to hearing the tones as purely musical sounds, we also imitate them mentally and judge by the sensations in our own throats how they are produced.

This is a purely instinctive action which we cannot help performing. Until our attention is called to it we are usually altogether unconscious of the mental imitation. Only when listening to extremely faulty tone production do we contract our own throats violently enough to be aware of any actual sensation of pain.

But it is well worth the student's while to cultivate the habit of judging voices by the mental imitation of the tones.

A little attention paid to this aspect of vocal tone will result in a keenness of ear and a certainty of judgment which will be of inestimable value to the singer. Most important of all, a conception of the meaning of perfect tone will thus be acquired, more precise and reliable than can be obtained in any other way. As the voice is guided by the ear, the singer's first requirement is an ear capable of appreciating the finest shades of difference between perfect and incorrect tone. Attentive listening to other singers, with a view to judging their manner of tone production, is the best and quickest means for acquiring the necessary insight into the nature of perfect tone.

The old Italian masters were well acquainted with this aspect of vocal tone. They first pointed out the fact that faults of production are usually of two types.

To one type of incorrectly used voice they gave the name "throaty" because the tones seem to be, as Tosi expressed it, "choked in the singer's throat." The same authority speaks of another type of faulty voice as "passing through the nose." We may be sure that no unfortunate singer whose tones were under criticism ever explained to Tosi the nature of his faults. On the contrary, it was left for the master to diagnose the case, and this he did solely by means of the impression made on his ear.

While the terms "nasal" and "throaty" have passed into common use, their origin is still perfectly plain. We call a voice throaty, just as Tosi did, because in listening to it we feel that it is held in the singer's throat. A moment's consideration will show that we get this impression through mentally imitating the voice

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n precisely the same way we say that a faulty inger "sings through his nose."

It is our own ear that tells us this, aided by nconscious yet instinctive mental imitation.

No vocal student need be warned against the arshly nasal or throaty quality of tone. But here is a somewhat slighter degree of faulty ocal management, which is not always so well nderstood.

Tone production may be faulty, and yet be not quite bad enough to result in tones of narkedly throaty or nasal quality. It is precisely this manner of using the voice which the tudent needs to avoid most carefully. Daily xercise of the voice in this faulty manner is xtremely dangerous. It leads in time to a hard, nechanical type of tone, devoid of beauty, even hough it be free from any flagrant fault. What ontributes most of all to make singing a delight to the hearer is the fresh sweetness of an nspoiled voice. The bloom will soon be rubbed off if the student persists in singing in the faulty nanner just described.

How can the student learn to avoid this type of tone? The best way is to be able to recognize in any other voice the quality we are considering. This is a fairly simple matter when once the attention is turned to the auditory udgment of tone production. Singing of this ype always gives the impression of tension or strain in the performer's throat. The ear soon becomes keen to recognize this defect, and to detect even the slightest indication of throat stiffness.

There is then no difficulty for the student always to avoid producing tones of this type. All that is needed for him to listen constantly to his own voice in all his practising. With the ideal of pure correct tone always in mind, and an ear keen enough to detect the slightest fault of production, the voice will instinctively and of its own accord adopt the correct manner of tone production.

———*———

CARE OF THE VOICE

In the issue of The Musician for March several short notes were printed bearing upon throat troubles. This is a subject of especial interest to singers and students of singing.

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It is commonly acknowledged that most of us are careless in small matters such as are reasonably sure to bring on a "cold." And singers who should be unusually careful are, frequently, just as unconcerned as the person who has not a voice which should be protected.

In his book, *The Voice, Its Production, Care, and Preservation*, Dr. Frank Miller, the eminent New York physician and throat specialist, has a chapter on *Hygiene of the Voice*, which should be read by every singer. We quote a few sentences from this which have special bearing upon the risks which singers will take in certain seasons of the year. "A hot bath, followed by exposure in the open air or to a draught, is apt to develop a cold by night. I recommend for singers a lukewarm bath.

"When singers have their hair cut they should watch themselves carefully for the next twenty-four hours. Some singers catch cold every time they have their hair cut.

"For travel the singer should be prepared for atmospheric changes as no one else in the world. He should be especially cautious at night."

For travel on a train he recommends a dressing gown with a hood, regulating the bed clothing accordingly. He calls attention to the sudden changes which are characteristic of New York. And, in passing, one may say that the greater part of the East shows similar sudden variations in temperature and condition of the atmosphere, to say nothing of Boston's famous "East wind."

"There are certain periods of the year when singers should especially look out for their voices," says Dr. Miller, and then calls attention to the period of January thaw and of colds from melting snow. In the latter part of March the earth is beginning "to ferment and this is a period for spring fever and intestinal troubles which indirectly affect the voice.

"The first sneeze should send the singer to his physician, and he should also realize—as only too few persons do—that, after a cold, nature requires from a week to nine days to repair the damaged processes, and that he should not work too soon."

We have referred to this book in previous writings, but wish to call the attention of our readers to it again, for it discusses matters of hygiene with great clearness and thoroughness, and the chapters on the training of the voice are also full of valuable suggestion to singers and teachers.

———*———

DISCOVERING A VOICE

We read in the daily papers, now and then, that some teacher or singer has discovered a great voice and that the person in question is certain to have a brilliant future. All this predicted because of a "great voice."

The cynic is likely to ask what becomes of all these "great" voices. He fails to hear them in public work and wonders. Perhaps he will believe, as some do, that the average teacher spoils a "great" voice and that the trouble is with the teacher. Not a few persons are incredulous as to the ability of the average teacher to make an artist out of a pupil with a "great" voice.

Here is the process: A young man or a young woman comes to a studio to have an examination of the voice and a report on the material. It is really way above the average, so much so that the teacher is enthusiastic as to what may be accomplished by the possessor of the voice under favorable conditions. Arrangements are made for lessons and the voice is on the way to success.

But the glow of discovery and of being discovered is now over. Work begins; work for teacher, work for pupil. Here is the test, that of personal fibre, of character, and of ability. Voice, and again voice, is necessary to a great singer; but it is not all. The splendid instrument must be used aright, must be played upon artistically. And to play well means two things, at least, namely, good training and mental ability which some one has called, "The singer's brains."

The teacher is responsible for the training and we will assume that he is competent to do the right kind of work. But the pupil must be able to receive, absorb, and assimilate the instruction, and be willing to do his share of the work. Here is the rock upon which the career is wrecked. The mentality of the pupil is not of the kind to develop the voice to its fullest possibility.

But granted that the pupil has the intelligence to apply the training he receives the final demand which he must meet is that he must have soul, feeling, understanding of the text and music, or he will never put into his tone and his presentation of the song that life, that vital energy which suffuses everything with artistic appeal.

A teacher may discover a "great voice," but making a great singer out of the possessor of a great voice is not a natural sequence. But the teacher should always be on the lookout for the fine voices. We hope you will find at least one every year.

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THE YOUNG MUSICIANS' CLUB

The Young Musicians' Club of Newtonville, Mass., sends us the following story of "club doings."—"We have recently formed a Club Chorus and it made its first appearance in January. . . . We took *Favorite Airs* for our study subject, and each member answered the roll call with the name of an old song, its composer, and a few words about it. Parents and friends are always invited to our meetings, and the program is always followed by musical games. The club members take turns in providing the games and looking after the social hour. The *Favorite Airs* were both played and sung.

ALPHABETICAL CLIPPINGS FROM A MUSIC TEACHER'S YEAR OF TRAVEL

BY RENA I. BISBEE

Fill each blank with the name of a composer whose initial letter is the same as that of the place mentioned in connection with it.

1. Just before leaving my home in Arlington, I heard a famous vocalist give a recital of ——— songs.

2. I decided to take the night train from Boston because in the afternoon I wanted to hear ——— in a program of her own compositions.

3. I had before this sent to a firm in Chicago for a complete set of ——— studies to give one of my pupils.

4. I went first to Detroit to visit some friends who were particularly fond of ———'s *Humoreske*.

5. They took me on an excursion to Lake Erie and the orchestra on the boat frequently played ———'s *Salut d'amour*.

6. The illness of a friend in Framingham brought me there in a hurry, but by the time I arrived she was sufficiently recovered to go to the Gorman one evening to hear a stock company give ———'s *Martha*.

7. I decided to spend the summer in Gardiner where I could assist some amateurs in giving two of ———'s operas.

8. Later feeling the need of a sea voyage, I took a trip to Halifax and was delighted to hear a large chorus there give ———'s *Creation*.

9. In the fall I went to Ithaca on purpose to hear one of the Cornell professors lecture on ———.

10. When the first frost came I hurried south to Jacksonville to avoid the cold, but I was driven out because the young lady next door persisted in singing ——— songs until very late every night.

11. So I took the first train for Knoxville and on the way fell in with a party of music teachers who were discussing the merits of ———'s method for beginners.

12. Hearing that a famous pupil of ——— was to give a concert in Louisville I went there for a few days before starting for

13. Minneapolis where I had some relatives who urged me to come for a music festival when ———'s oratorios were to be given.

14. Business called me to Nashville, but I was rewarded for the hard journey by meeting someone who had known ——— and who played his *Narcissus* charmingly.

15. Being so far south again, I thought I would go on to Orlando to sample the famous oranges and grapefruit there. I arrived on the evening that a traveling opera company gave ———'s *Tales of Hoffmann*.

16. Seeing by the paper that ——— was to play in Philadelphia I deserted the orange groves and took the fast express north telegraphing ahead for a ticket to the concert.

17. A former pupil of mine wrote that he was to sing the tenor solo in ———'s *Stabat Mater* which was to be given in Raleigh soon, so I decided to take this in en route to

18. San Francisco where I went partly for the Exposition, but mostly to get a glimpse of the great German composer ———, who was reported as likely to give concerts there sometime during the summer.

19. Finally tiring of the excitement I started east stopping off in Topeka to hear one of ———'s operas given in Russian.

20. A wireless from friends in Vancouver urged me to come for opera season when all of ———'s operas were to be given, but I could not spend the time as my year of travel was most over, so I went on to

21. Washington to hear the ——— operas instead.

22. By planning carefully, I had just enough money left to go to Yonkers to hear the great violinist ——— play in a joint concert with

23. Mme. Bloomfield ——— who was so favorably received in Zurich before the war.

ELSA AND THE METRONOME

BY ELIZABETH A. GEST

Elsa had just come home from her music lesson.

"Oh, dear me!" she said to herself, as she put away her music, "what a scolding I got today! I wonder why I cannot play in time? I never could, but today was worse than ever." And she put her books carefully where they belonged (for she was a very neat little girl).

"I believe I will practise right now, while I am in the mood for it, and perhaps that old metronome will help me."

So she went to the piano again, and opened the little door of the metronome.

"Hello," said the little tick-tack; "I thought you had quite forgotten me."

"Oh, no, I have not forgotten you at all," said Elsa, "but you are so hard to get along with."

"Nonsense," said the metronome, "*you* are the one who is hard to get along with. I never know whether you are going to play fast or slow, and then you blame the trouble on me."

"Perhaps it *is* my fault," said Elsa, meekly.

"Certainly it is; but it is good fun anyway. So let's get together for a little while. Really you have not opened my case for so long, I feel quite stiff in the joints."

"I am sorry," said Elsa, "but you will soon limber up."

"Well, let us begin on scales," said metronome. "Scale of C, very slow. Now set me off."

And Elsa gave the weighted pointer a little push, but—bing—it went tick-tack, tick-tack, like a little French clock.

"Oh, my!" she cried, "what is the matter?"

"You forgot to set me," explained the metronome.

"Oh, so I did. Now we will try again, very slow." And Elsa began her scale, and the metronome ticked a steady accompaniment.

"That is very good indeed, for you," said metronome. "It was only uneven in six places. Let us try again, very carefully." And Elsa went up and down the scale several times.

"Very good indeed," said metronome. "Now double your speed, and play two notes to each tick—absolutely even. It is hard work, I know, but pay close attention." And Elsa played on.

"That was very good, too," said metronome. "It is a very difficult thing to put a thumb under, and keep time with me, isn't it? But you are doing much better."

Soon Elsa was playing four notes to each tick, and her scales were getting smoother with each repetition, until she looked at the clock and found that she and metronome had been playing duets for half an hour.

"Dear me, it is almost tea time," and she osed the piano.

"Must you go?" asked metronome. "Well hope you have had as much fun as I have."

"Indeed I have," answered Elsa, "and you re not nearly so troublesome as I thought," ie confessed.

"Thank you. Let us do it again tomorrow, nd soon we will try to work together on pieces s well as scales."

"That will be fine," said Elsa: "and I really hink I have improved some already," she id as she put the tick-tack away.

And the next time Elsa went to her music esson she was pleased when her teacher told er that her time had improved.

"I knew it would," said Elsa, shyly, "because I practised every day with the metonome, and it was lots of fun, too."

———*———

ORCHESTRA

BY GRACE BUSENBARK

Ten-year-old John had had his first experince listening to an orchestral concert, and ame to the music club meeting eager to relate is impressions.

"O, Miss B.," he exclaimed, "there were *so many* men all making the same music together; nd there was a man that father called the conductor' who beat time for them."

"But the men could not watch him all the ime they were playing," observed Miss B. milingly. "So how do you suppose they all ept together?"

"Why,"—John thought a moment, "they nust all have counted for themselves, too."

John had previously found out the value of ounting in his violin lessons.

"Do let *us* have an orchestra, Miss B.?"

So we had the following game* which caused nuch merriment and from which grew many nstructive as well as entertaining hours.

The players sit grouped in semi-circles, one ehind the other.

Each one chooses a musical instrument which ie is to represent. One child who is the "conductor" faces the "orchestra" with his baton. The orchestra decides upon a tune which they hen sing, each one at the same time imitating is chosen instrument. There may be violins, orns, harps, cymbals, trumpets, drums, 'cellos, n organ, and a piano.

The conductor unexpectedly stops beating ime and asks one of the players: "What is he matter with your instrument?"

Before the conductor can then count 5, the layer must answer, mentioning some part of is instrument that is defective. If he does not nswer correctly he must change places with he conductor.

It obviously became more convenient and nteresting to have a speaking acquaintance vith the several parts of one's instrument.

One of the things to prepare for the next nusic club meeting was to find out all the parts f one instrument,—a small prize being offered for the child bringing the longest list. Some of our youthful musicians were surprised to learn that a harp has seven pedals, that an organ has more than one keyboard or how a 'cello is held.

Our "conductor" soon saw the advisability of accenting the firt beat of a measure with his baton or in some way differentiating it from the other beats. 2-4, 3-4, 4-4 and 6-8 rhythms became quite new conceptions under such a stimulus of responsibility.

There was no hesitancy about beating time now. The rôle of conductor came to be a most enjoyable one and this eccentric personage sometimes,—at Miss B.'s suggestion—varied his questions to his players by demanding what kind of time he was beating, or even on which beat he stopped.

At the next meeting John brought a fine large picture of a symphony orchestra and interest seemed unabated.

The children could always choose one game at our meetings, so at game time we rearranged our orchestra players using the picture as a guide.

Miss B. showed other pictures from her musical collection and it was voted that the club make a scrap-book of musical instruments in which one page should belong to each member.

Great was the competition as to who should fill his page first and great was the demand for old Musicians and other musical magazines.

Some queer foreign pictures were brought and one of an ancient Egyptian harp. This picture, side by side with that of a modern one, brought out the idea of how universal is music, —loved in all lands and times.

Another interesting picture of ancient musicians showed the players keeping time to the clapping of hands of one of their number.

"Why that is what Miss B. and I do when I am learning a new piece," cried Rose.

"Let us have one from every country," said adventurous Roland.

So the pictures were grouped according to their respective nationalities and great was the enthusiasm.

There was a Greek *lyre*, a Roman *tuba* (trumpet), a Hindoo *vina*, a Scotch *bag-pipe*, a Japanese *ko-ko* (a kind of zither), an Irish *tabor* (harp), an English *barytone* (for which Haydn wrote many pieces), and an Arabian *rebec* (a primitive violin); besides many more modern instruments, such as the *harpsichord* Handel used and the *organ* that Beethoven played on.

"I found a story about my picture," said Edith. And this is what she read:

"At old English festivals the favorite instrument was the harp. It was passed from hand to hand and whoever could not play well upon it was counted unworthy of being received in good society."

One day we gave over our entire club meeting to an Orchestra Day.

First we went to the Art Institute, where we visited the room of musical instruments which contained many of the ancient and foreign ones whose pictures we had in our scrap-book. Of course we took our scrap-book with us—a treasured possession by this time. It was fun to identify the pictures with their prototypes on the walls before us.

As an appropriate climax to Orchestra Day, we then went to hear a popular concert given by an orchestra (not a band).

Miss B. gave each one a diagram on which was marked the proper location of every musical instrument, and as we were early we could check off the men as they came upon the stage a few at a time, with their instruments.

After the concert was over we felt as John did when he said: "Miss B., I liked this concert lots better than I did the first one I went to. *Now* I know *what* instruments the men are playing and *how many* there are, and *how they do it*."

"It must be something like duet-playing," said Eva. "If you make a mistake you might 'put the other player out,' and then, too, the men would have to listen to the other players as well as to their own playing and not play too loud or too soft or the effect of the whole would not be good."

"But I wonder," said thoughtful John, "how *so many* can play at once and get on different notes of the scale? It's like different voices in a choir."

"When you know harmony," said Miss B., "you will enjoy a concert twice,—no four times as much. But that is another story."

*Adapted from the *Boston Normal School of Gymnastic Games.*

A BIRD AND ARBOR DAY MUSICAL

BY LAURA ROUNTREE SMITH

(Book rights reserved)

BIRD HOUSES MADE BY FOURTH GRADE CHILDREN, STATE NORMAL SCHOOL, PLATTEVILLE, WIS.

Costumes and Stage Setting: The stage should be given the appearance of the woods. Potted plants, green hangings, green paper chains at the windows, and a gate in the middle of the stage, the wires wrapped with green, and covered with roses, gives a pretty effect. The players may enter through the gate.

Birds wear capes, and old hats cut, leaving a

point in front, to suggest the bill, or the hats may be made in this way from crepe paper.

The Wind wears a loose cape and hat with streamers flying. He blows a megaphone.

The Sun wears a bright yellow dress and yellow crown, carries a yellow wand with streamers which she whirls to give the effect of sun rays.

The Rain wears a rain coat, cap, and carries umbrella.

The Green Leaves wear green dresses, skirts cut in points, wreaths of green leaves, and carry green branches. They sway the branches in time to the music.

Children with rose garlands go through a short drill at the close. Girls should wear white dresses, and boys white suits for the drill.

Tulips—Little girls, red dresses, red caps.

Enter Heralds of Spring, Wind, Sun, and Rain.

1. Recitation. Heralds of Spring.

Heralds of spring are we,
Wind and Sun and Rain,
Heralds of spring are we,
The birds have come again,
Trip to music's merry measure,
Springtime brings delight and pleasure,
Birds and flowers and many a treasure,
Trip to music's merry measure.

(The Wind blows, and Birds and Flowers, etc., all enter.)

2. Song. *Blow, wind, blow.* (*Sixty Songs from Mother Goose.*)

3. Recitation. To the First Cuckoo. Langford.

The flowers were blooming fresh and fair,
The air was sweet and still,
A sense of joy in all things beamed
From woodland, dale and hill.
On every spray had fairies hung
Their sparkling lamps of dew,
When first across the meadow rung
Thy welcome voice, cuckoo;
'Cuckoo! cuckoo!" No blither sound
In all the songs of birds is found.

4. Song. *Rain Song.* Reinecke. (*Thirty Songs for Children.*)

5. Recitation. Spring and Birds.

Spring again! Spring again!
All the flowers are in her train,
And the song-birds come to meet her,
Every year we gladly greet her,
Joys we bring, in the spring,
Everything delights to sing.

Birds again! Birds again!
Robin, blue-bird, thrush and wren,
All the woods are thrilled with laughter,
Sweet spring breezes we will waft her,
Soon is heard, song of bird,
Everything with music stirred.

6. Song. *Spring's Arrival.* (*Thirty Songs for Children.*)

7. Piano. *Birds in the Orchard.* Cadman. *Hark! Hark! the Lark.* Schubert. *Hedge Roses.* Schubert.

8. Recitation. Little Miss Tulip.

Little Miss Tulip, sing heigh, and sing ho,
Little Miss Tulip, 'tis time to grow,
Little Miss Tulip is nodding her head,
Skies are so blue and bright overhead.

(While the next selection is played the stage is darkened. Little girls in red dresses, with red caps, holding arms straight by their sides, enter, form a circle, all bow low toward center of circle, join hands, whirl round in the circle and the Wind goes in and out among them. The little girls represent the Tulip bed.)

9. Piano. *Tulips.* Lichner. *Flying Birds.* Lichner. *On the Wing.* Engelmann. *Springside.* Esipoff (*Rhythm and Action.* Norton.)

10. Recitation. In Springtime.

Laughing little Pussy Willow,
Wakened from her silky pillow,
Said, "It's much too cold to purr,
I will wear my cap of fur."
And the crocus from the ground,
Came up with a growing sound.
"Ha, ha," said the laughing rill,
I find it rather chilly still."
But Sir Robin in the trees,
Said, " 'Tis springtime, if you please,
So, we'll laugh and sing together,
In the pleasant springtime weather."

11. Song. *Once I saw a little bird.* (*Sixty Songs from Mother Goose.*)

12. Piano. *In Springtime.* Manney.

13. Council of the Birds.

1st. I am the wise old owl, I will call the meeting to order, I will ask some one to tell about habits of wild birds, but first let us sing together.

Song. *The Owl Song.* (*Sixty Songs from Mother Goose.*)

2d. Habits of Wild Birds.

Wild birds often fly long distances and have to stop to rest. They rest on wires, on fences and trees, and often on the masts of vessels at sea. Have you ever watched a wild bird falling asleep? He will find a good branch on a tree, shake his feathers, listen intently to see if he is safe, shake his feathers, tuck his head under his wing and fall asleep. Many other habits may be observed by bird lovers.

3d. The Humming Bird. The humming bird is the smallest bird in the world. It is a very swift traveler. It can travel faster than our fastest train. There are several hundred varieties of humming birds and they have brilliant plumage.

4th. The Merry Nightingale. Chaucer speaks of the Merry Nightingale and the bird seems to be a favorite with him. He mentioned it so often. Theocritus also mentioned the nightingale and the bird seemed to fascinate him as he often alluded to it in his writings.

5th. Birds as Travelers. Birds are wonderful travelers. They can reach up to mountain heights far higher than man can climb. They go long distances over land and sea. They journey north in summer and south in winter. They have been said to be the most wonderful travelers in the world.

6th. A Bird Dance. The Igorotes in the Philippine Islands have a dance which they call the *Bird Dance.* They beat drums and strike a piece of steel with a stone. They form a circle and a man goes inside dressed in a flowing blanket whose ends touch the ground. He hops about and skips and takes steps like a bird. He is followed by a woman dressed and dancing in a similar manner.

7th. Making Bird Houses. Children all over the world are making bird houses, and putting them up for the birds. They place them on trees and stumps and have found that many birds like to live in them.

A good many birds will stay with us all winter if provided with houses and fed plenty of crumbs.

8th. Birds in Music. Musicians of all times have loved Nature and birds. Beethoven used many bird-calls in his music. Verdi introduced bird-calls in his operas.

For their morning concert birds have a recognized leader who starts to sing at dawn, the rest soon waken and join in the chorus, until all the woods are full of melody. A lady living near the woods where she had noticed thirty-nine varieties of birds, found the robin was recognized leader and started the song every morning.*

14. Dance of the Green Leaves. (They give a dance and follow out motions suggested by the music.) *Whispering Leaves.* Geibel. *Swaying Branches.* Lanciani. (*Rhythm and Action.* Norton.)

(The Wind winds in and out among the dancers when they form a circle.)

15. Song. *The Wind.* Fisher. (*Posies from a Child's Garden of Verse.*)

16. Recitation. (From the German.) Every Tree with Music Tinkles.

Every tree with music tinkles,
Every blissful nest is singing—
Who, I wonder, is choirmaster
In the forest choir so ringing?

Is it the gay plover yonder,
Who keeps nodding on so gravely?
Or that pedant, ever calling
"Cuckoo," keeping time quite bravely?

Is it yonder stork so serious,
Place of leader as though taking,
Leg outstretched, like baton tapping
To the music all are making?

No, in my own heart I find him,
Who the woodland choir is leading. . . .

17. Piano. *In the Rose Garden.* Geibel. *The Swallows.* Bachmann.

18. Piano. *The Rose.* Bohm.

(Children with rose garlands go through a short drill and dance, to close the musical.)

* Note—*This is true in the woods surrounding my home*

THE VIOLIN

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SUGGESTIONS ON LEFT HAND WORK AND MENTAL CONCENTRATION

BY WILLIAM WALKER TODD

MANY excellent teachers who realize the importance of any element in violin work which tends toward the saving of time and development of concentration in the student's daily practice routine, lay considerable stress on the value of frequent practice of difficult left hand passages without the assistance of the bow.

The more complicated the finger work demanded by the particular passage under consideration, the more important it is that it first be given a careful going-over by the left hand alone, before the student brings the bow into service.

The advantages of this plan are manifold. The student does try to grapple, at the same time, with two sets of widely different technical problems,—the bowing and fingering—but by first familiarizing himself with the left hand technic until it becomes, to some extent, automatic, is better able to concentrate his attention on the right hand difficulties when the bow is finally brought into use; 2, increased sureness of position in the various shifts will be gained, as well as accuracy in scale and arpeggio passages and double stops and chords of all descriptions; 3, the necessity for letting the fingers fall hard enough to make a slight tone on each note stopped will result in greater strength and flexibility, as well as a marked sharpening of the perception of intonation; 4, and last, but not least, the ability to hear mentally, without aid of bow or fingers, various widely separated intervals or skips in the printed music—a most necessary acquirement for a violinist—will be greatly developed and improved.

As a means of quickly getting a new piece "under the fingers" this process is most excellent, while violinists of nervous temperament and sensitive ear often find considerable relief from the wear and tear of practice by alternating left hand work alone with the regular bow work. There is no species of left hand technic to which this method of practice may not be applied with benefit, and the more involved and difficult the passage, the greater the benefit to be derived from this means of study.

The student must not, however, understand the present writer to be exalting the importance of left hand work at the expense of bow technic. Accuracy, purity of intonation, and great endurance are indeed supreme and indispensable requisites of a well-trained left hand, but of even greater importance is the possession of a thoroughly trained bow arm.

The most highly trained left hand in the world would be of little advantage were the bow technic meager and awkward.

A favorite axiom of one of the most famous and distinguished teachers in America, whereby he seeks to emphasize the relative importance of right and left hand technic, is, "the left hand is one-third, the right hand two-thirds of violin playing." Another favorite remark during the lesson hour is, "the left hand is the artisan, the right hand the artist." The student should therefore train himself to regard the bow arm as the real leader, both in a mental as well as a physical sense, for accurate unification of right and left hand elements of technic depends upon the bow *leading* the fingers, *not* the scrambling fingers pulling along an awkward and stumbling bow.

In other words, the right hand is the conductor, the fingers of the left hand the men of the orchestra who obey with instant accuracy every intricate motion of the baton. However, the more independent and accurate the work of the artisan—the left hand—can be made to become, the more freedom of technic and artistic interpretation is possible for the artist—the right hand; hence one of the advantages of considerable left hand work alone.

Another valuable application of left hand work alone lies in the great benefits to be gained therefrom in mental concentration and accurate memorizing.

Every violin teacher will doubtless agree that the bowings of a piece, even when somewhat intricate, are, in the case of most pupils, much more quickly learned than the corresponding finger passages, for the reason that the bowings are more largely a matter of physical habit, while the left hand passages demand that the player shall have a more or less clear mental conception of the various relative positions of the fingers in the different scale passages, double stops, chords, etc.

Doubtless, the vast majority of players have, at some time or other, when playing in public, undergone the sickening experience of suddenly encountering what may be termed a "blank spot" in one's memory, when, without apparent reason, the fingerboard becomes a strange and uncharted wilderness, and the bow arm feels as though it were stricken with paralysis. While there are many circumstances and conditions which may cause "stage fright" and consequent loss of memory, the thoughtful student who will take the trouble to analyze his work will find that such unpleasant incidents are caused, nine times out of ten, by an insufficient or hazy mental picture of the left hand requirements in certain portions of the composition.

If a student who has never done any work with the left hand alone will lay down his bow, and, *without the notes*, attempt to finger through some familiar composition, he will have a most illuminating experience. He will be in the same condition as the piano student who attempts to play the left hand portion of a piece and discovers that he cannot make it "go" without the co-operation of the right. Both have depended upon finger memory, pure and simple, and have failed to realize the supreme importance of the mental insight, or, so to speak, mind picture, which is the only real basis of technical surety.

Therefore, let the student who would develop concentration, improve his musical memory, and gain in technical accuracy, form the habit of frequently reviewing his pieces, from memory, with the left hand alone.

Let him begin with some simple piece with which he is thoroughly familiar. The fingers should fall on the strings with elasticity and with strength enough to make a slight sound sufficient to guide the ear and insure correctness of intonation. Care must be taken, however, that the fingers are not stiffened by undue exertion. Purity of intonation in double stops or chords may be ascertained by brushing the strings lightly, pizzicato, with a finger of the right hand. After the fingers get to going well, try mentally to supply the various strokes of the bow. This will require additional and intense mental concentration, and will, for many, be at first a most disheartening process; but the beneficial results to be obtained will fully justify the effort expended.

When employing this method of practice the student will be astonished to discover, in pieces with which he considers himself thoroughly familiar, the number of passages in which his memory, in regard to the left hand work especially, is hazy or altogether a blank; and he will cease to wonder why, in playing for friends or in public, he so often stumbles over apparently well known portions of a composition.

After he has learned to go through a piece with the left hand alone, at the same time mentally supplying or imagining the various bowings employed therein, he should lay his violin aside and endeavor to go through the piece mentally, supplying in his mind both fingerings and bowings, and at the same time, of course, hearing the violin part in its proper pitch and tone quality. In addition to this, the mental conception of the work should be so developed that the student can, while sitting perfectly quiet, actually *feel* the varied fingerings and strokes of the bow involved in the performance of the different passages.

If, also, the student can, at the same time, clearly visualize, or, so to speak, see in the "mind's eye" the printed music he will enjoy a still greater advantage.

There are, however, many excellent pianists and violinists who confess themselves unable to visualize printed music clearly, while there are others who seem to be able to do so with ease. The student, therefore, must not be discouraged if he does not succeed at first in this feat; the presence or absence of this particular talent does not seem to have any special bearing upon a player's real musical ability. However, the possession of this faculty, even in a slight degree, is a great aid in memory work and should be cultivated as much as possible.

This mental practice involving the above described principles is employed in a considerable degree by all the great artists, and is the *ne plus ultra* of musical insight or perception in a technical sense, for the attainment of which every player who would call himself a musician should earnestly strive. The student should not be discouraged if he finds the initial steps of this method of work quite difficult. The harder it is the more surely he needs just such mental exercise and concentration, and the time and effort he puts forth along these lines of study will be repaid a thousandfold in results.

———*———

If your local school authorities have not added to the curriculum the teaching of violin-playing in classes, you are missing a good opportunity to promote the cause of music by not trying to bring about the organizing of such classes.

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TONE PRODUCTION

It must not be imagined that any hints can be given by which a violinist may acquire a tone better than his own, and at the same time out of harmony with his temperament and character. However much a violinist may practise or study to improve his tone, the most he will gain will be ease and certainty of method. Actual character of tone is so much a part of the player that the same peculiarity may be distinguished in him from the very beginning to the end of his career, however much—or little—the early rasping or later polish may tend to disguise it. . . .

Brilliance, power, delicacy, nuances, shading, etc., depend on the character of the player and the shape and touch peculiar to each player's hand and wrist. Usually if a player believes in brilliancy he will play thus. If cold and powerful or rigid he will play in this manner, and generally have a large tone and so forth; while a broad character will possess all or most of the qualities combined. It is the latter broad character of violinist which we should strive to imitate if we desire to play almost every style of music. The man with nothing but brilliance to grace his playing would not be very acceptable in the more gentle or contemplative styles, and the massive-toned player would probably fall short in delicate nuances. The most talented, however, usually only excel naturally in one or two styles, and therefore in order to become all-round players must particularly cultivate the rest.

The qualities of tone most difficult to effect are loud tone with slow bow, soft tone, crescendo, diminuendo, sforzando, and general accents. The many different methods of producing all these make it a difficult matter to lay down any law amounting to a set rule even for any particular occasion. The following may be regarded as safe hints:

For ordinary medium tone, not much pressure will be necessary, and only a correspondingly moderate amount of pressure from the resisting grip of the thumb. The bow will travel about an inch from the bridge on the second string, nearer the bridge on the first and fourth strings, and a shade over an inch on the D. That is, the thinner the string the nearer may the bridge be approached without producing a grating tone. The bow should always be well tilted over at the heel and gradually assume a non-tilted position by the time the down stroke reaches the point of the bow. This latter may be regarded as a strict rule in producing medium tone and may be frequently disregarded in the production of loud tone. The louder the tone the nearer the bridge is the usual plan. In allowing that position of the wrist (unbent) at the heel which brings the hair flat on the strings, more power is gained, but great care will be required to avoid the slightest scraping. It should be resorted to only for very coarse effects.

Great command of the bow is necessary for making crescendos, even when taken with the up bow, but much more difficult is the down bow crescendo. In any case the bow will be placed a good inch or so from the bridge as in *pianissimo*, and well-tilted over, gradually becoming less tilted as the stroke swells to *forte*, and at the same time moving nearer to the bridge. It is well to be economical with the bow in crescendos, reserving the greater part for the loudest portion of the stroke.

Thus the bow will move very slowly at the beginning of a crescendo for about a third part of the bow, and then the speed will accelerate in proportion to the pressure and loud tone required. Exactly the reverse of the crescendo process is practised for producing a decrescendo. The position of the arm has a great deal to do with facilitating the crescendo and the decrescendo. This then would be a slight raising for the soft portion, and lowering toward the loud for the crescendo, and *vice versa* for a decrescendo. But mind—very slightly as a rule.

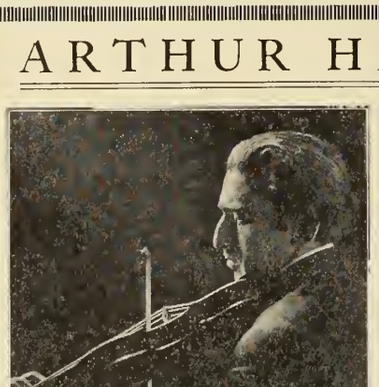
Ordinary sforzandos can be attained in several ways. The bow may be set firmly on the strings or simply be let fall on them, or pushed or drawn. The heel or the point are most commonly chosen for any of these methods, but other parts of the bow are equally suitable.

In the first method care must be taken to set the bow on the strings without too much bite or scratch, unless a very harsh sforzando is required, and the same care must also be taken in "dropping" the bow on the strings. The pushed sforzando is used when no crispness of attack is intended. Many degrees of force may be used just as occasion may suggest—from the most furious down to the merest emphasis. The soft sforzandos or common accentuations of notes require little more than the slightest extra force or crispness, or perhaps a trifle more of the bow. Some surprising results are obtainable through means of the many varieties of sforzandos, but the highest skill is essential for their production.
—From *Violin Playing*, by John Dunn.

Greater pressure of the first finger on the stick, and greater rigidity of thumb pressure, etc., are also necessary for very loud, sustained tone production. For soft playing the reverse process must be observed; the stick held gently and with absolutely no pressure, and with the wrist curved in the extremest degree—even at the point—and the bow removed far from the bridge. Very soft flute-like tone is produced when the bow is moved slightly over the fingerboard.

Making a gradual swell from one end of the bow to the other is usually most easily effected with an up stroke. This should be so contrived whenever possible by altering the bowing marks in pieces requiring such revision. Many of the principal classics for the instrument have, however, at least one good edition with all suitable fingering and bowing for the student's requirements.

ARTHUR HARTMANN



ARTHUR HARTMANN Photo by E. F. Foley

will continue his teaching in New York City, until about June 1, when he will go to his country home, Houghton, N. Y., for the Summer, devoting his time to composition and the preparation of the programs for his concert tour next season. He will use

Interméde Arabe
By A. WALTER KRAMER

a work in favor with violinists. The Oliver Ditson Company publish two charming part-songs for women's voices, **May Day Song** and **Sister Awake** by Mr. Hartmann.

MUSIC AS TAUGHT IN THE J. STERLING MORTON HIGH SCHOOL, BERWYN, ILL.

BY E. C. STARBUCK

The question has been asked by several persons lately, as to what kind of music work we have in the J. Sterling Morton High School, and in schools of this type in the State of Illinois. The following report may interest music teachers in high schools in the United States. Our classes in music are:

Chorus work; Band and orchestra work ensemble; Boys' and girls' glee clubs; Harmony; History of Music; Musical interpretation and appreciation.

There are 500 students in the school and music, like most of the subjects, is elective. There are 32 members in the orchestra, 14 members in the band, 70 members in the Girls' Glee, and 30 in the Boys' Glee Club.

In addition to this we are instructing classes containing from 5 to 10 members, on the different instruments, that is, we have a beginning class of violin of 10 students, who are taught as a class, much as you would teach algebra or any other subject in the regular curriculum. We give individual help when it is needed, but, as a rule, any proposition explained is understood by a large majority of the class. Sometimes a member of the class may not understand, in which case it becomes necessary to instruct individually. The other members of the class, hearing the explanation, will learn the proposition more accurately.

All students are taught the correct position for holding the violin in the first lesson. Whenever a student fails to hold the violin as instructed the fact is at once called to his attention. Most of the class hearing this will correct any fault they may have of a similar nature. These students are taught to bow with proper position of arm in unison on open strings.

They are then taught the scale in one of the easiest keys, the key of C, commencing with the open G string, followed by the first note, A, on the G string about one inch from the nut, made with the first finger; then B, made with the second finger one inch higher on the finger-board than A; then C, made with the third finger which is only about half of an inch higher on account of the half tone between B and C. The class will learn to do this in unison and at the same time the teacher should use the piano with the class so that they may know when they are in tune. The other strings on the instrument, D, A, and E, are

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aught in the same manner, until all the fingering s learned in the first position.

I am using a text which I prepared especially or this work and published for all instruments in he Orchestra, *Starbuck's Beginner's Orchestra Book and Instructor.*

The reason for doing this work in classes is hat it can be done as well as the old individual way, and much more cheaply. A teacher, worth one dollar per hour, can give ten lessons at a cost of one dollar, the old way the cost would be ten dollars. My observation has been that the progress s more rapid. The student profits by the association and has a better incentive in class than alone, nd will accomplish more in the same number of essons.

At the beginning of the intermediate class I put he students who have gained some degree of proficiency on the various instruments in the intermediate orchestra where they may have more advanced work in class, where I use all kinds of nstruments at a time. For this work I am using s text, *Ditson's Orchestra Book.*

The advanced work is handled in much the same manner but with a more advanced text, such as the *Lyric Collection* of easy overtures.

The work in the Girls' Glee Club is a much easier proposition, as the grade school has prepared the way by teaching the children to read music before they come to high school. At the beginning of the year I organized the girls who chose his work into classes of about thirty each, dividing he voices, soprano and alto, in equal parts. If here are more high voices than alto voices I make a glee of three parts and use half of the sopranos on second or mezzo-soprano, using music suitable for the combination which I have.

Some of the material which I use for this work and have found to be good as a text, are *Part-songs,* by S. S. Myers, Wilson's *Quartette Book, Part-songs,* by J. S. Fearis, and other selections and leaflets, by Oliver Ditson Company, C. C. Birchard, Ginn & Company, and Silver, Burdett & Company, all for women's voices.

For chorus work we are at present using the list of songs recommended by National Music Teachers' Association as the songs every school should sing.

For the harmony class we are using as a text White's *Harmony and Ear-training.*

For the history of music we are using W. J. Baltzell's *History of Music,* and THE MUSICIAN and *Etude* for supplementary material.

Frequently some one says: "I would have an orchestra if I could get enough to start with; but I do not know how to go about getting students interested enough to purchase instruments and start taking lessons, so that in time they would be able to play in an orchestra."

No doubt this is the case with most music supervisors who have no orchestra. My method of procedure may be helpful.

First. I talk to my school at the general assembly period telling them the value of a musical education and find out how many, if any, play instruments which can be used in a school orchestra. There are few schools who have no players; also there are few communities where you will find no outside help; in fact most communities have outside music teachers who will be very glad to cooperate in so valuable a piece of work. I ask all outside music teachers for their help and for the names of students who play instruments, and get them to encourage their students to play in the school orchestra, for which we give credit on the same basis as other work done in the school. I ask all students interested in taking up beginning work in orchestra to come to me privately and talk over the proposition.

At that time I guide them as to the instrument for which they are best adapted and help them to select their instruments and get proper material to begin with. In return for co-operation asked of the music teachers in the community, we offer credit for outside music study

—*—

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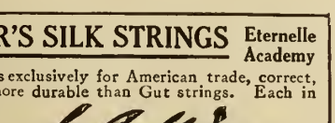

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- Echo Bass ..... 16 ft.
- Bassoon ..... 16 ft.
- Tuba ..... 16 ft.
- Flute ..... 8 ft.
- Tuba ..... 8 ft.
- Tuba ..... 4 ft.

Accessories: Gt. to Ped.; Sw. to Ped.; Echo Solo to Ped.

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- Diapason Phonon ..... 8 ft.
- Tibia Clausa ..... 8 ft.
- Gross Gamba ..... 8 ft.
- Viol. d'Amour ..... 8 ft.
- Forest Flute ..... 4 ft.
- Piccolo ..... 2 ft.
- Tuba ..... 16 ft.
- Tuba ..... 8 ft.
- Tuba ..... 4 ft.
- Glockenspiel.

Accessories:

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Sw. to Gt. 8 (unison)
Sw. to Gt. 16 (sub)
Solo Echo to Gt. 4 (super)
Solo Echo to Gt. 8 (unison)
Solo Echo to Gt. 16 (sub)
Gt. to Gt. 4 (super)
Gt. to Gt. 16 (sub)

Swell Organ
- Contra Viol. ..... 16 ft.
- Horn Diapason ..... 8 ft.
- Concert Flute ..... 8 ft.
- Violoncello ..... 8 ft.
- Quintadena ..... 8 ft.
- Viol. Celeste, 2 ranks ..... 8 ft.
- Harmonic Flute ..... 4 ft.
- Violin ..... 4 ft.
- Bassoon ..... 16 ft.
- Vox Humana ..... 8 ft.
- Oboe ..... 8 ft.
- Harp.
- Glockenspiel.

Accessories:

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Sw. to Sw. 16 (sub)
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Solo Echo to Sw. 8 (unison)
Solo Echo to Sw. 16 (sub)

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- Tuba ..... 4 ft.
- Tuba ..... 8 ft.

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1— 8′	Viol	61 notes—from Pedal
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3— 8′	Muted Strings	61 pipes
4— 4′	Octave Strings	61 notes—from Pedal.
5— 4′	Flute	61 notes—from Pedal.
6— 2′	Piccolo	61 notes
7— 8′	Clarinet	61 pipes
8—	Harp	49 notes
9—	Sleigh Bells	20 notes
10—	Glockenspiel (special location)	20 notes
11—	Triangle	

Second Manual

12—16′	Violone	61 notes—from Pedal.
13— 8′	Diapason	61 pipes
14— 8′	Great Flute	61 notes—from Pedal.
15— 8′	Viol	61 notes—from Pedal.
16— 8′	Violoncello	61 pipes
17— 8′	Vibrant Strings	61 pipes
18— 4′	Octave Viol	61 notes—from Pedal.
19— 4′	Flute	61 notes—from Pedal.
20— 2′	Piccolo	61 notes
21—16′	Trombone	61 notes
22— 8′	Tuba (Cornet)	61 notes—from Pedal.
23— 4′	Octave Tuba (Cornet)	61 notes
24—	Harp	49 notes
25—	Sleigh Bells	20 notes
26—	Triangle	

SECOND EXPRESSIVE DIVISION

(Above Left Hand Box)

Third Manual (Duplex Chest to Fourth Manual)

27—16′	Bourdon	73 notes—from Pedal
28— 8′	French Horn (wood diapason)	73 notes
29— 8′	Double Flute	73 notes—from Pedal
30— 8′	Viol d'Orchestre	73 notes
31— 8′	Viol Celeste	73 notes
32— 4′	Flute	73 notes—from Pedal
33— 8′	Tuba (Cornet)	61 notes—from Pedal.
34— 8′	Oboe	73 notes
35— 8′	Cor Anglais	73 notes
36— 8′	Vox Humana (special location)	61 notes
37—	Chimes	20 notes
38—	Xylophone	20 notes
39— 8′	Quintadena	73 notes

Fourth Manual (or highest Manual)

40— 8′	French Horn (wood diapason)	73 pipes
41— 8′	Great Flute	73 notes—from Pedal
42— 8′	Viol d'Orchestre	73 pipes
43— 8′	Viol Celeste	73 pipes
44— 4′	Flute	73 notes—from Pedal
45—16′	Trombone	61 notes—from Pedal.
46— 8′	Tuba Supremis (*ffff*)	73 pipes
47— 8′	Tuba (Cornet)	61 notes—from Pedal.
48— 8′	Oboe	73 pipes
49— 8′	Cor Anglais	73 pipes
50— 8′	Vox Humana (special location)	61 pipes
51— 4′	Octave Tuba (Cornet)	37 notes
52— 8′	Quintadena	20 notes
73—	Chimes	73 pipes
54—	Xylophone	61 notes—from Pedal

Pedal Organ (Unified)

55—32′	Acoustic Bass	32 notes
56—16′	Diapason	85 pipes
57— 8′	Great Flute	
58— 4′	Octave Flute	
59—16′	Violone	85 pipes
60— 8′	Viol	
61—16′	Sub Bass	97 pipes
62—10½′	Quint	
63— 8′	Stopped Flute	
64—16′	Trombone	85 pipes
65— 8′	Tuba	
66— 4′	Clarion	
67—16′	Bourdon	85 pipes
68— 8′	Gedackt	

(Under Stage Division)

THIRD EXPRESSIVE DIVISION

(Under Stage)

Second and Third Manuals—Duplex System, Interchangeable

—8′	String Diapason	73 pipes
—8′	Gedackt	73 notes—from Pedal
—8′	Gamba	73 pipes
—8′	Gamba Celeste	73 pipes
—4′	Flute	73 notes—from Pedal
—8′	Trumpet	73 pipes

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FOURTH EXPRESSIVE DIVISION

(Echo Organ—located in Lobby)

— 8′	Horn Diapason (wood)	61 pipes
—8′	Viola Atheria	61 pipes
—4′	Octave Quintadena	61 pipes

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cho Organ playable on *Second and Third Manuals.*

COUPLERS

to 1—16′	3 to 3—16′
to 1— 4′	3 to 3— 4′
Unison Off	3 Unison Off
to 1— 8′	2 to 4— 8′
to 2— 8′	4 to 4—16′
to 2—16′	4 to 4— 4′
to 2—16′	4 Unison Off
to 2— 4′	1 to Pedal
to 2— 8′	2 to Pedal
to 2—16′	2 to Pedal at Octaves
to 2— 4′	3 to Pedal
to 2— 8′	4 to Pedal
Unison Off	4 to Pedal at Octaves

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neumatc Vibrato for Third Division.
neumatic Vibrato for Fourth Division.

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3—Bass Drum, operated from 2d Manual (each note, lowest Octave), from Pedal, and from Pedal Stud.
9—Bass Drum, operated from 2d Manual (each note, lowest Octave), from Pedal, and from Pedal Stud.
0—Tympani Roll on Bass Drum, operated from Pedal, from Pedal Stud.
1—Cymbal—Crash, operated from Pedal, from Pedal Stud; Triangle—Single note, operated from Pedal Stud; Triangle—Repeating notes, operated from Pedal Stud.
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THE ECHO ORGAN

BY H. C. M.

Our musical brethren in England are having a more and more difficult time as the months move on. Only yesterday I heard of a man, known on both sides of the water, who has lost quite all his teaching connection not because students are too poor to pay, but because his clientele consisted almost entirely of young men going up for the various musical examinations and who have now enlisted. We of the United States can hardly understand how much teaching of that sort there was before the war. Any young man anxious to rise in the musical profession had to get his A.R.C.O. and then the F.R.C.O., or, if a pianist, his L.R.A.M.; but these degrees are only beginning, the Mus. Bac. and the Mus. Doc. must follow, completing the long chain and standing for an immense amount of hard and, in some cases no doubt, stupefying study, spread over from five to ten years or even longer.

* * *

And so the demand for this instruction was supplied by a new kind of teacher, an examination coach, the business of the coach being to prepare his pupils as expeditiously as possible for the tests. Look at any English musical paper of May or June, 1914, and see how many of these examiners there were.

* * *

[*Place, the Church of Saint Aloysius; time, the other day; persons, two organist friends, talking "shop" while waiting for an organ recital to begin.*]

A.—"What did you play at your last recital?"

X.—"Same old thing—first sonata of Mendelssohn, prelude and fugue of Bach, an *Impression* by Karg-Elert—"

A.—(Interrupting). "You don't call Karg-Elert 'same old thing'?"

X.—"Well, no, but Mendelssohn and Bach are certainly old enough."

A.—"Oh! You mean that those two worthies are staple and must furnish the bulk of the program."

X.—"Yes, that's the idea. Of course you can't ignore all the modern things, but—"

A.—"But—"

X.—(Laughing). "You're a queer one, A. Don't you like the modern stuff?"

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A.—"Certainly; some of it has lasting power and a good deal of it is cursed with the fatal facility that is characteristic of much of our modern music. We are too clever: we think a great deal and *feel* little. And then our organ is getting to be a sort of trick instrument, a mountebank, hopping around like a kangaroo, screeching like an owl and disporting itself in a most unseemly fashion."

X.—"Do you mean that you think the only thing the organist ought to do is to play chords, at a slow tempo?"

A.—"No, of course not!"

X.—"I'll tell you what is the trouble with you, A: you can't play some of the modern 'stuff,' and so you're down on it."

A.—"*Et tu Brute!* X, if we hadn't grown up together musically, I should take your charge in earnest; as it is I see that you want to draw me out. . . . Well, here goes. With all the changes brought about in music through the Berlioz-Liszt-Wagner propaganda as regards the opera and symphony the organ could not remain unaffected. Compare the orchestra of the *Scotch* symphony with that of *Tristan* noting also the treatment of the orchestra in each of these typical cases, and ask yourself if it was possible for organ composers or organ makers in their turn to escape the modern influence. Of course they could not escape it."

X.—"Well, who wanted them to escape it? You talk as if it was cerebro-spinal meningitis or typhoid fever!"

A.—"X, you are silly. Organ music was bound to be affected by modern movements in music and thus we have two distinct developments in our organ-music-of-the-minute: We try to make out of our somewhat unwieldy, but majestic instrument a rhythmical one, and we utilize to the full all the appliances for tone-color given us by our friends the ingenius organ builders."

X.—"O, I see what you are driving at; you want to make out that the organ is an unrhythmical instrument, fit only for plain-song harmonies."

A.—"And so it is, speaking from the rhythmic standpoint alone. Of course you can make marches of a somewhat obvious type sound really exhilarating, on the organ, but if you try such a thing as the —"

X.—"Look here, A, did you ever hear Z—— play the *Ride of the Valkyries* on a big organ with good wind pressures, and when he was feeling all right? And do you mean to tell me that you did not feel the splendid march of the rhythm?"

A.—"You've picked out the one piece in all the concert repertoire that whether played on an organ or as arranged for two flutes is inevitably rhythmical."

X.—"Did you or did you not find the organ as played by Z——, under the conditions I have outlined rhythmical?"

A.—"Why, of course, it was rhythmical."

X.—"What do you mean, then, by saying the organ is an unrhythmical instrument?"

A.—"Why I mean this; if you play the organ in conjunction with the orchestra—"

[*Here the first note of the recital is heard and A subsides.*]

* * *

The other day I heard a rather good story of a certain Exalted Personage, whom I will style T. R. The story teller was part of a musical delegation paying their respects to the Exalted Personage at the White House. He found himself the last of a somewhat long line and when his turn came to shake hands with the E. P. he said "Mr. President, I am the Coda and there is no repeat." T. R. looking somewhat puzzled my friend said again "Coda, Coda." "Ah," said T. R., "from Dakota! Delighted to see any gentlemen from Dakota."

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DEATH OF FRANCIS H. HASTINGS

Francis H. Hastings, one of the leading citizens the Town of Weston, Mass., aud one of the most widely known manufacturers of church organs in the country, died on Wednesday, February 23d, in in his eightieth year. Funeral services were held on the following Friday afternoon at his late residence.

Mr. Hastings was born in Weston, in 1836, and at nineteen years of age went to Boston (Roxbury) to enter the employ of E. & G. G. Hook, organ builders. He was admitted to partnership in 1865, and has been the principal owner since the death of Elias Hook in 1881.

In 1887 Mr. Hastings moved his business from Roxbury to a new and larger factory building he had erected on a portion of the old homestead in Kendall Green, Mass., and in 1893 a corporation was organized to carry on the business under t firm name of Hook & Hastings Company.

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I HAVE a six-year-old pupil, small for her age, who came to me in October. She has a tiny, baby hand, which I do not know just how to treat. She can reach a seventh and strike second and third positions of triad chords, has a firm tone on scale work, but not much endurance. It seems to me the beginning of a good hand, although there is a tendency to double joints in first joints of fingers. Her older sister (age nine) has a very weak double-jointed hand, but it is built differently from the little one's. She will soon be through the *First Book* and I wish to know if I shall give her second book of *Graded Materials* as I usually do.

There is much of it that seems beyond her grasp and I don't know how much stretching the little hand will stand.—L. W.

Before giving the second grade of the *Graded Materials* I would advise some of the pieces from my *Students' Classics*. All of these can be bought in sheet music form. The following would perhaps be most useful for your pupil as none have octaves. *Song* by Gayrhos; *Sunshiny morning*, Gurlitt, with the hands divided as I have them in this edition; *Soldiers' march*, Schumann; *Once there was a princess*, Kullak; *Children's march*, Merkel, *Dolly's kitchen* and *Birds in the woods*, Hollaender; *At play*, Gurlitt; *Sonatina*, Spindler; *Air and variation*, Gurlitt; *Minuet*, Bach; *Ave Maria*, Burgmüller. Give plenty of technic along with these, using care in the selection of exercises to bring out weak points in the hand and to enlarge the mental horizon of the pupil.

You are very wise to be cautious in giving stretching exercises. I should not give any except the very simplest kind. But I would take a chart of her hand, as that will assist you in getting her interested in stretching the hand herself. You will find that she will try harder to reach than before you took the charts. Don't take new charts oftener than once in two months. If in four months you don't find the octave coming nearer I shall be glad to help you if I can with other suggestions. She is very little and "slow but sure" is the best slogan.

You can do lots of work with her in a general way with pedal exercises. Try No. 10, in Mathews' *Pedal School*. Have her play *Melody with falling arm* and the accompaniment with the same finger only, using bounding arm in the soft way. Have her transpose same in at least three keys using the numbers of the chords in key to assist her.

For instance, the first measure is built on the chord of 1 in the first position, etc. She should be able to put the formula on the board like this given below.

1. First position.
3. Third position.
4. Second position.
1. Third position.
4. Second position.
4. Raised—first position with seventh.

Dominant Seventh.

Answer.

After she has done this she can play the sequence in cadence form and it is a very nice simple harmonization of the scale.

There is so much that you can do for her mentally while the hand is growing naturally. You will find that you can give the second grade easily within four months and perhaps sooner as there are many pieces for small hands and the studies are all for small hands.

Use as much ear training as you can and teach every piece as "singing with her fingers." You will have a lovely time with her and I know you will be amazed at the kind of response she will make to the interpretative work.

* * *

What do you consider the proper tempo for Chopin's *Funeral march*, from the sonata, Op. 35? I have heard great artists play the first part of this piece at a tempo of 70 quarter notes to the minute, and the middle part much slower. It seems to me that playing the first part so fast takes all beauty from the composition.

I play the movement at 60 quarter notes to the minute and make no variation in tempo for the middle part. While it must be played freely, still I endeavor to keep the same tempo in both parts as the change in motion in the left hand seems to me sufficient to keep up the interest rhythmically, while the wonderful melody always satisfies the listener.

Artists are privileged persons and are a law unto themselves. I have heard the best artists play the first four measures of the *Bird as prophet*, of Schumann, without observing the rests on the third beat thereby playing same in a measure of three beats rather than four. Whether they do it consciously, because they prefer it that way, or simply to annoy teachers who send pupils to concerts—after having borne down hard in the lessons that such a thing could never be done—or, whether they are preoccupied when playing and fall into the error I cannot say. You will find, however, that teachers are taking the cue from artists, and are teaching tempi and interpretation as they themselves hear it, rather than as "so and so" from Leipzig passed it down by word of mouth two generations ago.

So play it as *you* like it—only get it over—make it mean something.

* * *

Will you kindly give me the name of some book that will help me with a pupil who is an absolute beginner.—L. S.

I do not know of any book that covers the presenting of the elements of music except my *Conversation Lessons*. This book is designed to meet the needs of piano teachers who desire to awaken an interest in music itself. Without some such method as I have outlined in this little volume, the very first lessons are apt to resolve into the teaching of signs which seem endless to the beginner. I think you would find the suggestions in teaching rhythm and also the forming of the conception of "key" especially helpful.

Such work as you want is generally handled by normal teachers in their summer classes and if you are able to attend one I would certainly do so. If not, this book will tide you over until you can come in contact with a specialist in elementary work.

* * *

Can you give me help in arousing the interest of a girl thirteen years of age, who has just commenced lessons and has never taken things seriously? —D. L.

If I could give a satisfactory answer to your question I should feel as if I owned the United States Mint. All teachers find this a hard age to handle but to the music teacher a beginner of this age presents a very serious problem. Nearly all beginners' books are made from the standpoint of the little child, with titles relating to the incidents in the daily life of the child, such as *Dolls' reverie* or *Children's march*, and girls and boys of that age feel such music very much beneath them. They find no opportunity for self-expression through such mediums. Then too the music is written for small hands and therefore feels awkward for them.

I am a great believer, in such cases, in finding the right kind of material for them to practise. If one can hit on music that is stimulating and then give the lesson in an inspiring way one should generally win out. But these "ifs" are too real to be overlooked.

In the first place avoid any book for the first three months if you can. Give lots of technic,

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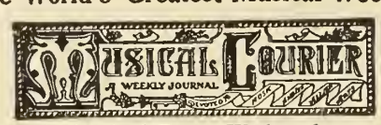

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especially arpeggios in four octaves one hand up and the right hand back. I like the Mason changes very much for such pupils. Give every passage-playing exercise with different accents, that is nines counting three, or sixes counting three. Use different forms of measure for strengthening weak fingers such as a measure of four starting on four, when the count will run four, one, two, three, accenting one only. This will be developing and very useful technically.

Explain the chord as growing out of a root and the principles that govern sympathetic resonance. Teach the pedal at once and give the three positions of the triad chord in a cadence formula like Ex. 149 in Mason's *Technic*.

Such things sound grown up and are therefore not to be despised with such pupils.

Have rhythms tapped a great deal, using blackboard work, and having them scanned at sight. Rhythmical questions and answers by the pupil are also very helpful in arousing interest.

But the main thing is to get the pupil to practise. To do that you must choose music that is possible and still interesting. There is so much material that can be bought in sheet music form. I have suggested some in first part of this month's letter.

Then after the selection of the material your attitude toward the pupil and toward your art is the next most important thing. Keep before her constantly how well worth doing it is and urge her to put special effort in the first six months that she may get in touch with the real music that much sooner. Give her just as much help as you can, regardless of whether she pays for time or not. Don't let her go for a week without the inspiration of being with you for a short time. You must teach with enthusiasm. Easy duet work helps, and above all do not put her on programs with little children who can play infinitely better. Use diplomacy and common sense, but do not lower your standards or cater to the pupil. Have her meet you on your ground. Have her feel without your saying so, that it's her business to gain your respect and regard, rather than for you to win hers

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BOOK NOTES

Samuel Coleridge-Taylor, Musician. His life and letters. By W. C. Berwick Sayers. Cassell & Co. Price $2.25 net.

The American concert-going public, familiar with the name of Coleridge-Taylor as the composer of the popular and beautiful choral works based on Longfellow's *Hiawatha*, namely, *Hiawatha's Wedding Feast*, *The Death of Minnehaha*, and *Hiawatha's Departure*, many of these are aware that the composer was a mulatto, the son of a Sierra Leone native, a physician by profession and an Englishwoman, but probably only a few are aware that Coleridge-Taylor was recognized as one of the leading composers of England, and that the product of his pen was not only extensive, but covered practically all the important styles of musical composition.

Thus a reading of a list of his works, which forms an appendix to the biography shows Op. 82, besides a number of pieces published without opus designation. Included are works for the orchestra, chamber music, choral works and vocal solos with orchestra, organ and piano pieces, songs, and church music.

This biography is a valuable contribution to the story of music and is a very interesting account of the conditions under which a remarkable genius was developed, brought to successful appreciation, and then to an untimely end at the age of thirty-seven.

Of special interest to Americans is the account of the three visits to the United States, and especially the one in 1910 when he conducted certain of his compositions at the music festival of the Litchfield County Choral Union, Norfolk, Conn., on invitation of Mr. and Mrs. Carl Stoeckel, patrons of the Union.

The reviewer cannot close this note without referring to the valuable consideration of racial musical characteristics in the chapter, *The Apostle of Colour* in which the distinctive negro note in Taylor's compositions is indicated and discussed.

Great Modern Composers. By Daniel Gregory Mason. H. W. Gray Co. Price $1.50.

This book is a sequel to *The Appreciation of Music*, in which Mr. Mason collaborated with Thomas Whitney Surette, which carried the study of music from early times up to the death of Beethoven (1827). This new book takes up the subject from that point, discusses the most important of the composers of the Romantic School, and ends with studies of the two moderns, Strauss and Debussy.

Of special value to the student is the first chapter entitled *Romanticism and Realism in Music*, a clear, practical statement of the characteristics of modern music, essential to the student as aiding in the understanding of the music which is now being produced.

To the reviewer it seems that the author's procedure is practical and practicable, making the book available for use as a text in schools, colleges and clubs. The composers are discussed from the point of view of the listener; their chief qualities are pointed out, a large number of musical illustrations being included.

We recommend the book to clubs and other organizations of students who are occupied with the splendid work of increasing the appreciation of music. If a large percentage of our people learn to know the best in music through real study, American musical conditions will be greatly improved.

NEW MUSIC BOOKS

Vignettes, Op. 28 (for the piano). By A. Louis Scarmolin. Boosey & Co. Price $1.00 net.

A set of five pieces, *Vivacity*, *Pensive Mood*, *Moment Musical*, *Dialogue*, *Scherzino*.

An expression, through poetic musical forms and material, of a variety of emotional states. The music shows good invention and skilled handling of the material, producing numbers which will interest players, teachers and pupils.

Eighty Amens, for mixed, male, and female voices, by various composers. Arranged by Clarence Dickinson. H. W. Gray Co. Price 35 cents.

The collection includes the settings of the *Amen* as used in the Brick Church, Fifth Avenue, New York, where the compiler is organist.

The Piper of Hamelin. By A. Cyril Graham. H. W. Gray Co. Price 50 cents.

A cantata setting of Browning's familiar poem for a three-part chorus of women's voices, with tenor solo, and accompaniment for piano. (Orchestra parts may be obtained from the publisher of the work.) A reading of the score shows melodious choral passages, not at all taxing upon the resources of the average school chorus, and quite in keeping with the character of the subject. A desirable cantata for commencement and music festival use.

Thyre, the Fair, Op. 52, No. 2. By William Lester. H. W. Gray Co. Price 25 cents.

A choral ballad for baritone solo and chorus of female voices, with piano accompaniment. Orchestra parts may be secured from the publishers.

Dramatic in style, vigorous in rhythm, and full of the breath of the Scandinavian Sagas. King Olaf is a central figure in the text. It is an excellent short choral work of not more than moderate difficulty for the singers.

GENERAL NEWS ITEMS

Announcement is made that Cincinnati is to have a permanent organization for the encouragement of grand opera, to be known as the Cincinnati Grand Opera Association. The object is not to form a permanent company of singers, but to promote and stand back of visiting organizations. It is felt that such an organization will be in position to make the best possible contracts.

Dr. William H. Dana, founder and president of Dana's Musical Institute, Warren, O., died in this city, February 18. Mr. Dana was born in Warren, June 10, 1846. His musical education was carried on in the United States and abroad. After his return he organized a School of Music in his home city, specializing in the training of orchestra and military band musicians. He was author of excellent text-books for instruction in the theory of music.

San Antonio, Tex., had a mid-winter music festival, February 15-17. *The Messiah* and *Elijah*

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e the principal choral works. The Saint Louis nphony Orchestra, Max Zach, conductor, ased.

MR. CLARENCE EDDY, the well-known concert anist, was a caller at the office of THE MUSICIAN month. Mr. Eddy played a recital at Lawrence, ss., and then started for his home in Oakland, ., stopping at several points, among them, Tulsa, a., to play recital engagements.

THE Society of Music Teachers of Iowa meets at Moines, April 17-19, under the presidency of s. Frederick Heizer, Sioux City. Mrs. Edward cDowell will be present and lecture at one the meetings. The local Board of Commerce invited the members to attend the afternoon evening concerts to be given by the New York lharmonic Orchestra during the convention. "Iowa Composers" program is a feature of the gram.

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THE Aeolian Choir, of Brooklyn, Mr. N. Lindsay Norden, director, gave a recital of Russian music, *a cappella*, in All Saints Church, February 8. The choir consists of about 50 voices.

THE Pennsylvania State College Chorus, Clarence C. Robinson, conductor, gave Gaul's cantata *Ruth*, February 20.

ERNEST R. KROEGER'S suite *Lalla Rookh*, was played by the Saint Louis Symphony Orchestra, at the sixteenth "Popular" program, February 20.

THE Mayor of Baltimore was so pleased with the splendid support given by the public to the new orchestra on occasion of its first concert, February 11, that he said he would feel justified in using his influence to continue municipal support.

THEODORE SPIERING was honored at a recent exhibit at the MacDowell Club, New York, by a bust which attracted much attention It is the work of Miss Brenda Putnam, pianist of the Edith Rubel Trio.

STUDENTS of the Whitman College Conservatory of Music, Elias Blum, director, of Walla Walla, Wash., gave Nicolai's opera *The Merry Wives of Windsor*, February 16. The Conservatory has won high reputation for its annual opera performances.

NOEL JOHNSON, an English composer, died January 22. We also note the death of Mrs. Arthur Goodeve, well-known by her song *Fiddle and I*, but have not seen record of the date.

MISS GUIOMAR NOVAES, a young Brazilian pianist, has been praised for her excellent art. She is a graduate of the Paris Conservatoire and a pupil of Isidor Philipp.

PROF. LEO R. LEWIS, of Tufts College, will conduct courses in Musical Appreciation and Musical Analysis at the Harvard University Summer School, a six weeks' session.

THE Marshall Field & Company Choral Society, Chicago, will sing Elgar's *King Olaf* at its tenth annual concert, April 11. Reed Miller and Burton Thatcher have been engaged as soloists.

THE Saint Louis Symphony Orchestra, at the "Pop" concert, February 13, played a *Processional March*, by Edwin Litchfield Turnbull of Baltimore, a business man with whom music and composition is an avocation. Mr. Turnbull was active in founding the Baltimore Orchestra which gave its first concert in February.

AN Eisteddfod was given at Lima, O., February 22, under the auspices of the Men's Club of the 1st Baptist Church. The prizes offered were for piano playing solo and concerted singing, recitations, etc.

THE New York Chamber Music Society (piano, wind, and string instruments) gave its third concert March 9. The novelty was Juon's *Kammersinfonie* in B♭, Op. 27

THE Illinois State Music Teachers' Associati will hold its next meeting at Jacksonville, Ill., M 2-5, under the presidency of John B. Miller, Chicago.

THE next meeting of the New York State Mu Teachers' Association will be held at Syracuse, Ju 20-22. Mr. Frederick Schlieder, of New York, president

THE Music Supervisors' National conference w held at Lincoln, Neb., March 20-24. Mr. W Earhart, of Pittsburgh, was president.

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WASHINGTON STATE BOARD OF EDU CATION PLAN FOR CREDITING MUSI STUDY OUTSIDE THE SCHOOLS

THE Superintendent of Public Instruction of t state of Washington has issued a statement regard to the granting of credit toward graduati for music study carried on under the instruction teachers outside the schools. The following the salient points in the plan:

The parent or guardian must make applicat and agree to the conditions laid down in the p of study.

The teacher must make a report on the pup present musical standing and be ready to furn such information as to the pupil's progress as m be called for.

The pupil is to be examined at the close of e semester by a committee of three, one or two of wh may be non-residents of the city.

A pupil must have completed a year's study the branch of music he desires to study with a v to receiving credit.

The pupil may be required also to take cou in theoretical music within the school.

For full credit a pupil must take at least two minute lessons or one 60 minute lesson per we He must practise eight hours each week. A stud may be accepted for half credit by taking one minute lesson and practising four hours per we

Lessons must be taken during the entire seme for which credit is desired.

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———*———

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What Critics Say of the Book:

Many thanks for your "Manual of the Art of Singing," which seems to me to be very practically treated.—E. HUMPERDINCK.

Many congratulations upon your admirable achievement.—DAVID BISPHAM.

Congratulations upon your "Manual of the Art of Singing."—P. AMATO.

I have waited in hopes that I would find time before sailing to examine your interesting book more carefully than I have done. I see, however, that the book is full of original thoughts and that the exercises are exceedingly good, and I am going to go through it very carefully on my return.—HERBERT WITHERSPOON.

LOUIS C. ELSON, BOSTON, MASS., the well-known music critic, and author of the University Musical Encyclopedia, writes about the book as follows:

"Mr. Tiferro has here produced a book which may be of considerable help to the singer who cannot get a teacher, who has had a little instruction, or who needs to supplement his knowledge with good and practical exercises. Good advice is given on vowel and consonant production, on breathing, on the resonance qualities, etc.

"But, best of all, every point is reinforced with many vocal exercises, and these are commendably well-graded and practical. Mr. Tiferro has had abundant experience in both teaching and operatic work, and speaks with authority. He was for a time a resident of Boston, but has been a resident in Denver for many years, where he has used these exercises practically, in his vocal classes. It is pleasant, in the mass of visionary and impractical matter that is written about the voice, to find here a volume that is of real benefit to the conscientious student."

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WITH THE SCHOOLS AND TEACHERS

MR. T. CARL WHITMER, for some years past, director of the department of music at Pennsylvania College for Women, Pittsburgh, Pa., will become a member of the faculty of the Pittsburgh Musical Institute at the end of the present school year. Mr. Whitmer is known to readers of THE MUSICIAN as a contributor of a number of valuable articles.

MR. EDWIN ARTHUR KRAFT gave an organ recital at Trinity Cathedral, Cleveland, Feb. 15, one of a series of monthly recitals from November to May.

MR. E. R. KROEGER'S annual Lenten recitals are a feature of Saint Louis musical life. They began March 13; the remaining four were arranged for March 20, 27, April 3, 10. The programs, in succession, are planned to present classic-modern compositions, ballade-nocturne, forest music, fantaisie-scherzo, and works by Mr. Kroeger. The second annual recital by Alumni of the Kroeger School of Music was given Feb. 28. Twelve members assisted.

MR. ALBERT RIEMENSCHNEIDER, director of the School of Music, Baldwin-Wallace College, Berea, O., arranged a series of eight vesper organ recitals during the college year. American composers are well represented on the programs.

THE Lyric Club of Phoenix, Arizona, gave its fourth concert Feb. 16, under the direction of Mr. Wm. Conrad Mills, of the Phoenix School of Music. Feb. 23 the operatic quartet of the school, under Mr. Mills' direction, gave a program of excerpts from operas.

GUY MAIER and LEE PATTISON gave a recital of music for two pianos, at Boston, Feb. 29. Compositions by Mozart, Saint-Saëns, Debussy, and Lopartz were played.

MISS MARGARET B. LOW arranged a recital of piano music to be played by her pupils at Bayonne, N. J., Feb. 15. The program consisted of solos, and a number of pieces for four and eight hands.

MRS. BERTHA PUTNEY-DUDLEY, of Boston, gave a recital of music for voice and piano, presented by a number of her pupils, Feb. 11. She was assisted by Mr. Allen H. Daugherty, pianist. Mrs. Dudley is principal of the vocal department of the Holderness (N. H.) Summer School of Music for Girls, situated on Squam Lake, one of the most beautiful bodies of water in the foothills of the White Mountains.

MISS LOUISE GEORGE arranged a recital of piano music by her younger pupils at the Chicago Piano College, Feb. 5.

MR. JOHN WHITE JOHNSON, a well-known composer of Rochester, N. Y., contributed a violin solo, a fantaisie on the Scotch air, *Bide a wee*, at an annual gathering of a Scottish Association, Feb. 4. His song, *Furth tae France*, was well received.

PROF. CHARLES H. MORSE, of Dartmouth College, gave an organ recital in the college chapel, Feb. 13, assisted by Mrs. Henry T. Moore, contralto.

CARL BUSCH'S arrangement for orchestra of *Old Folks at Home* was well received at one of the recent "Pop" concerts of the Kansas City Symphony Orchestra.

MR. RUSSELL SNIVELY GILBERT gave a recital of music for piano at his Orange, N. J., studio, Feb. 8, assisted by Miss Mabel Beddoe, who sang several songs for Mr. Gilbert.

MR. EMMET LENNON, tenor, gave a recital of songs at Houston, Tex., assisted by Mr. J. W. Watkins, organist.

THE Seminary Choir of the Western Theological Seminary, Alleghany City, Pa., under the direction of Mr. Charles N. Boyd, gave a program of ancient and modern church music, Feb. 14.

SENIOR Students of Miss Edith Torrey, Boston, gave a Midwinter Public Studio Recital, of vocal music. Several opera excerpts were presented.

THE String Quartet of the College of Music, University of South Dakota, Ethelbert W. Grabill, director, gave a program of chamber music, Feb. 4, playing compositions by Haydn, Mozart, and Kaessmayer.

ANNA METCALFE SMITH, for many years organist of the First Congregational Church, Mansfield, O., passed away, Jan. 15, of the present year. A memorial service was sung by the choir of the church.

THE annual concert of the Charleston, W. Va., High School Chorus, under direction of J. Henry Francis, was given Jan. 21. The High School Orchestra assisted. Operatic setting of several scenes was a feature of the concert.

MR. CHARLES N. BOYD, of the Pittsburgh Musical Institute, gave a recital on *Chorales and Chorale Preludes*, Feb. 14. On the 24th Mr. William H. Oetting gave a historical organ recital, the second in his series.

NEW YORK NOTES

BY EVA EMMETT WYCKOFF

AEOLIAN HALL

THE Bohemian pianist, Marguerite Volavy, gave a recital, using in her program two numbers by Enrique Granados, the Spanish composer of *Goyescas*, which had its "première" at the Metropolitan Opera House in January. Miss Volavy plays well.

OSSIP GABRILOWITSCH gave the fifth recital in his interesting series, which he has been presenting in New York, Boston, and Chicago. This recital was devoted to the works of Brahms and Liszt.

LOUISE MACPHERSON, a pianist from the West, gave her first New York recital. She is talented and plays with much feeling.

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HERBERT FRYER gave a Chopin recital in aid of the Fund for Concerts at the Front for wounded, convalescent, and trench-tired British soldiers in France. Mr. Fryer's recital was most interesting.

ETHEL NEWCOMB, a talented pianist, presented a program of much interest.

HAROLD BAUER gave his second recital and repeated by request the Beethoven sonata, Op. 106, which made such a deep impression in his December recital. Mr. Bauer also played with the Metropolitan Opera Orchestra at the Metropolitan Opera House, Feb. 27.

JAMES FRISKIN, the English pianist, is well equipped technically. He played a sonata of his own composition, which proved interesting and melodious.

CLARENCE BIRD gave his first New York piano recital. He plays well.

ARKADY BOURSTIN appeared in a violin recital and Samuel Chotzinoff accompanied. Mr. Bourstin plays with flexibility and ease.

A PROGRAM of solo and ensemble numbers by French composers was given by Kathleen Parlow and Ernest Hutcheson, who appeared in a joint recital. Harry W. Gilbert accompanied for Miss Parlow's individual numbers.

THE Saslavsky Quartet, with the co-operation of Alfred De Voto, pianist, gave its first concert of the season. On this program there were presented three novelties; a quartet by Victor Kolar, a sonata for violin and piano by Guillaume Lekeu, and a quartet by this same composer.

THE New York Chamber Music Society of piano, wind and string instruments gave an interesting concert under the direction of Carolyn Beebe and Gustav Langenus, and ten other artists. They played selections by Beethoven, Brahms, Bach, and Saint-Saëns.

CARNEGIE HALL

AT Carnegie Hall Francis MacMillan and Germaine Schnitzer gave a piano and violin recital. They played a C major sonata by Cyril Scott, this being its first public performance in America. Mr. MacMillan, in his individual numbers, was accompanied by Nicolai Schneer, who gave splendid support to the violinist. Mr. MacMillan's tone is true, steady, and smooth, and Mme. Schnitzer plays delightfully.

THE Minneapolis Symphony Orchestra, under the baton of Emil Oberhoffer, gave a most successful concert with Julia Claussen as soloist.

FRIEDA HEMPEL and WILLIAM WADE HINSHAW each gave successful song recitals to large audiences. Frieda Hempel most gracefully takes her place as a singer of songs. Her voice is lovely. She has unusually good diction and much temperament. Coenraad von Bos played her accompaniments with every quality that gives support and background to the singer. Mr. Hinshaw, with Kurt Schindler at the piano, sang with ease and splendid tone production.

THE big drygoods store of Lord and Taylor has within its walls a cozy and comfortable music hall, called Chickering Hall, in which are given many lightful concerts. Among these was a musical m ince given by the pupils of the American Progress Piano School of which Gustav L. Boeker is the rector. The students were assisted by Master I dolph Boschko, violinist.

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CONTENTS FOR MAY

MAKING MUSIC MORE MUSICAL: AN INTERVIEW WITH THOS. A. EDISON *Paul J. Morris* 263
SYSTEMATIC PRACTICE, *Wilbur Follett Unger* 265
ETUDES AND EXERCISES FOR THE PIANO *Isidor Philipp* 266
THE LESSON OF THE NEW PIECE 267
ONE GOOD USE FOR BACK NUMBERS OF THE MUSICIAN ..... *E. H. Pierce* 267
DOING THINGS FOR MUSIC IN A COMMUNITY ..... *Thomas Tapper* 268
LITERARY METHODS AS APPLIED TO MUSIC STUDY. V ..... *Clarence G. Hamilton* 270
LARGE AND SMALL HANDS FOR PIANO PLAYING 271
THE PROFESSOR TALKS ON INTERPRETATION WITH EXPRESSION 272
PRACTISING TO EARN MONEY. (EFFICIENT MUSIC TEACHER SERIES, No. 9) *Thomas Tapper* 273
CHOOSING TEACHING MATERIAL *Herbert Wm. Reed* 273
HOW THE FLOWERS GOT THEIR NAMES *R. E. Farley* 274
A MONTHLY LETTER FROM A MUSIC TEACHER TO HIS PATRONS *Ralph B. Ellen* 275
NOTES ON THE MUSIC IN THIS ISSUE 275
EDITORIAL NOTES 276
PRIZE CONTEST 276
VOCAL DEPARTMENT 301
CHILDREN'S WORK IN MUSIC *Helena Maguire* 304
VIOLIN DEPARTMENT ..... *Ray G. Edwards* 307
CHOIR AND CHORAL DEPARTMENT *H. C. Macdougall* 310
TEACHERS' FORUM *Blanche Dingley Mathews* 313
BOOK NOTES 314
GENERAL NEWS ITEMS 314
NEW YORK NOTES 318

In the Music Section

ANITA, Op. 21 ..... *Hamilton*
ROSE PETALS, Op. 212 ..... *Oehmler*
PROCESSION, Op. 9, No. 1 ..... *Ostroglazov*
MINUET IN G ..... *Sokolovsky*
ARBUTUS WALTZ ..... *Nickerson*
THE FOUNTAIN, Op. 35, No. 4 ..... *Cadman*
MAY MORNING ..... *Rogers*
THE WOOD NYMPH, Op. 8, No. 8 ..... *Lemont*
AT DAWNING (piano) ..... *Cadman*
GIPSY SERENADE (4 hands) ..... *Behr*
MINUET AND GAVOTTE (violin) ..... *Veracini*
A WONDROUS ROSE (Song) ..... *Burnham*
MAYTIME (Song) ..... *Salter*
THY WAY, NOT MINE, O LORD (Song) .... *Dressler*
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ADVERTISERS' INDEX

	Page
MANUFACTURERS OF PIANOS	
Briggs Piano Company	315
Sohmer & Company	313
MANUFACTURERS OF PIPE ORGANS	
Kilgen & Son, George	312
Moller, M. P.	312
MISCELLANEOUS	
Signoscope	261
Spooner, Wallace	320
Suffolk Engraving Co.	320
Tindale Cabinet Company	313
Wood, Clarke Press	320
MUSIC AND ART MAGAZINES	
Christensen's Ragtime Review	309
Musical Courier	314
Musical Leader	309
Violinist	309
MUSIC PRINTERS AND ENGRAVERS	
Henning, M. O.	314
Whitcomb, H. C. & Co.	320
Worley Company, John	312
Zabel Bros.	314
PIANO TUNING SCHOOLS	
Faust School of Piano Tuning	315
Niles Bryant School of Piano Tuning	314
Polk's Piano Trade School	315
PUBLISHERS OF MUSIC AND BOOKS	
Cecil-McManimon Novelty Co.	259
Ditson Company, Oliver, 257, 258, 260, 311, 320, 2d Cover, 3d Cover	
Fischer, Carl	259
Gray, H. W. Co.	260
Hinds, Noble & Eldredge	260
Illinois Music Co.	259
Jaberg Music Co.	260
Milwaukee Cons. Music Co.	260
Odell, H. F., & Co.	259
Pond, Wm. A. & Co.	259
Schirmer, G.	261
Schmidt, Arthur P.	262
Stern, Jos. W. & Co.	260
Summy Company, Clayton F.	316
Treloar Music Co.	259
Violinist Publishing Co.	309
White-Smith Music Publishing Co.	257
Willis Music Co.	259
Wood (B. F.) Music Co.	261
TALKING MACHINES	
Victor Talking Machine Co.	315
CONCERT ARTISTS AND MANAGERS	
Henry, Harold	318
Zoellner Quartet	308
TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC	
Alchin, Carolyn	317
American Conservatory	318
American Guild of Organists	312
American Institute of Applied Music	319
American Progressive Piano School	319
Anderton, Margaret	320
Beal System	320
Becker, Gustav L.	319
Bissing, Petrowitsch	308
Bogert, Walter L.	303
Boston Institute of Public School Music	319
Brenau College Conservatory	317
Brown, May Laird	303
Brown, Roy David	317
Burrowes, Katharine	319
Cady, Calvin B.	317
Chicago Musical College	318
Chicago Piano College	319
Cincinnati College of Music	318
Clippinger, D. A.	303
Columbia School of Music	317
Commonwealth School of Music	317
Copp, Evelyn Fletcher	316
Courtright System of Kindergarten	320
Crosby-Adams	317
Danforth, Mrs Ada J.	318
Daugherty, Allen H.	317
De Guichard, Arthur	303
De Rigaud, Clara	315
Ellen, Ralph B.	320
Faelten Pianoforte School	320
Gilbert, Mary Wagner	315
Goldthwait, Willis W.	320
Heinline, Elizabeth Eldridge	330
Henry, Harold	318
Herman Klein Phono-Vocal Method	303
Hoffman, Carl	320
Holderness Summer School	317
Hopkins, Louisa M.	317
Institute of Musical Art	319
Kern, C. W.	319
Kuzdo, Victor	309
Leonard, Florence	317
Lewing, Adele	315
Martin, Edith	320
Mathews, Blanche Dingley	317
Musin, Ovide	309
New York School of Music and Arts	317
Northwestern University	318
Ogunquit Summer School	317
Parsons, Fannie Church	316
Peabody Conservatory	319
Pittsburgh Musical Institute	317
Porter, F. Addison	319
Rissland, Karl	317
Russell, Louis Arthur	317
Salmon, Alvah Glover	316
Schoen, Emile	316
Skinner, Katharine Garratt	320
Spry, Walter, School	317
Stock, Geo. C.	303
Storer, H. J.	320
Thomas Normal Training School	319
Trinity School of Church Music	312
Western Conservatory	319
Wilcox School of Composition	319
Wodell, F. W.	317
Wooler, Alfred	319
Wyckoff, Emma	315
Zoller, Ellmer	315
VIOLINS, STRINGS AND VIOLINISTS	
Bissing, Petrowitsch	308
Ditson Company, Oliver	309
Gemünder & Sons	309
Kuzdo, Victor	309
Müller's Silk Strings	309
Musin, Ovide	309
Schoening, M. E.	308
Zoellner Quartet	308

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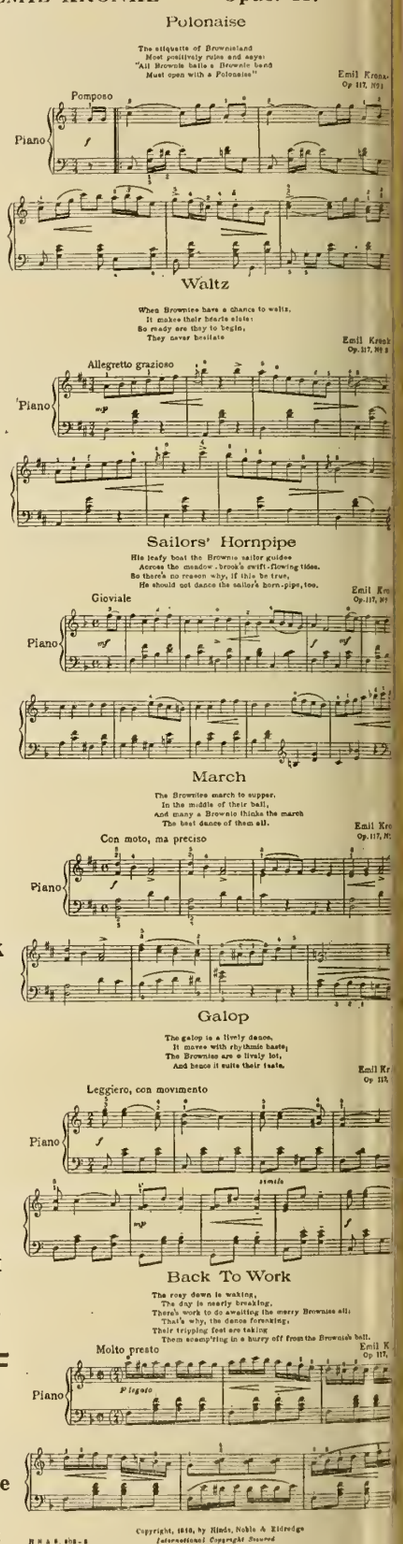

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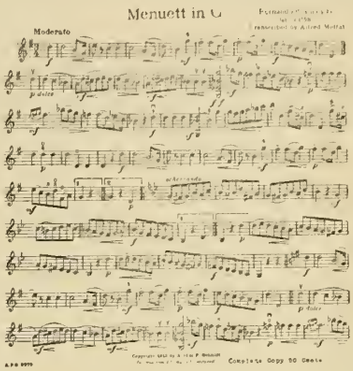

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MAKING MUSIC MORE MUSICAL

AN INTERVIEW WITH THOMAS A. EDISON

REPORTED BY PAUL J. MORRIS

FROM a mechanical point of view music is in pretty bad shape." Thomas A. Edison had studied usic just three years when he made at remark. Since 1912 it has taken ore of his time than any other sub- ct. At the age of sixty-five he had rned his attention from things elec- ical and mechanical, from the prac- al to the artistic side of life. It as a long step to take. Storage bat- ries and electric lights have little in mmon with operas, songs, and sym- onies. He had paid little attention music in earlier life. Consequently was necessary to start at the bottom his new adventure.

HOW EDISON STUDIED MUSIC

Many persons believe in the theory at musicians are born—not made— d there is another popular belief to e effect that the study of music ould be begun in childhood if suc- ss is to be attained. It is generally ought that there is a time, early in e, after which it is impossible to be- me proficient in any artistic pursuit. To begin e study of music after reaching the half century ark is unusual; to make the start after becoming af is almost unprecedented. Popular theories, wever, did not interest Edison in the least, neither d the fact that he is getting deaf hinder him to e extent of making such studies prohibitive. He n hear all of the tones of a piano except those in e highest octave; he can hear vocal and most in- umental music if it be produced close to him; and placing his ear within an inch or two of the horn a phonograph he can hear records distinctly. is gives him access to an enormous number of mpositions. Strange as it may seem for a man ected with deafness, he studied most of his music ear.

With characteristic thoroughness he started in to niliarize himself with all of the world's music rth hearing, and incidently heard much that was rthless. He listened to the music of every minent composer from the days of Bach and ethoven to the present time. Even the futurists d ragtime writers did not escape his notice. ousands of compositions and the methods of ousands of singers and instrumentalists have been died in his three years' experience as a student of sic. Now his ideas about music and musicians very definite.

Matters of interpretation have taken little of his e. Toscanini, Dr. Muck, Caruso, Kreisler, derewski, and Sembrich can settle such ques- ns.

"There are too many interpreters of music d too few persons interested in perfecting its mechanical deficiencies," he had said in starting his work. To master the technical difficulties of violin playing requires on the average about fifteen years and to learn all that there is to know about singing takes usually ten or twelve years. This did not trouble him as he did not wish to become a musical performer. In three years he had discovered a sufficient number of faults in music to keep him busy for several more to come.

MR. EDISON AT HIS DESK

In spite of his deafness Edison is not a difficult man to converse with, and in my case, it was doubly easy because his enthusiasm for music was such that he rarely gave me an opportunity for a question. He talked steadily and rapidly while showing me the ins and outs of his experimental laboratories at Orange, N. J.

"Have you ever, while listening to music," he asked, "heard discordant noises foreign to the music itself which were produced in the process of making musical tones?

"For instance a guttural sound in the throat of a singer, the harsh scraping sound of a violinist's bow improperly used, or the hard metallic sound of the thumping of the hammer of a piano on the strings which in the highest octave and a half seems to be almost as loud as the musical tone produced. Did you realize that the rattling of the mechanism in the manipulation of the keys of an accordion makes a noise almost as loud as the music which that instrument produces? Did you know that in spite of the fact that almost every composer of violin music has written solos in which occurs double stopping (that is playing on two strings with the same stroke of the bow so as to make two different tones at the same time) it is often an impossibility for human fingers to play many of them in tune with the rapidity at which they are intended to be performed? Undoubtedly you have been annoyed at orchestra concerts by hearing false notes and unmusical sounds not part of the compositions being performed. These are some of the things which I intend to remedy. The mechanical side of music is not what it ought to be. There is too much noise and too little music."

It was a novel idea—an altogether new viewpoint. Everybody has some fault to find with music. Those who prefer dance music or ragtime, those who get their musical nourishment along with their meals in restaurants and smoke-dimmed cabaret establishments, those whose appreciation is limited to grand opera or symphony concerts, amateurs, professionals, teachers, students, all find things in their music which jar on their nerves.

DIFFERENCES IN EARS

It would hardly be an exaggeration to say that no musical performance is perfect; but people's ears are as different as cats and dogs. One music lover can never enjoy a concert at which a singer sings off the key while another will stand for almost anything so long as a performer has personality or dramatic ability. A professional musician may find himself dazed at the wonderfully dramatic climax of the second act of Montemezzi's new opera *L'Amore dei Tre Re*, only to be disturbed by the bored indifference of a musical amateur sitting next to him and remarking impatiently, "Too modern! Can't these new opera composers ever write a melody like Verdi?" It is all in the ears, but most dislikes are based upon real defects. Some can overlook one fault and others another. Edison is trying to locate all of these shortcomings in music and musicians and hopes to find a remedy for most of them. His private laboratory has, of late years, become a sort of musical studio.

"Would you like to see my musical work shop?" he asked shortly after my arrival. It was upstairs. We arose and rushed toward the elevator—Edison does not walk slowly. No elevator boy was in sight, so we entered and he propelled the elevator himself, talking all of the way up.

"I am like a phonograph," he said. "My ears, being a little deaf, seem to catch all of the useless noises more readily than the musical tones, just as a phonograph exaggerates all of the faults of a singer. That is where I have an advantage over others in locating defects."

We entered the library where test phonograph records of thousands of voices were stored away

Each record was marked with the name and nationality of the singer. From every great opera house of the world they had been secured. A look of annoyance came over the face of the inventor as he looked over the long rows of vocal records.

THE VICE OF THE TREMOLO

"The bane of most music lovers," he said, "when it comes to singers is the tremolo. Practically all singers have it to a greater or less degree. I have found one or two voices with so little that it is negligible; but in general it has caused me more trouble than any other vocal fault. It seems as if some singers seek to acquire it. Others don't know that they have it. Vocal teachers don't seem to know what causes it or how to avoid it.

"At first I couldn't understand what it was, but a little study of physiology, showing me that there are two vocal cords, gave me the clew. To produce a perfect tone both cords must be held at the same tension. If one cord is a little looser, it will have fewer vibrations than the other. This conflicting of the vibrations of two different tones produced at the same time is what causes the tremolo with its 'out of tune' effect. I have found that it can be stopped temporarily—for a period of about ten minutes—by a drink of cold water. Some singers have a tremolo one day and are without it the next."

Remembering how effectively Titta Ruffo, the most sensational and theatrical of operatic baritones was accustomed to use a tremolo, or as it is often called when not too pronounced or too "out of tune," a vibrato, on his high notes in the climax of the *Prologue* to *I Pagliacci* after singing the first part with smooth, even tone, I asked Mr. Edison if he approved of using the tremolo for dramatic purposes.

"Such a use of the tremolo should be tolerated. It is like a trill. It intensifies. It is the constant use in lyric passages where a beautiful even tone is desired that I deplore."

Edison's denunciation of the tremolo is typically American. In most European countries it is tolerated, even encouraged, though it is seldom used to excess by the very greatest singers of any country. Like the falsetto tones of a tenor voice, it has been frowned upon by the musical public of this country, and many Europeans have changed their vocal methods for the better while singing in the United States on account of this difference in musical taste.

AN INSTRUMENT TO RECORD EXACT PITCH

Perhaps the most interesting of Edison's musical inventions is an apparatus for recording the exact pitch of each note which a singer or instrumentalist produces. Every tone, scientifically speaking, has a definite number of vibrations. A, the tone to which all orchestra players tune their instruments, has 435 vibrations (International pitch). The octave above has just twice the number of vibrations, and the octave below just half as many. The new apparatus records the number of vibrations.

If a soprano sings in tune—or thinks she does—if the critics say she does not, and teachers also find fault with her intonation, she might ask for the opinion of a great conductor whose ears must be accurate enough to keep a whole orchestra in tune. The final verdict might be correct, but after all, it would be only a personal opinion. The only sure way to settle the question would be to go to Edison. His recording machinery never flatters—never is mistaken. There is no chance for personal opinion to enter in; she could read the number of vibrations for herself.

"Next to the tremolo," continued the inventor-musician, "the worst fault I have to find with singers is that they cannot sing in tune. Here I have hundreds of records of voices from all over the world. How many of them adhere to the pitch regularly, do you think?

"Surely not one in a dozen professional singers can sing a simple scale with anything approaching true intonation, and my records show no better percentage.

"It is next to impossible to find a singer who can sing in tune, whose voice has no noticeable tremolo and who, at the same time, can interpret music acceptably. In general the artists who interpret well are the best known throughout the musical world. Many of the most famous of opera singers sing badly. They may interpret well, but that is a different matter. Only a few artists like Caruso, and Emmy Destinn, combine interpretative ability with faultless voice production.

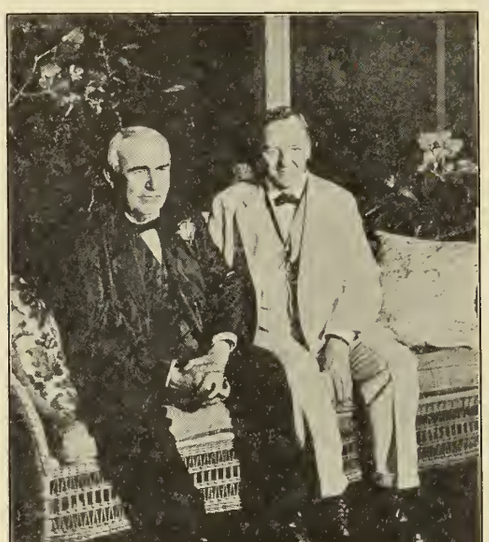
"The most perfect voice which as yet I have found is that of a young man named Donald Chalmers. You probably have never heard of him, since he is neither an opera singer nor a great interpreter of song. Yet my records show an almost perfect vocal organ."

EDISON STRONGLY INTERESTED IN THE OPERA

"What kind of music interests you most?" I asked.

"Opera," was the prompt reply.

"Within two years I expect to have perfected the phonograph to such an extent that I can give grand opera with the help of moving pictures



MR. EDISON AND SEC. OF THE NAVY DANIELS

—real grand opera, the six dollar variety and not some sort of cheap imitation. The operas will be performed complete with the greatest singers of the world in the leading parts. Just now opera is confined to three or four large cities in this country. When I get my system for combining these two industries perfected everyone can hear it and for ten cents an opera too.

"Think of the educational advantages to be derived from 'movie' operas. They say in Europe that we are an unmusical nation. We've never had an opportunity to become musical. To the majority of American citizens the best that there is in music is denied except at rare intervals. With ten cent 'movie' operas, children will become familiar with Verdi, Wagner, Bizet, and Puccini before their grammar school days are half over.

"Talking-moving pictures have been tried, and when I have finished my present experiments with opera they also will be practical."

THE OLDER vs. MODERN COMPOSERS

"What operas do you intend to give?" I inquired.

"Those of Verdi appeal to me most. Verdi and Beethoven were the greatest of all composers. Wagner has written some things that are wonderful, and some that are, well to me, anyway, they a atrocious. Some of Debussy's music I like, b not much of it. Verdi was the last of the gr creative musicians. Among composers he was t greatest inventor. I take off my hat to him. invented more real melodies than all of the co posers after him put together. Since him there h been no great originator of really musical effect"

That was a startling statement. The gr inventor talked so steadily that there was lit opportunity for questions.

"But what about Richard Strauss, Pucc Debussy, Ravel, Max Reger?" I asked quickly

"These modern composers have forgotten t melody exists. They are working along a p verted cubist idea. I have listened recently fifteen hundred waltzes written by living co posers and only two of them were real music p sessing at the same time originality. There h been no great inventions or improvements mad music lately. The composers of today are l imitators or perverters. They have no real sens melody, and consequently they have to resort other things to cover up their deficiencies."

"For myself," I suggested, "I prefer Stra opera *Rosenkavalier* to Verdi's *Il Trovatore.* Strauss tone poems *Tod und Verklarung* and *Heldenleben* have an extraordinary charm. T say something new and to me something beautif

"Nevertheless," he added, "It is a perver taste. For myself I like to chew tobacco, still I know it is a bad habit, which ought to le a bad taste in my mouth. There was a time w tomatoes tasted badly. One can acquire a taste almost anything no matter how unnatural it may

"I have no doubt but that people's ears become accustomed to listen with pleasure to harshest of music. But I don't believe in acqu tastes in music."

Edison's deafness undoubtedly has been resp sible for a lack of interest in harmonic developm the one thing with which the greatest of li composers are most vitally concerned. He melodist, and like the average American with l musical tastes, he looks upon the harmoniza as secondary to the melody. In present day m melody, harmony and form are all of equal im tance. To the modern musician nothing is thrilling as a harsh dissonance resolved into a ple, lovely familiar chord. Richard Wagner those who have followed him have used discord produce wonderful effects which are entirely los ears which hear only melody. But all ears ca hear alike and many harmonists, like Arnold Sch berg, the futurist composer of Vienna, seem have entirely lost an ear for melody, which is equ as bad.

THE BEST VOICES FROM ITALY AND AMERIC

"What countries produce the best voices asked glancing over the international arra musical scales and voice records.

"Italy and America show up the best on records. Russian voices are very bad, and if people think badly of the Germans on accou the war I wonder what they would think if could hear how bad most of my German rec are. Germans are not fitted for singing. make guttural sounds and their notes all h wrong.

INEFFICIENCY AMONG ORCHESTRA PLAYER

"One of the things that has impressed me in my three years of musical study and ex menting is the inefficiency of orchestra pla Listen carefully to even the greatest of symp orchestras and you will hear a host of noises fo to the music. My method for eliminating th sounds is to have orchestra players make ph graph records. You can tell a player that h making false tones or noises that are not part o music and he may or may not believe you. B he makes a record of his playing all of the blem

recorded along with the pure music. He can ar them for himself and will thereafter make an ort to eliminate them.

"Not long ago several members of the string tion of the Boston Symphony Orchestra, which generally conceded to be the best in the country d by some is called the greatest in the whole rld, came to play for me. Scarcely a man rted his notes correctly. The beginning of every ie was way off the pitch. They would slide ir bows around until the correct pitch was nd. To the average ear this would have passed noticed. The players themselves did not believe t they were making false tones until the records ve them proofs. After that they began to try correct their faults.

"I have another efficiency test for orchestra yers. No two men have exactly the same sense perception. When a conductor beats time, some yers follow instantaneously, while it takes others rly a half of a second to respond. Either the ht or the ability to make the muscles respond tantly may be at fault. To equalize this inciency, in my own orchestra I have placed se players whose sense of perception is keenest at some distance from the conductor, while those whose movements are slower are seated very close.

"I have spent much time studying violinists. I find that it is impossible to play perfectly much violin music. It is the composers and not the players who are at fault. No violinist living can skip from a low to a high note and do it perfectly. It is beyond the power of human fingers to move rapidly a distance of say three inches up the fingerboard without anything to guide them and not miss the mark by one thousandth of an inch which is a perceptible interval to delicate ears. Such skips are usual in violin music and in making them violinists produce a false tone at first. Their ears tell them instantly whether to move their fingers slightly up or down for the correct pitch. It all happens so quickly that the average ear does not catch the false beginning, but it is very clearly shown by my recording device.

"I am working on an electrical apparatus to do the fingering which is the mechanical part of violin playing.

"It is my intention to make music better mechanically. When I have perfected an electric violin fingerboard and have found a method for eliminating the useless noise in pianos made when the hammers strike the strings of the highest octave and a half, I will try to improve other instruments. Clarinets and brasses are far from perfect. But it is not alone instrumentalists who are in need of help. The mechanics of voice production is even worse in general.

THE INTERPRETATIVE SIDE NEGLECTED BY EDISON

"In my study of music I have purposely neglected the interpretative side. That is for others to discuss. I do not pose as an authority on interpreting music. It is the mechanical side that has occupied my mind chiefly. My deafness has aided me in my work not only because it has the effect of giving discordant sounds an exaggerated prominence in my ears, but also because it has taught me not to rely upon my own hearing for judgment. Consequently I have made recording instruments more delicate than human ears, showing beyond question whether a singer sings in tune. whether a voice has a tremolo or whether any false notes or sounds are present. The mechanical side of music needs many improvements and I intend to make it as perfect as possible before I finish my musical studies."

SYSTEMATIC PRACTICE

BY WILBUR FOLLETT UNGER

Success in the study of music, as indeed in y other undertaking, depends largely upon inidual effort plus system, and the latter is not the aller factor.

Though poets and artistic temperaments may sing praise of freedom of thought and actions, scients and business men declare that adherence to ict system is the best road to success, and I am ch inclined to agree with the latter.

The day of the dust-covered, cobwebbed studio, h its piles of torn sheet music strewn about miscuously, and with its air of artistic disorder, long past, and in its place we find the music cher with a studio equipped with handsome niture, pin-like neatness everywhere evident, l with a system by which, in a moment, he can lay nds on any desired piece of music, and methods teaching which obtain the maximum of results h a minimum of time and effort.

I have seen so many failures in music through se methods of practice, that I maintain that pils should be made to follow a set plan of pracng which is sensible and which can be adhered to h enjoyment, and is sure to bring results.

The employment of system easily becomes a bit not readily broken once it is fixed. It is a d habit, so long as the user does not become a ve to it. It is true that too much system kills piration, and the slave then becomes a machine which is more unfortunate than having no sys- But it is also true the teacher of today can- afford to be without some system in his work, ne orderly arrangement of ideas and actions ording to some accepted principle, which after all, ut the practice of economy in time, effort, space, l temper—veritably an economy worth while.

For the pupil who has followed no system in his ctice, here is a suggestion:

Make a chart similar to the following, on which can record each day the number of times a cern piece, passage, or exercise is repeated, and the ne consumed. The illustration is self-explanatory. When seen in writing, a small number of times l make the pupil feel ashamed, and his pride will once assert itself in the effort to increase the nber, for it is the number of repetitions (provided t care and accuracy is maintained) which brings earliest success.

The up-to-date teacher will not hesitate to offer rize to the pupil who brings in the highest record the number of times a certain subject has been ctised.

SYSTEMATIC PRACTICE CHART

Name of Pupil.....

	Finger Ex.	Scales, etc.	Etude	New Piece	Difficult Passage	Review Piece			Total Time Consumed
Monday									
Tuesday									
Wednesday									
Thursday									
Friday									
Saturday									
Total No. of Times									Total Hours

CENTENARIES IN 1916

For the benefit of those who are interested in the subject of anniversaries we mention a few names.

Cipriano di Rore (1516–1565), a famous Venetian composer.

Felice de Giardini (1716–1796), an Italian violinist and composer, known to many by his tune generally sung to the hymn beginning *Thou whose almighty word.*

William Sterndale Bennett (1816–1875), eminent English composer and Principal of the Royal Academy of Music.

George J. Elvey (1816–1893), organist and composer.

E. F. Rimbault (1816–1870), organist and essayist.

A. F. Marmontel (1816–1898), distinguished painist and teacher in the Paris Conservatoire.

Prince Poniatowski (1816–1873), Polish singer and composer, known by his once popular song. *The Yeoman's Wedding.*

François Bazin (1816–1878), French composer and theorist.

W. B. Bradbury (1816–1868), American composer of music for church and Sunday-school.

John Curwen (1816–1880), founder Tonic Sol-fa system.

François Hubert Prume (1816–1849), French composer and teacher.

W. T. Wrighton (1816–1880), composer of popular songs of fifty years ago, best known by his *Dearest spot on earth to me.*

ÉTUDES AND EXERCISES FOR THE PIANO

A Review of Noteworthy Works

BY ISIDOR PHILIPP

IT was about fifteen years ago that my friend, Felix Fox, made known to me a book by James Huneker, the eminent critic of New York, entitled *Mezzotints in Music*. This volume contains an essay, *The Royal Road to Parnassus*, which seemed to me, at that time, the most interesting and most complete list of works of instruction, of études, and of exercises, of which the always increasing number will cause even the most courageous workers at the piano to recoil with dismay.

But time has marched on and a very important series of new études and novelties in the way of exercises has appeared.

Mr. Huneker, who has always treated me with greatest good-will, I am sure will pardon me for completing his very interesting list and even adding to it some older works which he omitted.

About eighty years ago there appeared at Prague a work by Proksch, of which I have recently finished a new edition. Even today this work will serve those who are interested in a truly beautiful piano technic. New formulas abound; technical problems, entertaining to work out, are legion, and I know scarcely anything except the exercises of Czerny, selected from his great method by Clara Schumann, which contain so important an arsenal of invention.

I have also made an edition of a work by a French author, Zimmermann, professor at the Conservatoire in 1830 and father-in-law of Gounod, interesting because it contains a great many very good and useful formulas. It is entitled *Exercises techniques, travail journalier*. Another collection which was brought out in Russia, *Exercises universels de Knina*, contains some precious "finds," as is also the case with a little volume by Aloys Schmitt, *Exercises tirés de l', Op. 16* (Steingräber). Particular attention should be directed to the exercises according to the method of J. S. Bach, made by Eggeling. These exercises, very dry to study, yet including some distinctly new ideas, merit profound study. I regret the neglect into which the simple but excellent exercises of Henselt have fallen. I wish that they might be a *vade mecum* for all pianists. They contain a precious marrow.

Knorr, Mertke, Haberbier, Stamaty (*le rythme des doigts*, Stamaty was the master of Saint-Saëns, which is a title to glory) have useful formulas, and deserve mention, as do those of Villoing, the master of the two Rubinsteins. An abridged edition of this last named work, which is very long, has been published by Heugel, of Paris. It contains the best of the book.

The technical studies of Neupert, imitative of those of Tausig but with a certain originality, are scattered through a number of small volumes, which to my knowledge at least, have not heretofore been collected in one book. *Il Dizionario del Pianista*, by Simonetti, is quite a remarkable work, one which will be interesting to study; and the student will find some very good things in the *Fundament der Technik*, an old work by Pacher.

Much nearer to our time are the numerous works of Koehler whose *Virtuoso Studies*, Op. 120, are very cleverly constructed in the style of Czerny's indispensable school for the virtuoso. I do not cite it because it seems to me original, novel, or inventive. Good works are legion in number; works which have acquired renown without being interesting, alas, are also legion, to cite by way of example, the method of Lebert and Stark, the flattest and most overrated work I know. Why not study the very interesting and ingenious exercises of MacDowell? They will make a modern complement to those of Pischna, certainly among the best which have appeared in the past fifteen years.

The exercises of Bruno Mugellini, an excellent virtuoso who died at too early an age, are very cleverly contrived. One finds in them some ingenious problems for the fingers. Another work which deserves special mention is the exercises selected by José Vianna da Motta from the works of Charles Valentin Alkan, the great French master of the piano. What a vast field of technical problems! What new, interesting, curious combinations! There has been too much of the idea that the French pianists and writers for the piano are "a contemptible little army." A German invention! A school which has given inventors such as Alkan, Saint-Saëns, Widor, and Debussy, and pianists like Theodore Ritter, Planté, Mathias, Delaborde, Pugno, and others, merits respect.

The exercises of Brahms seem to me to be useful as well as new and much more practical than those of Tausig, the celebrity of which is, for that matter, perfectly comprehensible. Another work not well-known but which one will not readily lay aside if one is interested in virtuosity is the *Technique du piano*, by B. Cesi, of which I have prepared an abridged edition for Ricordi (the original is in two large volumes). The pianist will find, even in the didactic works of Hans Schmitt, some new ideas, if not interesting formulas.

If the technical works of Rosenthal and Schytte do not offer anything new what shall one say of the *Advanced School of Technic*, by Joseffy? It is a collection of the most original, most useful exercises for instruction in modern piano playing, for the intelligent teaching of virtuosity. It is one of those rare works which stand out strongly in this appalling over-production.

Special exercises abound. The reader will pardon the personal reference when I allude to my *Exercises in extension*, my schools of octaves, of double notes, of independence and of the trill, and my essay on the scale.

Quite recently there appeared a revision of a unique work, Bonamici's school for the left hand. This author is little known and has nothing in common with that admirable pianist of Florence, G. Buonamici, a charming man and artist who died too soon, and whose son, also a fine artist, founded a school for piano playing in Boston in collaboration with Felix Fox, the excellent American pianist. The work is of the highest order. Exceptionally clever, ingenious, and virtuoso combinations are found on every page of the three volumes which compose an opus worthy of being in the possession of all pianists. The schools for the left hand prepared by Berens, Gurlitt, Krause cannot stand beside the work of the Italian composer.

Before passing to études, and to be more complete, I would mention the exercises of Liszt, not very interesting; the good chromatic exercises of R. Schmidt; some excellent exercises for the fourth and fifth fingers by Motte-Lacroix; the exercises by Alphonse Duvernoy; and the school of double notes by Maurice Moszkowski. The field of études has been doubled since the publication of Mr. Huneker's book.

Honor to whom honor is due! Alkan's *Etudes mineures et majeures* have a high place, beside those of Liszt and Rubinstein. But not well enough known are the three admirable études for the left hand alone, the right hand alone, and for the two hands together. We should also mention his étude, *le Vent*, Op. 15, the most useful chromatic étude in the repertoire, besides a *Perpetuum mobile*, the *Chemin de fer*, and another for the two hand on the Trio.

In a mention of the older études one cann omit those of Charles Mayer, Ed. Wolff, Kal brenner, Sangalli, and Golinelli. In a collection 100 études, entitled the *Nouveau Gradus*, veritab masterpieces of these authors have been broug to light together with études by Thalberg, Sangal Montgeroult, Kullak, Krebs, Pirktzert, Dre schock, Kessler, Willmers, Martucci, Doehler, Esc mann, etc. All the difficulties are represente here; octaves and double notes, chords and a peggios, extensions and scales, trills, and ever variety of combinations.

It is the Russians who are the masters in th special art of the étude. First of all I will mentio Liapounov and his twelve *Etudes transcendante* Wihtol, particularly new and original, whose étud in double notes and octaves (Op. 17, 18, 20, 22, 2 26, 30) ought to be in the hands of all virtuos Blumenfeld (*la Mer* and the Op. 24, 25, and 29 Scriabine, Op. 8 and 42, containing some pages rare musical quality; Liadov, Op. 13, No. 1 (sixth and Op. 40; Glazounov, Op. 31 (No. 1, a charmin étude in double notes (*la Nuit*); Arensky, Op. 4 No. 3, and Op. 74; Bortkiewitz, Op. 15, entertainin combinations; Prokoviev, Op. 2, and 11; Akimenk Op. 40; Kopylov, Op. 9; Stravinsky, Op. 7, by r means revolutionary.

A work of special interest, the author of which is Russian, is the series of études on certain ones Chopin by Godowsky. It seems to me that this the *ne plus ultra* of modern virtuoso technic. Th boldest possible, the most curious, the most i genious combinations are accumulated in this wor The art of the contrapuntist is as astonishing as th art of the pianistic inventor and conjurer. Wi these Chopin études one must name the transform tions of Weber's *Perpetuum mobile*, *Invitation à valse*, *Momento capriccioso*, of Henselt's, well-know *Si oiseau j'etais*, and the *Valses caprices* of Straus

I now come to a higher, noble art, to the ma nificent transcriptions by Ferrucio Busoni, choral chaconnes, toccatas, preludes and fugues of Bac All that is most beautiful, most true, most classic and most modern is in this work. His *Capric Paganinesco* a ravishing étude "pour la jeuness (pour la jeunesse d'un Busoni), his études, Op. 1 should not be omitted.

Here one should mention the transcriptions fro Bach by D'Albert, Emmanuel Moor, I. Philip six études from Bach and a *Passecaille* by Weiss concerto of Friedemann Bach, a transcription mu superior to that of Stradal). To this list we shou add the very difficult and interesting fugues a preludes by Otterström, the fugues of Neruda, tho of Tacchinardi; and we must always return to the of Czerny (Op. 400), indispensable masterpiece the classical pianistic technic.

We now come to études, properly so-called. A in referring to Otterström we must not overlook l six études in double notes, octaves, scales. Th are among the most useful, as also are the études double notes, Op. 7, of E. R. Blanchet, one of t most remarkable musicians of the day, who h recently finished nine études covering various d ficulties, works which all pianists should study.

Mr. Huneker mentioned Saint-Saëns. In l études, Op. 51 and 111 are very ingenious thing but the most original pages are found in the *Prélu* Op. 52, No. 3, in F minor, for the wrist, and t *Toccata*, Op. 111, a beautiful bravura study. Anoth toccata, that of Widor, transcribed from an org work (who does not know this celebrated piec is extremely useful. A German composer, Gentsc has produced six études, Op. 28, of which one very good if not interesting, the third chroma étude. Schumann's études, based on exercises Tausig, are very good.

The twelve études of Debefos, of Liége, in doul notes, very difficult; those of Graham Moore, O 24, chromatic; the interesting études of Brass

d Zarembski; of Moszkowski, Op. 24, Op. 32, ccato; Kwast's rhythmic études; Seiss' bravura ides, Op. 10, the first in sixths, very good; of nil Sauer, 24 études; Poldini's Op. 19, twelve tertaining études; Rachmaninoff, Op. 16, some onishing studies called *Moments musicaux;* E. rnard's three concert études; J. Weiss, twelve tuoso studies; Joseffy's étude in A, perfect for ublo notes; an admirable study in octaves by eutzer; études in sixths and thirds, by Méreaux y difficult; an étude in sixths by Delabordo; rguo's étude in sixths; Conus' rhythmical oblems; Lubeck's *Toccata,*—all these should be ntioned.

Let me pause a moment to take breath. Truly field of technic is a vast one and the repertoire inexhaustible. And the reader should note that ave not mentioned those which the article of Mr. meker set forth and that I am certain to have itted some things. This explained I continue.

Sophie Menter wrote a good étude in sixths; that ster pedagogue of Leipzig, Ruthardt, published ne études in thirds and sixths and a *Passecaille* octaves. Sinding's études, Op. 57; those of Backer-Gröndahl; a very difficult étude, Op. 5, by Halfdan Cleve, are good. The caprices, Op. 53, of Schytte are good, brilliant pieces of virtuosity. The études in octaves and in sixths by Agghazi, a Hungarian composer, those of Beliczay, published in France; those of Leschotizky, an *Intermezzo* in octaves; Frimmel, an étude in octaves; Sinigaglia, staccato étude; Eibenschutz, staccato étude, will be read with interest. We should also mention Gabriel Piérne's three études, masterpieces; three bravura études by Gédalge; three études in double notes and a *Caprice* by I. Philipp; four études by Luzzati; six études by Hans Huber, dedicated to Busoni; four concert études by Lacombe; twelve concert études by Th. Dubois; four études, one of them in double notes, by Szymanowski; and twelve very interesting études for the left hand alone, by Moszkowski.

I shall hope to continue this on another occasion for I am far from finished. I wish to mention, however, that Debussy has finished twelve études which I have read from manuscript, and which are of the first water. They are sonorous études, abound in technical difficulties, and are very interesting.

THE LESSON OF THE NEW PIECE

It is worth the teacher's while, as it is useful to eryone, to pause in his daily work and think out it. If one will reflect he can recall many ments, when he went through his tasks perctorily; the mind was elsewhere, or at least ssive, so far as relation to the duties of the mont was concerned. There was no conscious ention, no direct act of the will in what was being ne.

t is too often the case that our work becomes a tter of daily experience, such a matter of routine t we feel no interest in it; it becomes as a story t has been told to us over and over again; we no impulse to put active energy into it.

This listlessness is, of course, fatal to progress. develop an interest in anything there must be ive and inquiring attention. We must examine rything relating to our special task; inquire into its details; know it thoroughly; note how we can prove upon it. Then we feel that thrill of having ne something which so well repays us for the time l attention given to the matter, for having cked in the real, true way of working.

Nothing that we do is without significance if we l give it thought. Our education should teach to consider our daily acts in all possible relations that we may be prepared to do each separate better next time it comes to us because we derstand it better. If our work be worth doing, s worth study.

For an illustration, take a common incident of studio work, one which occurs so frequently t both teacher and pupil frequently pass it by hout considering its real significance. A pupil been given the task of preparing some new e, exercise, étude, waltz, sonata,—something rely new to him. His attitude toward the work ossibly curiosity, interest, wonder as to the difty, whether he shall find it attractive or whether friends will like it; but rarely does one of the per questions arise. The teacher may have e brief remark about the lesson assigned, as re is something you will like"; "Here is someg that will do you good"; or, "Something that make you work."

oth bear a relation to the point reached in the se of instruction. All education should be gressive. At no point is there repose. There is aim in education, and the assignment of a new has a bearing upon the progress made toward aim. Both teacher and pupil need to keep mind the relation of each to the fact of ning something. The pupil needs the develop- t growing out of his attempt to understand what he is doing; the teacher needs to be keenly alive to his duty of providing lesson material which shall advance his pupil. Every piece studied and learned does something for a pupil, —good or ill; no effort is without result. The teacher fails in his duty if he gives to a pupil work to be done which will not help to a larger growth, to a better and clearer idea of music, and of his own relation to his work.

The pupil fails if he does not strive to understand the work he is doing and the influence it is to have on his growth,—what the new piece is to do for him. That is a part of the teacher's duty. He should make clear to his pupil that the piece is to advance, it may be, his finger technic, pedaling, octave-playing, passage-work, arpeggio execution, to promote a feeling for rhythm, to increase power of expression; the piece may be devoted to work in one or many elements in a music education but, whatever they may be, the pupil should know what he is to work for. A clear understanding of the aim is an indispensable factor to right work. It helps pupils to think, to find ways of their own, to become, finally, independent of the teacher.

Therefore, a teacher needs to exercise great care in selecting the pieces he will use and in assigning them to his pupils. Each piece studied should have a clearly defined, stimulating, educational value for the present stage of the pupil's advancement. The teacher who would be not merely a teacher but a true educator will not give that music which does not demand the full powers of his pupils, which does not advance them,—and he will let them know the particular educational value of the lesson assigned. He cannot waste his own or his pupil's time on a piece merely for entertainment.

MUSIC BY WIRELESS

The *Star Spangled Banner*, by wireless, played by a phonograph, is the latest accomplishment of Harold J. Power, general manager of the American Radio & Research Corporation, at their wireless station at Tufts College, near Boston. The sound of the phonograph music was reported picked up by two steamships of the Merchants & Miners Transportation line, more than 100 miles out to sea.

At the present time the delicate mechanism forming the transmitter for the sound is being closely guarded in the station, and operators declare it will not be tried again until the machine is securely patented.

This new invention of Mr. Power's resulted from experiments while endeavoring to develop the wireless telephone. Working nightly on the secret of sending sound waves, the operators brought into play a phonograph, and after considerable testing they succeeded in recording the sounds in various amateur wireless stations throughout Greater Boston.

Operators at various stations on Cape Cod have reported the recording of strains of the *International Rag*, mingled with the monologue of *Uncle Josh at the Fair.* Until a few days ago this was the supposed limit of sound, but it has since been reported that two steamships coming to Boston picked up the music more than 100 miles from shore. They declared they could hear the tunes as distinctly as if the machine had been in the wireless house.

ONE GOOD USE FOR BACK NUMBERS OF "THE MUSICIAN"

BY EDWIN H. PIERCE

As I write this, there lie on the desk at my side, several copies of this magazine, of various dates, on the covers of which are penciled certain little memoranda, such as "L.B.—42," "B.P.—361" and other equally mysterious signs.

As there can be no object in mystifying the reader, I will explain at once that the letters are the initials of various pupils, and the numbers refer to pages on which may be found some particularly suitable piece for their use. In course of time, all these copies will go into the hands of pupils. Some copies, from which I have already taken clippings for my own use, I shall present gratis: those which are in perfect condition, I shall charge to the pupil at cost, namely 15 cents. In either case, I find it well to explain that the pieces may be obtained from the publisher in regular sheet-music form, if desired.

My object is twofold: First, it interests many in the advantages to be derived from regularly subscribing to a good musical magazine; second, it furnishes a variety of good pieces for the pupil's repertoire at a merely nominal price.

Speaking of the matter of price, and cheapness: although I have never known a pupil who made objections to buying whatever new music or instruction books were necessary, who afterward amounted to anything at all worth while in his or her musical career, yet in the case of those of really limited means, we should endeavor not to make the burden too heavy, both for the pupil's sake, and for our own self-interest. as it may result in curtailing the number of lessons, if we are thoughtless or unreasonable in our demands.

Having alluded above to the matter of taking clippings from some of the numbers, I would say, that I now find that the most satisfactory way of procedure for my own case, as my library, both of books and of sheet music has gradually, in the course of years, outgrown the limits of convenient size; but if I were a young music teacher, with but a small library, I think I should enjoy keeping a complete file of The Musician, having it bound in volumes each year. This need not hinder, however, the buying of a few extra copies for pupil's use, as described above.

Speaking of extra copies leads me to one other point. Local music stores, in response to the repeated suggestions of myself and other teachers in our place now carry in stock a supply of The Musician and certain other good musical magazines each month, and to encourage this arrangement, which we think makes for the spread of musical interest, we think it devolves on us to patronize them, where possible, rather than to subscribe directly for one or more copies by the year. On some occasions I find need of several copies of one issue, and it saves time to know just where I can get them without sending away.

These same music dealers tell me that there is always more or less of a demand for the back numbers which they have in stock, so it seems quite likely that others have hit upon the plans which I have just described.

Doing Things for Music in a Community

Six notes showing what some communities have accomplished, and their ideals

BY THOMAS TAPPER

USE AND PURPOSE OF THE MUSIC FESTIVAL

WHAT value will a music festival have to our community? is a question which business men ask of those who seek their interest in such a matter.

Thomas W. Allen, organizer and secretary of the Newark (N. J.) Music Festival, thus presents the facts in regard to the community value of a music festival. This is the most dynamic and vital presentation we have seen in many a day.

"The music festival can be made a part of the municipal life of any community. It is a factor in the promotion of educational and commercial activities. Of all the arts there is but one which strikes a responsive chord in every home and heart—and that is music.

"Socially, it means much. Lovers of music are gathered from various quarters and conditions of life, all assembling with but one motive, the study of music. Friends greet friends, and the rehearsals often prove excellent meeting places for those with leisure evenings who would otherwise congregate elsewhere, or for those who desire a pleasant change from the every-day business routine.

"Commercially, it has unnumbered advantages. To the trades people it brings added business, especially at the time of the concerts. The taxicab, companies, the street car lines, the restaurant owners, the drug and department stores, the music publishers, the piano houses, as well as hundreds of others, all profit. The music teacher lists new pupils, the orchestra and soloists and others who assist receive their pay, and, in fact, everyone, including the managers, if the concerts are successful, gains in some way. The audience has its share in enjoyment, and the city receives large profits through the splendid publicity and advertising which such an enterprise gives.

"Educationally, it is one of the greatest schools a city can possess. Under the leadership of an able conductor, the best music is studied, and the chorus acquires for little or nothing a training which would be worth many dollars to the individual pupil. The course of music as taught in the public schools is fine, but it is not comprehensive enough for the aspiring student. The guiding hand of a well-known conductor, the knowledge and experience which he can use to splendid advantage, are what the average teacher cannot offer. And the fact that a public performance is to be given on a big scale with a large orchestra and noted soloists is only one of many incentives for the singers to work and study.

"Whether it be ragtime or opera, the world loves music. If we can cultivate a desire for the classical instead of the so-called popular tunes, have we not accomplished much? If we can bring the music lovers of a community into one big organization in an effort to entertain, uplift, and advertise a city, is not the music festival worth supporting?"

IS A COMMUNITY ORCHESTRA WORTH WHILE?

[For the following we are indebted to Mr. William Benbow, a well-known musician of Buffalo.]

AT one of the evening sessions of the Music Teachers' National Association Convention, in Buffalo, last Christmas week, the instrumental accompaniment to Bach's *Kaffee Cantata* was furnished by members of the community orchestra developed by the Chromatic Club of Buffalo.

From the Constitution of this Club we learn that one of its objects is "to promote and encourage the development of musical talent throughout the community." Among its activities looking to this end we mention in particular the "School for Orchestral Playing," which is one of the outstanding factors of the music extension work of the Club. Every community needs more orchestral players, but, so far, it has depended almost wholly upon individual initiative to offer the proper inducement to the would-be student to take up an orchestral instrument. Even when the possible student was encouraged to a beginning, there was little chance for any ensemble work or profitable orchestral experience.

In answer to the appeal of the Club, in April, 1914, a handful of people met in a room given for the purpose by the Y. W. C. A. Rehearsals continued weekly from October to March. This class has thrived so expansively that there is now a class of 60, among whom are Germans, Poles, Italians, Bohemians, and Hungarians of our polyglot city. A young German of lowly birth and occupation was encouraged to undertake the French horn, and after a few months he obtained a position in one of our best bands. The flute was taken in hand by a young lady whose daily work is very humble. As we have 75,000 automobiles in use in Buffalo, we have quite an army of chauffeurs. But we here speak of one who, however much he must "honk" his horn at his duties, elected the clarinet for his art instrument in this orchestral school.

To give an idea of the works studied, these may be mentioned: Haydn symphonies, Wagner's *Albumblatt*, Brahms' *Hungarian Dances*, and Schubert's *Overture to Rosamunde*.

Hitherto the Club had extended financial aid to this orchestral school, but so highly did the school value its privileges that this year it voluntarily asked that it be permitted to finance its own needs.

The President of the Club, Mrs. George B. Barrell, besides being a highly-trained musician and a gifted teacher, combines in an unusual way, administrative ability, the power of forceful speech, and the graces that attract moral support in furtherance of the aims of this flourishing Club of 850 members. Those attending the recent meeting of the M. T. N. A. here had the pleasure of hearing given a short *résumé* of the work of this orchestral school just before the performance of the Bach cantata. Perhaps no more eloquent testimony could have been given of the possibility of development in a community as this group of players giving such a cantata.

The conductor is Mr. A. H. Rodemann, formerly with the Philadelphia Symphony Orchestra.

A LETTER

To the Editor of THE MUSICIAN:—

Dear Sir:—"M. H. H." wants to "talk back" to the gentleman who was so kind as to reply in the December MUSICIAN* to her letter published in the September issue. Believing that there must be others whose opportunities are as circumscribed as her own, she does so with the hope that some one may be able to offer still further suggestions that bear perhaps a closer application to her own immediate needs and those of others in her position.

That letter was most certainly written in good faith, and with no expectation of being construed as a "wail" from a "grouch." A lion IS a lion, though some may cheerfully glance only at its tail and try to convince you that the beast is no worse than a feather duster. If my unknown adviser had been trying for a number of years, with more enthusiasm than training, to stir up and keep a-going a bit of public sentiment for something better than popular ragtime, and then if he had seen that little fire all burn to ashes at a time when he was unable to fan the flame—he might lose some of his optimism. And in his discouragement, no doubt he would long with all his heart to be able to apply himself to music as a business instead of a side-issue.

There used to be a kindly old parson in this village who once accosted a ragged youngster of my acquaintance (the lad was adding his daily mite toward the support of nine brothers and sisters) with the question:

"My little man, have you a Bible?"

"No, sir," piped the boy, hopefully.

"Go and buy one!" was the unexpected rejoinder.

Now, it so happens that the hope of attaining just exactly the remedy so casually advised is the one hope that has been keeping the writer above ground for a number of years; but so far as she can see ahead, she's got to live on hope for some time yet to come. And in the meantime, what?

Why, when she isn't at business, daytimes, and teaching music evenings, she is trying to make every thing bend toward the one end she has in mind. Is there any advice that can be given to one in her position, except to suggest practical books for private study?

Now, the branches of music in which the writer is interested because of some skill already acquired in each are these:

Drilling of volunteer choirs.

Pipe-organ playing and teaching.

Piano playing and teaching.

Theory sufficient to enable one to write compositions correctly enough so as to eliminate the "need of harmonic revision" from the music publishers' lists of reasons for rejection of manuscript.

What books, at once most comprehensive and least expensive, can be studied to advantage to help one along the lines mentioned and at the same time provide the sort of instruction that will materially shorten the period required for completing a Conservatory course?

Even the rank amateurs may be quite as enthusiastic and quite as earnest in their teaching as the best equipped; and probably more of us than will ever be known are starving for the education that would lift us from the ranks of the amateur and so enable us not only to better ourselves, but to do better by our pupils.

With the greater part of the gentleman's counsel I am in such accord that I pass over it to comment on one item in particular:

"Go to the old lady (professional) and find out she views her life so dismally as pictured."

What was only a possibility when my first letter was written you, has since become a realization and I could scarcely expect to picture the tragedy as dismally as the poor lady herself views it. She has been committed to a State institution for the insane, although there are plenty of people walking our streets more unbalanced than she simply because she was too sick and nervous to live alone any longer, and she had no relatives to look out for her. Like a good many musicians, she had the nervous temperament that is difficult to live with; but she had put up a plucky fight for a life time of more than seventy years, and to place a woman of her stamp, cultured, refined, and sensitive, in an institution the management of which has come under public censure, was certainly a terrible mistake, to put it mildly. She herself did not know she was being taken away permanently; she consented to go only because local physicians represented that she would be given treatment for her nerves. After a life of such prominent usefulness as hers, this denouement seems to a few of us to be nothing short of a blot on the community.

A further difficulty that lies in the way of the amateur small-town musician, and one with which

*See page 757, MUSICIAN for December, 1915.

onstantly contend, is the old truth that a "prophet as no honor in his own country." The mere fact hat what one knows has been acquired only by con- derable careful application makes just the people hose help is most needed too cautious and over- ritical. These same persons, however, would treat ven a mild dose of conservatory training with the tmost deference. I do not mean to generalize. I an support these statements with actual facts om my own observation and experience.

I realize that I am asking a good deal of a busy an's time in requesting further help; but, after all, ight it not be worth his while to plan a Library r Musicians that in its scope should rival Dr. liot's famous Book-Shelf? If I have appeared at ay point to have over-stated my case, it is not due lack of sincerity, but to the fact that I am almost ubmerged, and am reaching up for the helping and that most of us need at some time or her, for the fresh hope and courage that it brings.

"M. H. H."

MUSIC IN THE PUBLIC LIBRARY, LOUISVILLE, KY.

The Louisville Free Public Library is young and owing very rapidly without a corresponding in- ease in revenue. In our purchase of books we ideavor to add to all departments equally but it is ecessary to enlarge certain departments from time time.

We have had a small music collection for some ears but this was enlarged considerably recently. he Louisville Conservatory of Music and the usic Teachers' Association of the city assisted in ranging the list for purchase, and are helping us to ing the collection before the music lovers of the ty. Our records showed a circulation of two or ree out of this department before the printed list as issued, *but now the circulation averages from irty to fifty daily.* We are conducting the music partment as any other department in the library, d ask for suggestions for additions to be pur- ased as our means will permit.

We have added to this collection by purchase ce the printed list was issued, the music library rchestra scores, etc.) of Len H. Salisbury (de- ased) former director of the Salisbury Orchestra of icago, together with his special collection of usic for the violin. We are endeavoring in a stematic way to reach the music lovers in Louis- ile and interest them and have them use the music ores and books about music in the library.

George T. Settle, *Librarian.*

MUSIC FOR THE MASSES

In a letter to the Yew York *Times*, Dr. Frank mrosch gives some interesting facts concerning e People's Choral Union.

"It is now twenty-four years since I organized the ople's Singing Classes, which a little later devel- ed into the People's Choral Union. In 1892 I offered teach all those who wanted to learn to sing from tes, regardless of previous knowledge of music d without a previous examination of their voices. the first meeting in Cooper Union 700 presented emselves, and this number grew to over 1000 in the urse of the year. Two additional classes in dif- ent parts of the city had to be established and in s way, year after year, thousands of people have en educated in choral singing. We do not, how- er, promise to teach them to sing *The Messiah* ten lessons. On the contrary, we tell the people t at the expiration of the first season's work in e elementary class they would be promoted into advanced class and then, and not until then, uld they be admitted to the People's Choral ion, which undertakes the study of the great torios and other choral music.

"But the claims of the People's Choral Union for recognition do not rest so much upon these performances, with which it comes into comparison with other established choral societies, but rather in the unique field which it and it alone has filled for nearly a quarter of a century. This field is that of being a community chorus.

"During the twenty-four years of the existence of this people's chorus, no one has been asked to contribute one cent toward its maintenance. The members pay ten cents every time they come for a lesson. The teachers have one and all given their services *gratis*. The only expense has been hall rent, music, and such incidental printing and postage expenses as are required in all organizations, and all this work has been done without fuss and feathers, without attempting any of the sensational advertising methods which are usually adopted by efforts to attract attention to ephemeral schemes which interest the public for a day and a night and then drop for something that has more novelty in it.

FEDERAL RECOGNITION OF MUSIC AS ART

Lecturing before the Gary (Ind.) Musical Club, recently, Dr. Rudolph von Liebich discussed the "Free Orchestral Bill." Dr. Liebich urged the appointment, to the Federal service, of a Minister of Fine Arts. Having established this ministry, it is then urged that the music representative shall approach the legislators of each state and persuade them to pass the "Free Orchestral Bill." This aims to secure a permanent Symphony Orchestra for each state which shall assist communities in various ways.

Finally, every community of two thousand or more should be encouraged to have a municipal band which should give daily concerts. By utilizing the schools for this purpose (in the winter) the use of the school building, as social center, is established.

Singers are (by this plan) to assist the municipal band, and the audiences are to be helped to do their part as community chorus. From all this, it is expected that the pageant will develop.

Dr. von Liebich is by no means an impractical dreamer. He is, in fact, an exceedingly practical doer of extremely worthy deeds. One of his many activities is thus presented in the Gary Public Library *Bulletin.*

The Sunday afternoon lecture recitals given in the library auditorium by Dr. von Liebich are attracting larger audiences who appreciate very much the splendid music. Several local artists have very kindly assisted and aided by varying the program with vocal selections. For the benefit of many who will wish to know about and plan to attend these free lectures and recitals we are glad to print the themes for coming Sundays. They are given from 3 to 4 o'clock and several Gary artists have offered to assist at future programs:

Feb. 13th. OPERA: A verbal and musical interpretation of Wagner's *Der fliegende Hollander.*

Feb. 20th. The Gavotte and the Minuet, with some reference to the Scherzo.

Feb. 27th. Outdoor Music (performed indoors). Music descriptive of the seasons, sea, forest, and mountain.

Mar. 5th. OPERA: A verbal and musical interpretation of Wagner's *Tannhauser.*

Mar. 12th. Personal recollection of Franz Liszt and his music.

Mar. 19th. The Prelude and the Overture.

Mar. 26th. The Prelude and the Overture, continued.

Apr. 2d. Music Drama in its beginning. A verbal and musical interpretation of Wagner's *Lohengrin.*

Apr. 9th. The Suite and the Sonata with some reference to the Sonata-allegro form as used in the Symphony.

Apr. 16th. Shakespearean Song and Music.

Apr. 23d. Some Music of the Redskins.

Apr. 30th. May-Day Dances, Songs and Court ship.

May. The entire month's program will be devoted, by request, to an interpretation of Wagner's greatest Music-Drama, *The Ring of the Nibelung,* in four parts: *Das Rheingold, Die Walkure, Siegfried* and *Gotterdammerung.*

WHAT SCHOOL MUSIC LEADS TO

BY F. H. RIPLEY

Music is, of all the studies in school, the most generally interesting. It is more frequently studied as a pure recreation than any other subject, hence it is more likely that the pupil will avail himself of the power for self-activity and improvement in this line than in any other—hence it is, too, that the school course should lead to a full development of all the powers and faculties of the mind and of the body that are concerned in the intelligent activity on the subject.

In speaking of activity in music and of the exercise of power, it is necessary to keep in mind that some conditions which are ordinarily thought of as passive are, in reality, intensely active and are based upon the careful training of faculties which ordinarily are classed as passive.

Thus when we hear we are acted upon; hence we are, in a sense, passive; but the intelligent hearing of music is based upon an ear training which was intensely active, and the exercise of intelligently listening to a musical composition worthy of the name becomes by no means a passive one.

This is an exercise to which the course in school should lead distinctly and clearly. It is the exercise in music most generally indulged in for the hearers are always more numerous than the performers, and upon this exercise depends, in a great degree, the future of music in our country, for it is necessary only to produce intelligent listeners to secure the performance of that which is highest and best in the most skilful and artistic manner. —*Musical Record.*

CHORUS WORK IN SCHOOLS

In a recent issue of the *Bulletin* of the National Conference of Music Supervisors was a short account of the development of chorus work in a Missouri town of 2500 inhabitants. The essential items are as follows:

Each year a volunteer chorus of mixed voices is raised, about sixty members. The students work on a number until they can sing it from memory.

Twice a week the entire High School, including the members of the faculty, meet for singing.

Other school choral forces are a glee club for boys and one for girls each with a limited membership of twelve.

An orchestra of twelve pieces is under training.

SHALL SCHOOL ORCHESTRAS AND BANDS ACCEPT ENGAGEMENTS?

Indications are not wanting that trouble is likely for orchestras and bands connected with public schools. Officials of musical unions object to the probability of competition with organizations outside their own associations. Industrial schools, for example, which maintain bands among their pupils, are to be debarred from accepting paid engagements for their musical organizations, if a bill presented in the Maryland Legislature should be passed.

It is probably worth while for those who are in charge of the training of school orchestras and bands to take account of this attitude of union musicians, and do nothing to arouse antagonism which might ultimately work harm to the music courses in the schools.

Literary Methods as Applied to Music Study

A Method for the Appreciative Study of Piano Music, Adapted Either to Individual or Class Work

BY CLARENCE G. HAMILTON, A. M.
Associate Professor of Music, Wellesley College

V

This series of articles forms the basis for a practical and successful Course in Appreciation of Music.—Editor THE MUSICIAN.

TYPE III: THE ÉTUDE

FOREWORD. By an *etude* (or *study*) is meant a composition which involves the study of certain technical difficulties. In a piano étude, for instance, we expect to find one or more characteristic pianoforte figures used repeatedly, in order that the player may gain facility in performing them under all sorts of conditions. This emphasis of the technical side of playing has resulted, as might be imagined, in the production of a vast quantity of études which, however great their value for practice purposes, have little or no musical merit. But, on the other hand, this very insistence upon passages of considerable difficulty has, in many instances, furnished the inspiration for pieces of unusual brilliancy and fluency, when such passages are employed as a setting for musical ideas of genuine importance.

Accordingly, from the time when piano music began we find composers often writing in the étude style. Various names were applied to works of this sort, such as *toccata* for an elaborate composition or *prelude* for a simpler one. Many of the preludes of Bach, for instance, consist mainly of the repetition of a short melodic figure, which sometimes works up to a dramatic climax. But in the hands of the later romantic composers, such as Chopin, Liszt, and Rubinstein, the étude assumes larger proportions, often involving a *tour de force* which demands the acme of pianistic skill, and often, too, as in the études of Chopin, becoming the vehicle of rarely beautiful musical expression.

A: FORM

1. Are there distinct divisions? If so, name them.

Shorter études, by reason of their continuous flow, are often cast in a kind of *unit form*, without evident breaks or changes. Others are in the more familiar forms, such as A B, or A B A.

2. Note passages which repeat or are similar to those that have previously occurred. If there are changes in such repetitions, in what do these changes consist?

Repetition, in one guise or another, is the chief device at the disposal of a composer for securing unity of form. When we meet themes or passages in new shapes or circumstances, it is like discovering old friends while on our travels. Take care, in listening to music, to fix important subjects firmly in the mind, in order that they may easily be recognized upon their reappearances.

3. Is the composition well-proportioned? Is it too short or too long?

A common fault in étude writing occurs when a composer plays upon certain rhythmic figures until they become tiresome to the listener as well as to the player. On the other hand, brevity, while it seldom detracts from the interest in a piece, may indicate a poverty of invention on the part of the writer. Happy the composer who is able to adapt the proportions of his piece accurately to the significance of the musical thought which he wishes to express!

B: MOVEMENT

1. What is the meter?

2. What is the tempo? Is this emotionally altered?

Since the étude ordinarily exhibits the writer's cleverness in musical construction rather than his emotional expression, the pace is apt to be uniformly regular, except, perhaps, at the ending, where it may be quickened or retarded. Sometimes, however, the emotional element plays a more important part.

3. What are the rhythms of the chief technical figures?

Indicate these as in Type II, B: III.

4. Are there any opposing or contrasting rhythms?

Two even notes in one hand against three in the other, or three in one hand against four in the other are examples of opposing rhythms. By the term *contrasting rhythms* reference is made to the simultaneous occurrence of rhythms of different character, such as a slow rhythm in one voice and a quick one in another.

C: SUBJECTS

1. How many important technical figures are employed? Sketch the melodic outline of each.

By important figures we mean those which occur repeatedly as constructive elements in the piece.

2. What is the technical purpose of each of these?

That is, in what way is each designed to increase the ability of the player? For example, a figure may tend to aid the performance of trills, scales, chords, double thirds, octaves, etc.

3. Is the technical work designed for the right or the left hand, or for both equally?

In a series of études the writer often devotes each to special technical drill for one hand. Sometimes in successive études the hands alternate in assuming the burden of this work.

4. Are the technical figures chiefly rhythmic, melodic, or harmonic?

Especially useful, of course, are figures which combine two or even three of these elements.

5. Are lyric melodies or melodic fragments introduced, and if so, how?

Modern composers often experiment in adding such lyric features to relieve the technical dryness of the étude.

D: ACCOMPANIMENT

1. Are the technical figures involved in the accompaniment, or do they constitute the principal part?

In études for the left hand the technical figures often serve as the accompaniment to a melody which appears above them. Sometimes the figurated part shifts from one hand to the other, now occupying the center of interest, and now becoming subordinate.

Again we may have figurations in both hands at once, or divided between the two hands.

2. How can you describe the accompaniment as a whole?

This question calls for such adjectives as thin, rich, arpeggiated, chordal, figurated, sustained, staccato, compact, expanded.

3. Is the accompaniment exclusively in one hand, or is it divided between the two hands?

4. What is the nature of the harmony? Is it an important factor?

Often the étude is saved from becoming hopelessly commonplace by interesting harmonic effects. This distinction will be appreciated if we compare the barren harmony of a Czerny study with the rich and elegant chord successions upon which Chopin builds his technical figures in his group of études.

5. Is there much modulation? Where modulation most in evidence?

Quick changes of key are often used to sugge varying shades of emotion. Naturally, these sha ings occur more frequently as a composition gro in intensity of expression.

E: STYLE

1. What is the general mood?

2. How do the pedagogic and musical i terests compare in the piece?

That is, does the piece call attention chiefly the dexterity of the performer, or does this de terity serve mainly as a means toward the int pretation of the thought?

3. Does the same style prevail throughou or are there contrasting passages?

The étude does not necessarily involve stro contrasts, although these occasionally appear.

4. Are there any striking dynamic effect Cite examples.

Dynamic effects refer to changes in loudness softness. These may occur gradually, in a lo *crescendo* or *diminuendo*, or they may be sudde as in the case of strongly accented notes or a qui contrast.

5. Are there any particularly beautiful harsh effects? Cite examples.

One striking difference between the classic a the modern composers is that the former ma tonal beauty their chief aim, while the latter exa the element of personal expression to such an exte that they at times employ even painful discords gain their object.

6. Compare this with a similar compositio

F: COMPOSER

1. Does the composer excel as a pianist teacher?

Since étude writing requires a very intima acquaintance with the instrument and its pedago cal needs, it follows that composers of this ty are as a rule experienced as performers or teache

2. What is his nationality, and where did h chiefly live?

3. What traits of his writings or charact appear in this piece?

Many composers have certain tricks of writi that often appear in their works. Again, a co poser's character may be interestingly revealed his style of writing: Schubert's simple and chil like nature, for instance, is constantly suggested his naïve and spontaneous music.

EXAMPLES

Number the measures and play twice as describ under Type I.

I

Study No. 3, in A minor (Von Bülow edition J. B. Cramer, 1771–1858.

A: FORM

1. Though closely connected, the divisions a not hard to distinguish. The formula is:
A (1–16); B (17–24); A^1 (25–32).

2. Measures 1–4 are repeated in measures 9–1 and again in measures 25–28. Measures 17–2 though written in another key, are closely simil to measures 1–4.

3. Simple and ideally perfect proportions a produced by the eight groups of four measures eac which make up the entire piece. Half of the groups constitute division A; while the remainin half is divided equally between B and A^1.

B: MOVEMENT

1. Duple (2–4).

2. There is little change in tempo, save a sligh retard at the close.

3. The predominating figure is composed of fou even thirty-second notes:

4. Rhythmic contrast occurs throughout in th left hand part, which beats out the time mostly even notes, with an occasional syncopated accent.

C: SUBJECTS

1. Only one technical figure is employed, a zig-g progression of four notes, separated by inter-ls that are sometimes very close, and again broaden t with the octave as the limit of expansion.
2. Freedom in rotating the hand from side to le is the most useful purpose of the study.
3. For the right hand.
4. Each appearance of the technical figure deals th the notes of a chord, which are sounded in elodic succession.
5. A melody is suggested in the upper notes of e figurated part, although it is not emphasized. vo melodic parts play about in the left hand, metimes showing considerable individuality.

D: ACCOMPANIMENT

1. They constitute the principal part.
2. Sustained and dignified.
3. It is exclusively in the left hand.
4. The harmony forms the structural framework.
5. There is not much modulation. A change to major occurs in measure 17, and there is a return A minor in measure 25.

E: STYLE

1. Tranquil, with touches of tender feeling.
2. While the piece is mainly pedagogic, the elodic fragments and suggestions may be utilized the performer to give a delicate poetic flavor.
3. No decided change of style occurs, although e changes of key noted above afford pleasing ntrasts.
4. In measures 5, 13, 22, 29, and 30 variety is ured by throwing the accent in the left hand upon e second quarter of the measure. Such an accent mes also on the fourth quarter in measure 29.
5. The piece ripples on with no very distinctive atures except those noted in the preceding para-aph.
6. See the next example.

F: COMPOSER

1. Cramer won laurels both as virtuoso and as acher of the piano. His playing was much ad-red by Beethoven.
2. Born in Mannheim, Cramer was brought to ndon when an infant, and always considered gland as his home. In connection with his con-t tours he taught at Munich and at Paris, after-rd establishing in London the publishing house of amer and Company.
3. The legato style and the addition of melodic ice-parts are frequent traits of his writings. nventional German harmonies and solid struc-e suggest his nationality.

II

Etude Mignonne, Op. 16, No. 1.
Eduard Schütt, 1856-

A: FORM

. It is easy to follow the divisions. These are: A (1–16)+(1–16); B (17–32); A' (33–48); B (49–64); A'' (65–85); Coda (85–117).
2. When division A returns (measure 33), it is rtened by the omission of the first half, which luded the first ending. Also, division A' starts ch more softly than the first A. Its third ap-rance (measure 65) is announced by a strong a in the bass; and a digression from the first me soon announces the Coda. In the latter, first strain of the theme is heard successively ough four octaves, mounting up from the bass ster to the extreme treble.
. There is apparently an over-repetition of the inal theme; but this repetition seems justified the shortening process above alluded to, and by new effects to which the theme eventually ls in the Coda.

B: MOVEMENT

. Triple (3–8).
. The pace is moderate, with a slight slackening re each new division is introduced, and a quick-g at the end.
3. A persistent rhythm of nine triplet sixteenth notes continues, with modifications only just before and at the ending of the Coda.
4. In measures 75–78 the left hand plays two notes against three in the right hand.

C: SUBJECTS

1. There are many modifications of the melodic outline that clothes the rhythmic figure to which we have alluded (B: 3): but none of these modifications materially alter its original character, which is that of a play upon the notes of a chord, descending and ascending.
2. Facility in performing fragments of arpeggios, combined with melodic expression.
3. Both hands are involved, although the chief burden of the work is in the right.
4. Harmonic, although the melodic element is also prominent.
5. Certain notes of the technical figure are made to serve both as a part of the accompaniment and as the tones of a lyric melody, which fits them like a glove. Skill on the part of the performer is required in order that this melody may sing out distinctly above the accompaniment.

D: ACCOMPANIMENT

1. We have just drawn attention to the dual nature of the technical figures, which involve both melody and accompaniment.
2. Arpeggiated and flowing.
3. It is divided between them.
4. The harmony is sweet and emotional, with luscious chromatic changes in division A'' (65–84), where a passionate degree of intensity is attained.
5. There are a number of rich, emotional modulations, especially in divisions B, A'' and the Coda.

E: STYLE

1. Dreamy and poetic.
2. Display of technic is quite subordinated to the romantic expression of the lyric melody.
3. No essential change of style occurs, although the emotional expression is much varied.
4. A far-off effect is produced when A returns for the first time in a *pianissimo* (measure 33). There is a fiery climax in A'', when the tone gradually rises to a *fortissimo*: an effect which is balanced in the Coda following by a corresponding decrease to a whisper, after which there is a quiet ending.
5. Gracefulness and refinement characterize the piece throughout: qualities which are emphasized in the delicacy with which one division leads into another; in the fine climax in A''; in the gradual rise of the theme during the Coda, until it vanishes in the upper air; and in the few final arpeggiated chords which, though simple in structure, seem to embrace the entire gamut of the pianoforte.
6. Both of our examples are founded upon arpeggio figures; but while that of the Cramer study is in zigzag form, that of the Schütt étude is in graceful undulations. The second example, too, is more highly developed in structure, in harmony, and especially in its emotional coloring; in other words, it represents the Romantic School in full vigor, forming a decided contrast to the restrained style of the first example.

F: COMPOSER

1. Schütt is distinguished as a pianist.
2. He is a Russian by birth. After graduating from the conservatories at St. Petersburg and at Leipzig, he went to Vienna, where he has since resided, occupied as composer, conductor and pianist.
3. German influences are evident in the sweet, full harmonies and the sensuous, somewhat sentimental emotional color of the piece.

COMPOSITIONS OF THIS TYPE FOR FURTHER STUDY

Bach, *Well-Tempered Clavichord*, Vol. 1, Nos. 2, 5, 6, 16 IV
Chopin, *Etudes*, Opus 25, Nos. 1, 2, 9 ..... V-VI
Grieg, *Papillon*, Op. 43 V
Heller, *Studies*, Op. 46, Nos. 1, 3, 5, 8, 12, 14 .. III-IV
Huss, *Etude melodique* ..... IV-V
Moscheles, *Studies*, Op. 70, Nos. 4, 7, 8, 12 V
Moszkowski, *Etude*, Op. 18, No. 3 V
Paradisi, *Toccata* in A major IV
Ravina, *Etude de style* IV
Schumann, *Kleine Studie*, Op. 68, No. 14 II

———o———

LARGE AND SMALL HANDS FOR PIANO PLAYING

SHORTLY after his arrival in the United States in February, Martinus Sieveking, the noted Dutch pianist, gave an interview to a representative of *Musical America*. From the report of the interview we quote here a few paragraphs. In passing it may be noted that Sieveking is a firm adherent of the weight-technic system.

SMALL HANDS BEST

"It is a common error to suppose that unusually large hands are well adapted to piano playing. Look at the hands of Tina Lerner, of Katherine Goodson, of Gabrilowitsch. Large hands, with extremely long fingers, are apt to produce metallic tones; the full, rich tone comes from the small hands, with short fingers and broad finger tips.

"Look at my hands. I always have difficulty with the ordinary keyboard; the keys are too narrow. I require a keyboard with white keys one inch in width and the black ones half an inch in width. It is just as reasonable to expect everyone to wear the same glove or shoe as to expect that the same keyboard should be suited to all types of hands.

"Training the hands, arms, and upper body for piano playing is a matter of careful physical development, as it is a profound mistake to believe that acquiring a technic depends wholly upon the brain. Certainly, mental concentration is necessary in studying, as it is in playing a composition, but the technical part plays the greater rôle. For example, the pianist may know a composition by heart thoroughly within a short time, but it takes him a considerably longer time to play it perfectly, and if he does not play certain parts for a period of time he must practise again in order to play it perfectly. Do you see what I mean now, when I say that technic plays a bigger rôle than brains?

THE IDEAL HAND

"The ideal piano hand? Short, rather broad, with large finger tips. The most perfect piano hand I ever examined was that of the late Alfred Reisenaur. The idea that Liszt had an enormous hand is erroneous. The plaster cast in the Weimar Museum shows his hand to be very long, narrow, with rather bony fingers. It is about a finger width narrower than mine. Rubinstein was the possessor of a perfect type of hand for the piano, but it was too large and he was always complaining that his fingers were too broad to play between the black keys, but, apparently, it did not occur to him to have a keyboard built to fit his hands. There should be at least two sizes of keyboards made, one for large and one for small hands."

In the same interview Mr. Sieveking expresses his views on an elementary point in learning to play the piano.

FIVE FINGER METHOD WRONG

"The usual way of putting five fingers on the piano is wrong," says the eminent pianist. "Putting five fingers on C-D-E-F-G retards progress for a beginner. It does not give each finger its respective place on the keyboard; besides, it makes them crooked and does not develop individual strength. Each finger is differently formed in regard to length and shape, therefore each finger must be treated separately. The first group consists of single finger exercises. It is the basis of my whole method, and, for that reason, the most important one. I have written some special exercises for the thumb preparatory to scale playing. Playing a perfect scale—especially in C major—is one of the hardest problems in piano technic."

THE PROFESSOR TALKS ON INTERPRETATION WITH EXPRESSION

"WELL, here we are again, ladies and gentlemen—forgive me; I should say: 'My dear fellow-workers', for are we not all laboring in the same cause, namely, the propagation and progress of our Art? Thanks to the initiative, the interest and the enthusiasm of our mutual friend, the Editor, here we have been able to meet regularly for advice, debate, and encouragement in the problems and practice of our chosen calling: teaching Music, in one or other of its various branches. I am pleased to state that, far from decreasing, your interest in our talks has so much augmented that our little coterie of the early meetings has grown into an important assemblage of earnest inquirers into musical truths.

"While we may seem to have veered to many points of the pedagogical compass, it must not be thought that we have proceeded without preconceived plan. In spite of myself, I have observed a certain logical order; in such a manner, that we have been able to consider many of the important phases of teaching and of learning, that is to say, both from the teacher's and from the pupil's point of view. As a matter of fact and so far as the teacher is concerned, the two points of view should be identical. **For the teacher's teaching will never be wholly successful until he approaches the pupil from the latter's point of view.**

BLAZING THE PEDAGOGICAL PATH

"Thus, our so-called logical order has permitted us to consider the training of the ear for rhythm and pitch, the mechanical problems, the general esthetical and psychological principles, the teacher's necessary acquirements, pupils' idiosyncrasies, and parents' mistakes. Very much more remains to be said on all these subjects; thus far, we have merely blazed the path for our future deliberations. Nevertheless, we have succeeded in arousing considerable interest in the most important of all the teacher's problems: Efficient Elementary Teaching. In all our teaching art there is no greater problem than this—there is none so great. **For the whole musical superstructure is worth nothing, if the foundation, the elementary instruction, be defective.**

"We are all well aware of this self-evident fact, yet some of us disregard it daily. The haste to make a superficial and illusory progress causes many a pupil's talent to receive a setback from which it may never recover.

"But I must withhold my remarks upon this all-absorbing topic until our next meeting, when we shall be favored with the presence of several newly fledged (I beg their pardon!—'newly graduated') *confreres*."

THE MEANING OF EXPRESSION

"That being the case, Professor, will you kindly give us a few ideas about the rendering of a composition—how is expression to be imparted, so that the performer may really give an interpretation, instead of a mechanical execution?"

"Ah! that word 'expression' is one of the greatest stumbling blocks in music. Everyone looks on it as her or his special gift, with the result that we usually have to suffer from the performer's exhibition of bad or doubtful taste! It is a most ill-used word!"

"Well, Professor, I would say that expression means, to me, the bringing out from musical sounds every substantial thing that is in them, such as life with all its vibrating emotions."

"Excellent, my dear Editor, excellent! And how do you propose to do it?" As the question remained without answer, the Professor continued:

"There are several means at our command to impart expression, none independent but all interdependent and interchangeable: the chief among them are Attack, Rhythm, Intensity of Sound, and Instability of Tone.

THE EXCESSIVE VIBRATO

"Instability of tone is that species of simulated expression which is indulged in (to excess) by players of string instruments, by many vocalists, and by the atrocity known as the *vox humana* in organs, and which is termed by some *vibrato* and by others *tremolo*. This consists in never giving the exact sound to a note, but in accompanying it with a species of upper or lower shake, instead of the straight note. Is it possible for this to express anything short of fright or extreme nervousness? It certainly cannot express emotion of the right sort; for it is usually employed from the first to the last measure of a piece, without the slightest cessation.

"It is worthy of remark that the piano does not lend itself to such perversion of stability and purity of sound—for which we should be duly grateful.

VARYING INTENSITY

"Varying intensity of sound, varying between *pp* and *ff*, by means of a frequent use of *crescendo* and *diminuendo*, has certain advantages of positive value, but it should be employed sparingly. There is nothing so intolerable (except the vibrato) as the constant use by a singer of the *messa di voce*. Of this again the piano is innocent, *Dieu merci!* It has often been my sad lot to sit through a concert or recital and to listen to singers going through their songs with a most exact and religious observance of every *p* and *f*, placidly swelling out the *cresc.* and diminishing the *dim.*, and it is impossible to describe to you the utter aridity and emptiness of effect! This means alone, therefore, does not constitute expression. The teacher, who tells his pupil to exaggerate the execution of expression-marks, is altogether wrong; he should rather endeavor to obtain intermediate shades, half-shades of sound, nothing forced, nothing exaggerated—thus, the singer's soul (if he have any) will have a chance to appear."

"Are you not taking away all our best means of expression, Professor?" asked one of the ladies.

IMPORTANCE OF ATTACK

"Not at all, my dear Madam; on the contrary, I have been clearing the ground of all obstacles, in order to give you the most effective and the surest means of imparting real expression. You have forgotten that I included Attack and Rhythm among my means of expression! Whether for a singer or an instrumentalist, which part of a note do you consider the most important: the beginning, the middle, or the end? The beginning, of course; I knew you would all agree upon that. In fact, we may go so far as to say that if the beginning, or attack, be bad the whole of the note will be bad.

"The singer's voice will sound pure or impure according to the precision of the note's attack. The way in which the pianist touches the key or the violinist stops the string—that is, **the way they attack the note shows us the emotion they feel and endeavor to express to us.** It is the cultivation of this touch, or attack,—the communication, by this means, of their emotion to the voice or instrument, which in turn evokes from the hearer a corresponding emotion—that forms the most powerful means of expression.

"The chief thing, therefore, that the teacher must inculcate is attack; and not one kind only, but all varied species of attack, that the performer may adapt his attack to the sentiment to be depicted."

"When you say 'attack,' Professor, do you not at the same time mean accentuation?"

"Not altogether. There can be no accentuation without a marked attack, but the latter can exist with but very little of the former. There is such a thing as excess of accentuation, whereas attack must always be precise.

ABUSE OF RUBATO

"We have another powerful, though very dangerous, means of expression at our service, namely, Rhythm: that is to say, changing rhythm. To keep inalterably to the strict metronomic beat throughout is as expressionless and unemotional as the steady 'chug, chug, chug, chug,' of the engine on an ocean liner; the equal, plodding march must be broken by a *ritard* here and an *accelerando* there now and then, according to the sentiment of music or words. This is what is termed *tempo rubato*. Like the *messa di voce*, its employment is dangerous. It must be used sparingly and appropriately—not dragged in, in season and out of season. It might best be described as a certain elasticity of movement, a give-and-take, which, while keeping more or less to the metronomic movement, seems, now and again, to go a shade faster and then to compensate by a reverse shade slower.

"Thus it is seen that **the chief factor in expression is attack.**

"All other means are inferior. Therefore, whether for voice or for instrument, attack has to be cultivated chiefly. Varying intensity of sound, fluctuation of rhythm may be employed occasionally, but the vibrato or tremolo NEVER, unless indicated by the composer.

PHRASING

"For instrumental music there is another form of expression, of which I have invariably found the majority of pupils extremely ignorant—especially pianists: I refer to phrasing. By phrasing, I mean the logical arrangement into musical sentences. These sentences are usually indicated, by the composer, by means of a slur. All the notes, few or many, grouped together by a slur form a phrase, the first note of which receives the accented attack—the last part of the phrase being of comparative little importance. In singers' *vocalises* the slur indicates the breathing place. In music for strings the slur requires a changed direction for the bow. In piano or organ music the hands will be raised between the two slurs. But always, whether from the weight of the hands on the keys, or the change direction of bow, or renewed breath by the singer or wind instrumentalist,

"The new phrase is ushered in by a precision of attack which lends its power to the expression as one of the chief factors in interpretation.

"The conscientious teacher will do well to examine very carefully the cheap editions of the classics for mistakes in phrasing. Some editions are good, but a great number are spoiled by numerous faults owing, probably to careless editing or to printers' errors. It will, however, be found most instructive alike to teacher and student, if each piece in study be scrutinized methodically for the grammatical and logical construction of phrases in every composition considered. If found correct, the study will form a good lesson; if found incorrect it will prove a wonderful lesson, full of possibilities to the inquiring mind."

A PEDAGOGICAL PROMISE

"Pardon me, Professor," said one of the young teachers present, "did I understand aright that it is purpose favoring us next time with some instruction in the pedagogy of teaching?"

"Yes, my dear Sir, such is my intention: and if time permits, I may endeavor to entertain you with a few original ideas about the Art of Music.

"Therefore, Mr. Editor, and my dear *confrères*, farewell until our next merrier meeting!"

PRACTISING TO EARN MONEY

Some notes on the money value of practice hours

(No. 9 of "The Efficient Music Teacher" Series)

BY THOMAS TAPPER

F it required no other time to master the art of music than the hours spent with the teacher all would be well, all would go merrily, and we l should be masters.

But there are the other hours! No matter how luable may be the skill and counsel of the teacher, is—in the phrase of the day—up to us to mint the etal of his instruction into our own coinage.

Someone has said that all careers are made after P.M. That is, in the hours one has free from e care and routine of the day one makes future d fortune. Even with pupils who have no inten- on of making music more than a cultural factor life, it is not alone the hours of advice with the acher, but the hours of application which lead results. And often—only too often—the results e meager beyond reason.

Whose fault is it?

Everybody's,—the teacher's, the pupil's, the rents'. And it is the fault of all of these because ey have no mutual understanding, no agreement respect of what it is all about.

If music lessons are worth while, they are worthy serious attention. If a teacher be inefficient in e business of teaching, and the parents depend on his business judgment, isn't it inevitable that e pupil is between the two millstones?

But let us assume the teacher with a definite ogram. He enlists the parents' co-operation at ice in these particulars as relating to the pupil.

1. A specific number of weeks' work during the ar, say forty.

2. A specified number of lessons, say two a ek, the number fixed and agreed upon for a good ason.

3. Fixed holiday periods throughout the year.

4. A clear understanding all around that the sh value of the investment in terms of the teacher's ne finds its equivalent in terms of properly per- rmed practice hours of the pupil's time.

5. Hence, a clear understanding of what the pil's time is worth at practice.

If the year's lessons include work for forty weeks, ch lesson being a half-hour, and there being two ssons a week, the pupil will receive eighty lessons, forty hours of instruction. If lessons are $2.00 ch, the pupil goes to the teacher eighty times, d exchanges $160.00 for something that should as tangible as the money itself. For this he eives eighty lessons, goes home eighty times, sits wn to practice, and attempts to turn the informa- n back into the money.

At this point the mathematical equivalent dis- pears. The pupil has not merely to get $160.00 t of the investment by his practice, but he must ure Knowledge and Training. These may be rth to him ultimately many times $160.00. In t, when good instruction is turned into Knowl- ge and Training by study, each practice hour is rth many times its cost.

Of the countless instances of bad bargains re- lting from the taking of lessons it will be found the majority of cases that they abound with in- icient conditions. Nothing is specified in respect any factor, lesson frequency, length, practice urs, and so forth.

Isn't it worth anyone's while to go to sea in a at captained by a man who has a chart, a com- ss, a route, and a purpose? And by the same ken, isn't it absolutely without value for anyone embark upon an education without similar ed factors? No one should ever "just take les- ns." It is demoralizing to hold anything, par- ticularly art education, in the repute that gathers around a shiftless mental state.

But by all means, let everybody take lessons who fully realizes these essentials:

1. A skilled and reliable teacher.

2. So many lessons a week, of specified length at a specified time.

3. Each lesson for a specified purpose.

4. The lesson price agreed upon in the beginning.

5. The purpose of every lesson realized through earnest practice.

6. The price of every lesson realized as a return investment through proper practice work.

It is a fair business proposition to state it all this way: Lesson period—October 1, 1915, to June 30, 1916.

No. of lessons	80	
Cost at $2.00 each		$160
No. of practice hours in 40 weeks	320	
Value in terms of lesson cost		640
Profit		$480

This is a fair statement and one need look at it only in this way:

1. A serious art-loving teacher advises a like-minded pupil 80 times.

2. The pupil studies as directed, gaining Knowledge and Training through 320 hours of work, making total of 400 hours.

3. The Knowledge and Training thus secured are good for life, a joy, a pleasure, a happiness—creating skill which never wears out but increases the more they are applied.

4. Does not this make $480 a conservative value?

II

Parents who look for the 100 per cent efficient result for their children in the music lessons must give it 100 per cent efficient attention, at least to the extent of co-operating with the teacher, seeing that the demands he makes are carried out. In turn the teacher should leave neither the matter for study nor the method of practice to the pupil. If the lesson given today requires a minimum of three hours' daily practice, let the teacher specify that amount to the pupil, perhaps, better to the parents. He can put it in some way as this:

> **To get the worth of the lesson this week, the pupil should practise daily three hours. Please see to it that nothing prevents him securing this amount of practice time.**

When everything is specified clearly art study is a joy. It is literally a tragedy, however, for a pupil to attempt to spend three hours a day on anything which he does not understand. The only greater tragedy in all the world is the state of mind of his elders who permit it.

The teacher of ten or twenty pupils is, in a degree the director of a small school. He should supervise the study of his pupils in the terms of school responsibility and discipline. These terms are—fixed work days throughout the year; fixed lesson periods weekly; a definite curriculum; a definite practice time at home; and a degree of Fair Play all around that makes for mutual respect. Everybody should be responsible to everybody else for the Health of the Investment.

If the teacher thinks he dare not be so much of a director for fear of losing his pupils, let him take comfort in the fact that slack business habits will lose to anyone more patrons than all other methods on earth.

And let the parent know this: If the child is studying music with a teacher who specifies efficiently exactly what he wants, who gives clear directions, makes exact demands, maps out lesson hours, leisure hours, and practice hours, such a man is the beginning of a great cultural investment for the child.

If the child does not respond to all this, if he fails to make good in regularity and sincerity of practice, he should be regarded as a bad financial investment in the particular activity of taking music lessons.

It is all a matter of this practical query:

Shall I spend $50, $100, $200 a year on music lessons and take my chance as to what my child may get for it, or shall I see to it that all concerned respect this amount of money and govern it economically and for value received?

Am I willing to be a good team worker with the teacher in the interest of the child I brought into the world and the money I am spending on him?

If to these questions one can answer affirmatively, go ahead and spend the money. It will prove a bargain.

The next article will deal with the Conservatory pupil and his educational investment.

CHOOSING TEACHING MATERIAL

BY HERBERT WILLIAM REED

The selection of music for pupils in the early grades should be looked upon as a matter of the greatest importance. Each student's work and progress should be a matter of frequent contemplation, and the new place should be in readiness for the lesson when it is needed. Hurried and careless selection is undoubtedly the cause of much loss of time by pupils; and wasted energy, misdirected effort, undeveloped talent, and vitiated taste are results which often follow.

Two objects should be kept in mind as one considers the child's new piece, namely, mental improvement and finger training. If the selection lacks these qualifications it has no place in the course of study. To cater to the craze for so-called popular music is at once to invite disaster, by stinting mental development and encouraging an unmusical style of playing. There can be no denial of this statement. Taste and technic are ruined by the triviality of ragtime and the frivolity of the popular song. Not that these things are always bad in themselves, or dangerous as an occasional relaxation; but their gradual trend is to pervert and vulgarize musical taste, and to cultivate a jerky, jumpy style of playing, which, once developed, is most difficult of correction.

The musician should have no patience with this class of music which makes the piano a thump-box and the player an automaton. The general run of the popular stuff is not piano music at all, and disgraces the instrument we have learned to revere. While wholly unpianistic in quality, it lends itself very readily to the interpretation of military band and orchestra, and is heard at its best only when so arranged. Let the bands and orchestras have it, but save the piano for piano music.

Give the pupils pieces of which they will not quickly tire. The popular music of the day has no lasting qualities. It is here today and gone tomorrow. Those who crave the latest rag and the most up-to-date song of this month, have no use for them when something new comes out next month.

The piece which is genuinely musical, which tends to improve taste rather than vulgarize it, which has lasting melodic quality rather than a transitory jingle, which tends to better touch and cultivate finger work rather than a slipshod style of playing, this should be our conception of teaching material in the early grades.

HOW THE FLOWERS GOT THEIR NAMES

BY R. E. FARLEY

Material for a Flower Recital

THIS entertainment is suited to young people of from twelve to fifteen years. Each performer tells his story, then plays his flower number, or the stories may be given by a reader. If desired, each performer may be dressed to represent his flower. The music is easy.

THE STORIES

"In eastern lands they talk in flowers,
And they tell in a garland their loves and cares;
Each blossom that blooms in their garden bowers,
On its leaves a mystical language wears."

Forget-me-not: There is a legend that when Adam named the plants in the Garden of Eden, this little flower escaped his notice. Later as he walked through the garden, he repeated the names to see if they were satisfactory. He had nearly finished the list, when a tiny voice close by asked:

"What is my name, Adam?"

Charmed by the beauty of the shy little flower, he answered:

"As I forgot you before, let me name you in a way to show I shall remember you again; you shall be Forget-me-not."

Daisy: It is said that a dryad or wood-nymph while dancing in the field, was seen by the god of spring, Vertumnus, who fell in love with her. But, when he tried to clasp her in his arms, she turned from him in fear and sank to the earth in the form of a daisy.

The daisy is called by the French and the Germans *Marguerite* which means "pearl," indicated by the whiteness of its petals.

Some of the Marguerites of history have taken the daisy as their flower. Marguerite, sister of Francis I of France, wore it, and Queen Margaret, mother of Henry VII, wore three white daisies.

"Daisies, they live in deathless rhyme
'Mid songs by poets given;
Nor blight nor winter mar their charm;
Merrily live for future times,
Fadeless as flowers in heaven."

Ella Ingram.

Water Lily: Wayotah (Blazing Sun) was chief of the Saranacs. Oseetah (The Bird) was the most beautiful maiden of the tribe.

Oseetah loved the stalwart, handsome chief, but her parents had promised her to a younger man and she must obey. Wayotah was an ardent wooer; but, although it cost her bitter tears, Oseetah resolutely avoided him.

On his return from a successful battle, Wayotah followed the maiden across the lake in his canoe; but she sprang from him when he sought to embrace her. She refused to sing for him; and when he went toward her with outstretched arms she leaped upon a rock, and, with a backward glance that told her love, plunged into the lake, and the water closed over her. Wayotah swam to the rescue, but Oseetah could not be found. After long search the chief returned to the village and told the people what had happened.

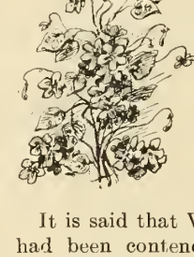
Next day a hunter came running to the village crying: "Flowers are growing in the water!"

The people in their canoes hastened to the little island, where they found the water covered with white and yellow blossoms. It was not so the day before and they besought their prophet to tell them its meaning. He answered: "This bed of flowers is Oseetah changed to this form of life. Her heart was as pure as these petals; her love like the gold they enclose. Watch, and you will see that the flower unfolds to the warmth of the sun, and when it sets, its life will be darkened and it will close and sleep on the surface of the lake."

Iris. Fleur-de-lis: The story goes that one of the early kings of France had as his coat of arms three toads. They were all very well in times of peace, but whenever he went to war the toads on his shield got the worst of it, and it was feared that sometime the sword of an enemy might pierce them and wound him.

One day a holy hermit sat in his cell in deep meditation, when suddenly there appeared before him an angel bearing a shield of brilliant blue; and upon it were three shining flowers of iris. The hermit took the shield to the queen and told the story of its origin. The queen gave the shield to the king who carried it in his next battle, and when it was ended, he was surprised to find that there were no marks of the conflict upon it, and the lilies were as bright as ever. From that time the king was victorious in all his battles and France adopted the iris, or fleur-de-lis, as the royal standard.

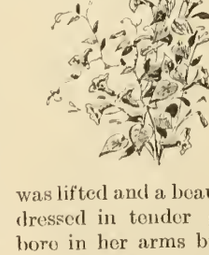
Violet: Greek name, Ion-for Io. One day when Jupiter was amusing himself by flirting with Io, he saw his wife, Juno, approaching; whereupon, to save her from his wife's jealousy, he changed Io into a white heifer. Of course a sweetheart of the king of the gods must have something better than grass to eat, therefore, Jupiter createdthe violet as her special food.



It is said that Venus made the violet blue. She had been contending with her son Cupid as to which was more beautiful, herself or a group of nymphs; and Cupid, the young rascal, pronounced in favor of the nymphs. This so enraged Venus that she beat her rivals until they turned blue and changed into violets.

"No flowers grow in the gale,
Kissed by the dew, wooed by the gale,
None by the dew of the twilight wet,
So sweet as the deep blue violet."—L. E. L.

Arbutus: White-haired old Peboan sat alone in his tepee. Although muffled in furs, he shivered with cold. "Help, Great Spirit!" he cried. "It is I, Peboan, the winter Manitou, who calls. I am old and my feet are weary. There is no food, must I go into the north to find the white bear?" He bent over the dying fire and waited.



Soon the door of the tent was lifted and a beautiful maiden entered. She was dressed in tender grass and young leaves. She bore in her arms budding twigs of willow.

"I am Segun," she announced

"Come, Segun, and sit by my fire. I hav called for help from the Great Spirit, what can yc do?"

"Tell me what you can do yourself," answere Segun.

"I am the winter Manitou. In my youth I w strong; when I breathed the streams stood sti the leaves fell, the flowers died."

"I am the summer Manitou," the maiden replie "When I breathe the flowers appear, when I wa the waters follow. When I shake my hair, tl warm and gentle rain falls. The birds come at n call, the grass springs under my feet. My tepee not dark and gloomy like this. I dwell under tl summer sky. Ah, Peboan, the Great Spirit h sent me to say that you must go."

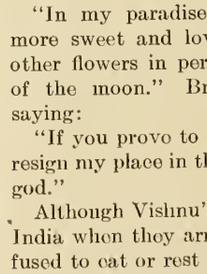
The old man's head fell forward and he slowly sar to the earth. Segun waved her hands above hi and his furs turned to leaves, his tepee to a tr Some of the leaves were covered with ice. Segu put them in the ground and breathed on them ar they changed color and gave out a sweet perfum "When the children find these," she said, "they w know that I am here and that Peboan has go away."

This was the birth of the trailing arbutus.

Narcissus: Narcissus was a beautiful youth w succeeded in winning t love of Echo daughter Aer, though he cared nothi for her. In her grief, h form faded away until the was nothing left of her b her voice; and we can st hear her calling from h hiding places among the roc

Poor Echo was not t only one to receive cr treatment from Narcissus. He avoided the otl nymphs as well, and one of them prayed that might be punished. The avenging goddess swered her prayer. Narcissus happened to cat sight of himself as he stooped to drink from a broo and was so fascinated by his own image that would lie on the brink for hours gazing at hims until he pined away and died. When the nymp prepared a funeral pile for him, his body was not be found; but in its place was the flower we c Narcissus.

Rose: According to Hindu mythology, as Vish god of preservation, was day floating on the water lotus began to unfold its pet When it was fully open Brahma was discovered witl The two gods fell into a pute as to the relative merits the flowers, Brahma declar that the lotus was the m beautiful flower in oxister Vishnu said:



"In my paradise is a blossom a thousandf more sweet and lovely than yours. It excels other flowers in perfume, and its whiteness is t of the moon." Brahma ridiculed this asserti saying:

"If you prove to me that you speak truth, I resign my place in the trinity, and you shall be c god."

Although Vishnu's paradise was a long way fr India when they arrived at the palace, Brahma refused to eat or rest until he had satisfied himsel to the truth of his companion's claim.

In a court of the palace stood a tree that bor single flower—a white rose of immense size. "fairest thing in heaven or earth," said Vishnu.

Then something still more beautiful appear for the rose opened its petals and Lakshmi e forth

"I am sent to be your wife; because you w faithful to the rose, the rose is faithful to you."

Vishnu clasped her in his arms, and Brahma exclaimed.

"It is as you have said. Vishnu shall be chief d henceforth, for in his paradise is the rose, and it is supreme above all flowers."

Most glorious Rose,
You are the queenly belle; on you all eyes admiringly turn."—Mrs. Sigourney.

MUSICAL NUMBERS

Piano: *Forget-me-not (Myosotis)* .....Sartorio
Vocal: *Forget-me-not* .....Woodman
Piano: *Daisy* .....Biedermann
Piano: *To a Water Lily* .....MacDowell
Piano: *Pond lilies* .....Oehmler
Piano: *Iris* .....Brown
Piano: *Violets* .....Heins
Piano: *First violet* .....Behr
Piano: *Violet* .....Bohm
Vocal: *Send your love a violet flower* .....Gaynor
Piano: *Arbutus waltz* .....Nickerson
Vocal: *My love's an arbutus* .....Stanford
Piano: *Narcissus* .....Nevin
Piano: *To a wild rose* .....MacDowell
Vocal: *Sing a song of roses* .....Foster
Vocal: *A wondrous rose* .....Burnham
Piano: *Rose petals* .....Oehmler
Piano: *White roses* .....Aletter

MONTHLY LETTER FROM A MUSIC TEACHER TO THE PATRONS

BY RALPH B. ELLEN

In sending out my monthly statements and orts I always enclose a circular letter which is a t of a bulletin and trade letter combined. Some the very largest corporations are taking their trons into their confidence. Why should not the sic teacher do the same?

This is undoubtedly one of the most important things for anyone dealing with the blic to understand, whether he be music acher or storekeeper or what. If your patrons rough not understanding the circumstances, e in a way responsible for your troubles mere- explain the situation to them. If you have fair case you will get an immediate and satistory response. If you don't get what you sire the trouble is probably with yourself d not with your class.

When I was giving lessons at the pupils' homes I d an opportunity to explain to the parents what was trying to do. When all my pupils began ning to me I looked for some means of keeping close touch with the parents, and my monthly ter is the result. Of course a letter is a poor substute for personal conversation, but it is a hund times better than nothing at all.

Below are a few paragraphs taken at random m numerous "monthly letters."

TO MY PUPILS:

There will be a recital by pupils of Mr. and Mrs. en in Faelten Hall, June 7, and a concert by adnced pupils June 11, in the same hall.

The theoretical work has been neglected by a y of the pupils and they will be expected to make up fully this month. Practice slips and lesson ps are prepared at a considerable expenditure of ne and money. Why not take the fullest adntage of these lesson helps.

THE MUSICIAN is giving a six months' trial new subscribers for fifty cents. Every student uld take some musical magazine. If carefully d it is just like an extra music lesson coming into home each month. If any pupils want this six nths' trial subscription, I will gladly order it for m and charge the amount on their next statement.

While some of the largest music schools in Bosn have this season made decided cuts in their establishments, I find it very gratifying that I have had a slightly better season than last year.

I want to thank you for your loyal support and efforts throughout the year. Almost everyone can show a distinct advance for their year's work. I have some new ideas regarding the work of the class which I shall explain in the Fall.

Wishing everyone an enjoyable and profitable Summer, I remain,

Sincerely yours,
RALPH B. ELLEN.

[In a future article Mr. Ellen will tell how he arranges his collections so that they are most satisfactory to teacher and pupil.—Editor THE MUSICIAN.]

THE BEST-KNOWN TUNE

To the query as to what is the most famous song in the world a writer answers the tune to which we are accustomed to sing "For he's a jolly good fellow," or "We won't go home till morning," the original text being *Malbrough s'en va-t-en guerre*. There is controversy as to the origin of the tune, some ascribing to it a French origin, period of Louis XV, while others claim that certain crusaders brought it from the East to France.

NOTES ON THE MUSIC IN THIS ISSUE

EVERY month we have a number of letters commenting upon the musical compositions included in each issue of THE MUSICIAN. Some of these letters are generally favorable in tone and indicate that a considerable proportion of the pieces are useful to the average teacher or player. That is the special object we have in mind in selecting the fourteen or fifteen numbers each month.

Some of our readers wish music for recreation, such as can be played either fairly well at first sight or with a minimum of practice. We are glad to meet such a demand, but feel that we shall be doing less than our duty if we do not include at least one number which will require more than a little practice, and thus afford worthy material for lesson assignment.

Anita (valse de ballet), Op. 21, by Eber C. Hamilton, is from the pen of an American composer who has the knack of putting together interesting melodies treated effectively from the point of both harmony and rhythm. Beginning with the seventh measure is a flowing theme to which the dotted quarter notes give a very definite "cross" rhythm against the even flow of three beats to the measure furnished by the accompaniment. The result of this is a feeling of restlessness and capriciousness which may be well in keeping with the temperamental characteristics of the party represented by the title. The various themes are well-contrasted and, as a whole, work up to brilliant effects. This is an excellent piece for recital programs in summer concert.

Rose petals, Op. 212, by Leo Oehmler, is the work of a California composer who has marked facility in the composition of music of a recreational character which also has educational usefulness. The three main themes are graceful and melodious and always right under the fingers. In part, they give useful drill in playing a melody with the thumb of the right hand, a broad effect which is very satisfactory. Here is an excellent number for a spring or a flower program.

Procession, Op. 9, No. 1, by M. Ostroglazov, is in reality a procession in march rhythm, coming from a distance, and working up moderately to a strong climax. Give this a very definite martial character, a sort of fanfare by trumpets being an evident feature. It offers excellent material for the playing of full resonant chords in a snappy style. It is from the pen of a Russian composer who is probably for the first time introduced to American teachers.

Menuet in G, by N. Sokolovsky, is also taken from the Russian repertoire of music for the use of elementary players. It is a charming little piece in the classical style and has good teaching points.

Arbutus waltz, by Florence Nickerson, is a delightful little piece especially suited for use on spring or flower music programs. In New England the arbutus is generally known as the Mayflower. The music is as dainty as this charming little flower.

The fountain, Op. 35, No. 4, is a "study," or study piece, by the popular American composer Charles Wakefield Cadman, and is one of a set of ten easy pieces descriptive of the events of a day in the lives of two children, the general title being *Saturday in Town*, a set which any teacher can use to advantage in a recital to close a season's work. In learning the piece commence with a slow tempo and gradually carry it up to the speed indicated by the composer.

May morning, by James H. Rogers, in title as well as music, suits the present month. It is a lively little piece which a young player should enjoy learning. Indicate the phrasing very clearly, as if the spirit of the lovely spring morning is calling you to come out and enjoy the beauties of nature.

The wood-nymph, Op. 8, No. 8, by Cedric W. Lemont, is one of a set of *Springtime sketches*, and is therefore available for recital programs at this time of the year. It is in waltz rhythm, the most striking feature being the passing of the melody from one hand to the other in the opening theme, beginning in measure 9. Be sure to follow the guide lines which are placed between the two stave lines to indicate the course of the melody.

At dawning, by Charles Wakefield Cadman, is the composer's own transcription of his wonderfully popular song. It makes a delightful number for the piano, broad in style and thoroughly lyric in mood. Give it to a pupil who can make melodies "sing."

Gipsy serenade, for four hands, by Franz Behr, is an effective piece for the ensemble class, not at all difficult, and in the true Hungarian style. Teachers will find it worth while to devote considerable time to work with groups of pupils, especially in preparation for recital programs. Here is a good number to open or close a program.

Minuet and gavotte, by Francesco M. Veracini, is a violin number from old Italian classical repertoire, edited by Mr. Eugene Gruenberg, of the New England Conservatory, and by him thoroughly prepared for teaching use. It is a fine study in the classical style.

A wondrous rose, by Eunice Waite Burnham, is a song in the popular ballad type which has been taken up by some successful singers, and bids fair to rival other well-known songs in popularity. It is easy to sing, and filled with fine vocal effects. Try it in your summer programs.

Maytime, by Mary Turner Salter, has a title in keeping with the season of the year, and is an ideal spring song, or song of May. It can be used to especial advantage in Maypole festivals and flower programs, and will be effective if sung in unison by a number of girls.

Thy way, not mine, O Lord, by Louis R. Dressler, is a fine sacred song, easy and melodious, set to a text which is useful for general occasions. Singers will be delighted with the fine climax near the close.

Night holds a secret, by Charles T. Ferry, is a short art song in which voice and piano part unite to work out the atmosphere indicated by the text. The harmony is rich and colorful and thoroughly suggestive of the ideas set forth by the poet. We consider this an eminently useful song of high artistic value.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

PUBLISHED BY

OLIVER DITSON COMPANY

Boston, Mass., U. S. A.

THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

THE INDIVIDUAL AND THE MASS

HAVE you ever wondered why it seems so difficult to make progress in the musical upbuilding of a community? Have you been struck with the great disproportion between the work accomplished in the case of a number of individuals and the net results when spread through a community?

One teacher seems to do fine work. So does another. And a third, and a fourth also show good records. And this good work is duplicated by four others. And yet the totals seem small.

And then you wonder why!

An efficiency expert suggests a clue. According to him collective effort is not the sum of individual efforts. He says that eight horses working together under ordinary conditions pull only four times as much as one horse.

A good worker can maintain regularly, for six days, one-half the exertion necessary to make a world record.

The average efficiency of crop raising is only one-eighth the maximum possible, only one-quarter what we should confidently expect.

Just two lessons stand out for the teacher of music.

First, the absolute necessity of increasing the efficiency of his individual exertion. It will not be lost. It may not raise appreciably the sum total of pedagogic achievement but it will be worth doing nevertheless.

Second, the absolute necessity of reaching definite, intelligent co-operation with other teachers, so that the sum total *will* show a gain.

If ten teachers in a community determine to increase the quality and quantity of their work with each individual pupil under their care the result will be worth while, for it will be appreciable.

We believe it is some such feeling as this, perhaps not formulated or expressed, yet definitely felt, which is the basis for the sincere efforts to raise music education to higher levels, and to accept higher standards as a necessary preliminary step.

Commence with yourself. You can do better work than with some one else whose weakness and strength you do not know so well.

The Musician Prize Competition for Piano Music

TO STIMULATE the composition of music for the piano THE MUSICIAN offers the following prizes on conditions set forth below:

One Prize of $100, and royalty of 10% of the retail price on every copy sold in sheet form
One Prize of $75 Two Prizes of $50 each Four Prizes of $35 each

CONDITIONS

1. *As to Grade:*
   Compositions must not exceed Grade III (or advanced III) in difficulty in a scale of *seven* grades.

2. *As to Character and Style:*
   They must be melodious and attractive, and have educational value, that is, useful for teaching purposes. They may be in dance rhythm, but mere dance music is not wanted. They may be descriptive or poetic in style, in such forms as the Intermezzo, Nocturne, Romance, Song without Words, Serenade, Idyl, etc.

3. *As to Manuscripts:*
   Only manuscripts clearly written will be considered.

4. *Who may Compete:*
   The contest is open to residents of the United States or Canada, with no restrictions as to nationality or sex.

5. *How to Compete:*
   Address your manuscripts to MUSICIAN PRIZE COMPETITION, care of Oliver Ditson Company, Boston, Mass. Compositions submitted must not bear the composer's name, but, instead, a *nom de plume* or other distinguishing mark or motto, and be accompanied with a *sealed* envelope on the outside of which shall appear the *nom de plume*, etc., inside the composer's name and address. Competitors may submit more than one manuscript.

6. *When to send Manuscripts:*
   No manuscripts will be considered which are received after October 2nd, 1916. The decision of the judges will be announced in THE MUSICIAN as soon thereafter as possible.

7. *The Judges:*
   Ernest R. Kroeger, St. Louis; Prof. H. C. Macdougall, Wellesley College, and Constantin von Sternberg, Philadelphia.

8. *Publishing of Prize Compositions:*
   The compositions to which prizes are awarded, with the exception of the one awarded first prize, shall become the sole property of OLIVER DITSON COMPANY, upon payment of the awarded prize. The OLIVER DITSON COMPANY shall have the option to purchase compositions to which prizes are not awarded at the usual current prices for piano numbers of similar grade and character. The prize compositions shall be published in THE MUSICIAN.

Oliver Ditson Company will not be responsible for loss of manuscripts in the mail.

THE TEACHABLE PUPIL

HE is worth having. It is a pleasure to teach him, because he wants to be taught.

There is a pupil who feels it a reflection upon him to admit that he needs instruction, although he presents himself in the studio lesson after lesson. When the teacher begins to explain some doubtful point the pupil, apparently to save his self respect, hurriedly interrupts to say, "Yes, I understand."

Common sense, to say nothing of true courtesy, would indicate that he should keep quiet and get all the suggestion and explanation he can from the teacher.

There is another pupil who constantly refers to his determination to succeed, who is ready to do big things, but will not attend to details, which the teacher insists upon, but which seem unimportant to the pupil.

The teachable pupil does his best to follow instruction intelligently and thoroughly. Try to develop this kind of pupil.

USE "THE MUSICIAN" WITH PUPIL

TEACHERS find it worth while to u material outside the regular lesso and text books. THE MUSICIAN h many valuable ideas for pupils.

Everyone knows how necessary it is to repe certain things over and over before they si definitely into the consciousness of a pup THE MUSICIAN helps in this discipline.

And we must not forget that a stateme noted in print often makes a stronger impr sion upon a pupil than the same thing stat orally. Many persons are "eye-minde rather than "ear-minded." This is wh THE MUSICIAN with its assembling of educ tional ideas is invaluable. One teacher writ

"I know THE MUSICIAN well, and use it in m work a great deal. There is a big change late in the magazine. My pupils note it, too

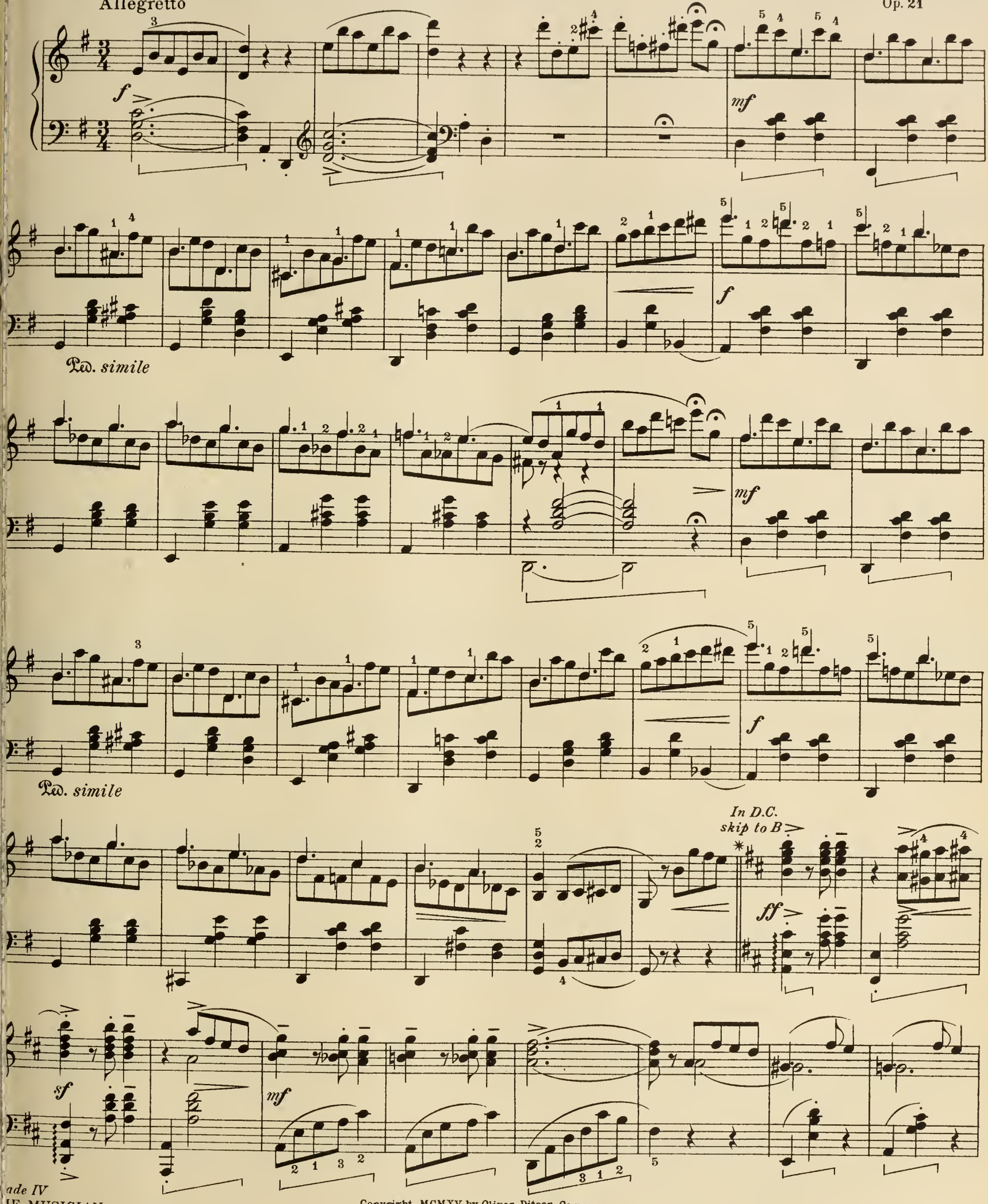
It will pay you to read every pa carefully for at least one idea which has val to you. That is the way you grow. (IDEAS which you can APPLY.

ANITA

VALSE DE BALLET

EBER C. HAMILTON
Op. 21

Allegretto



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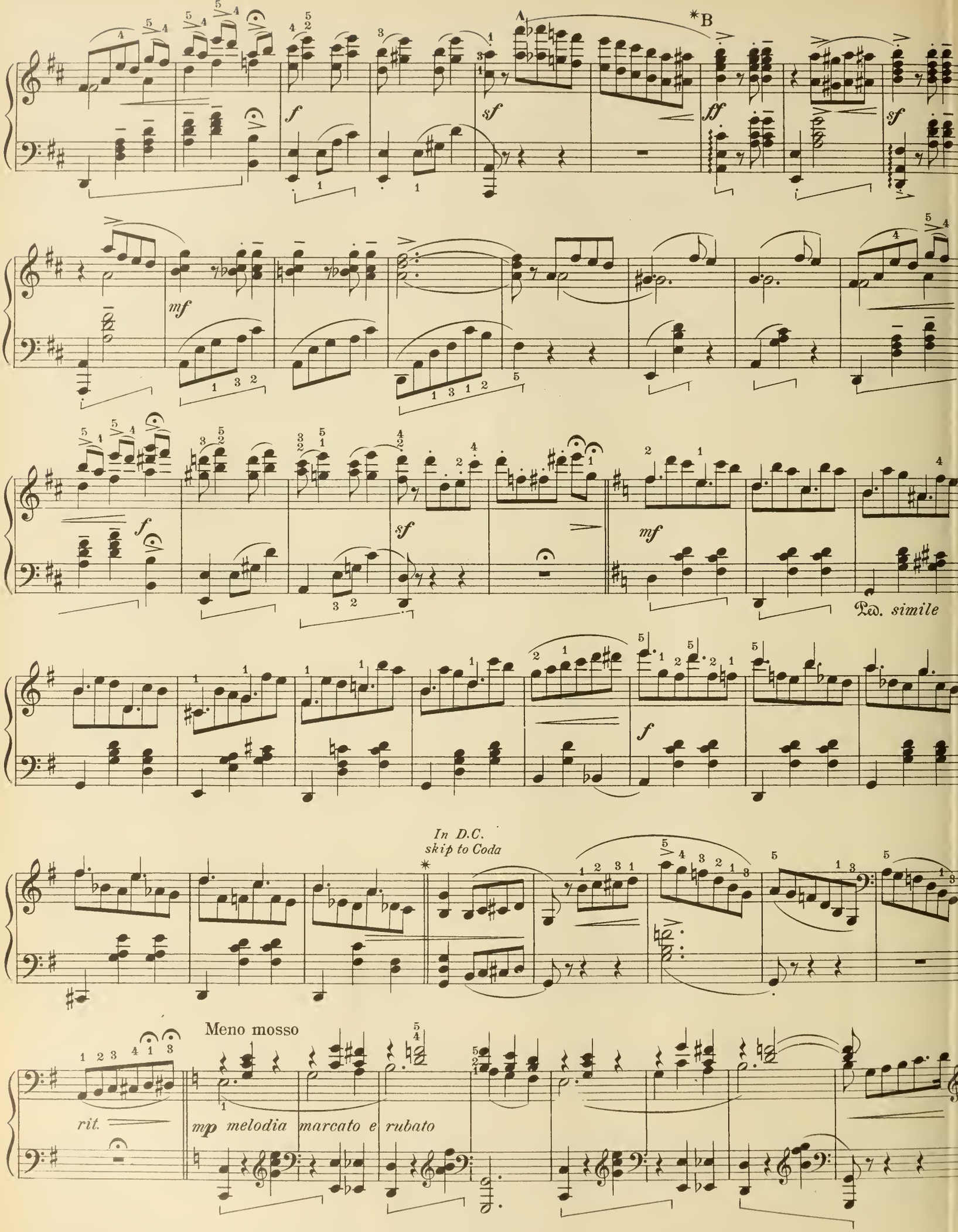
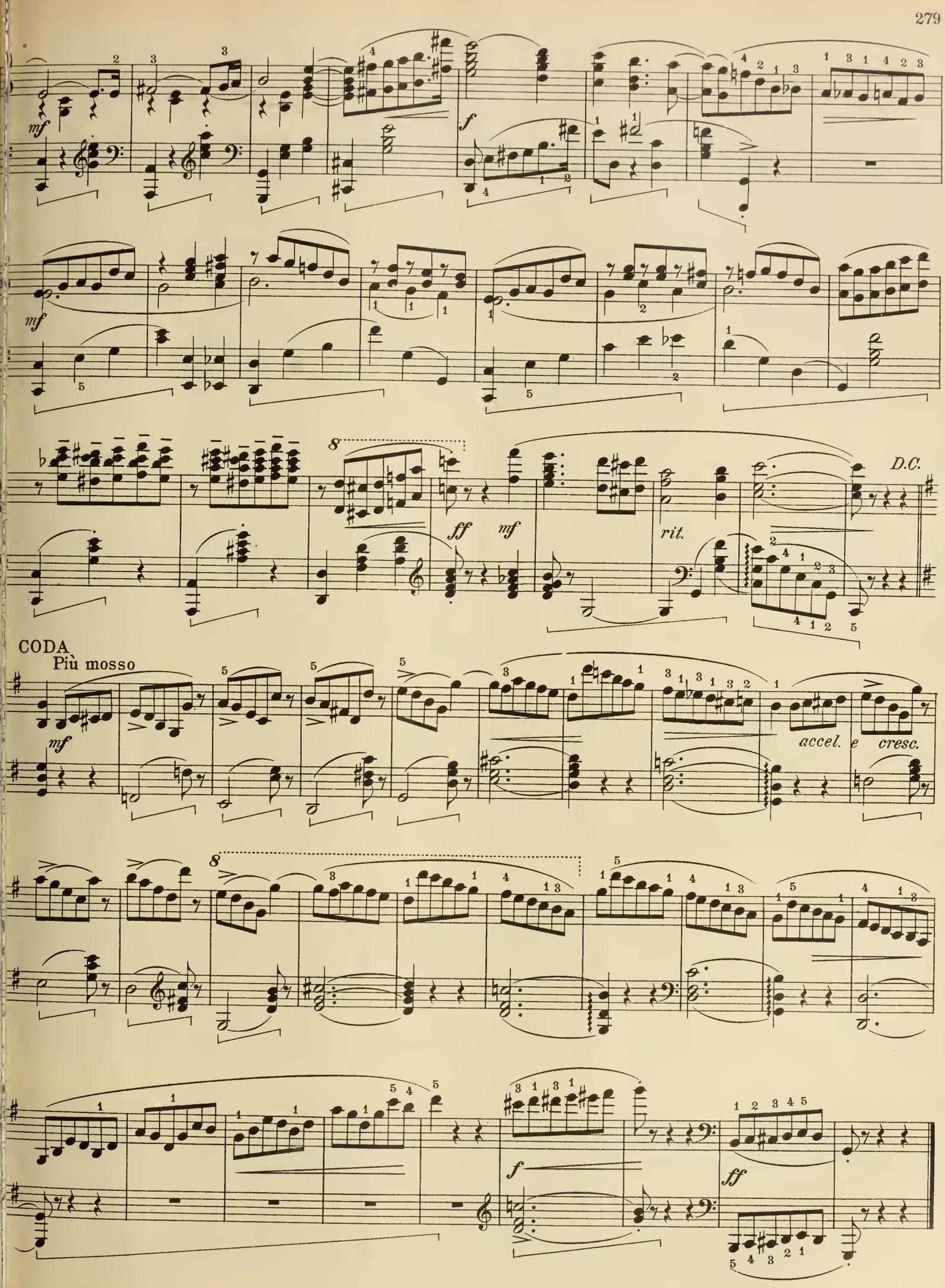
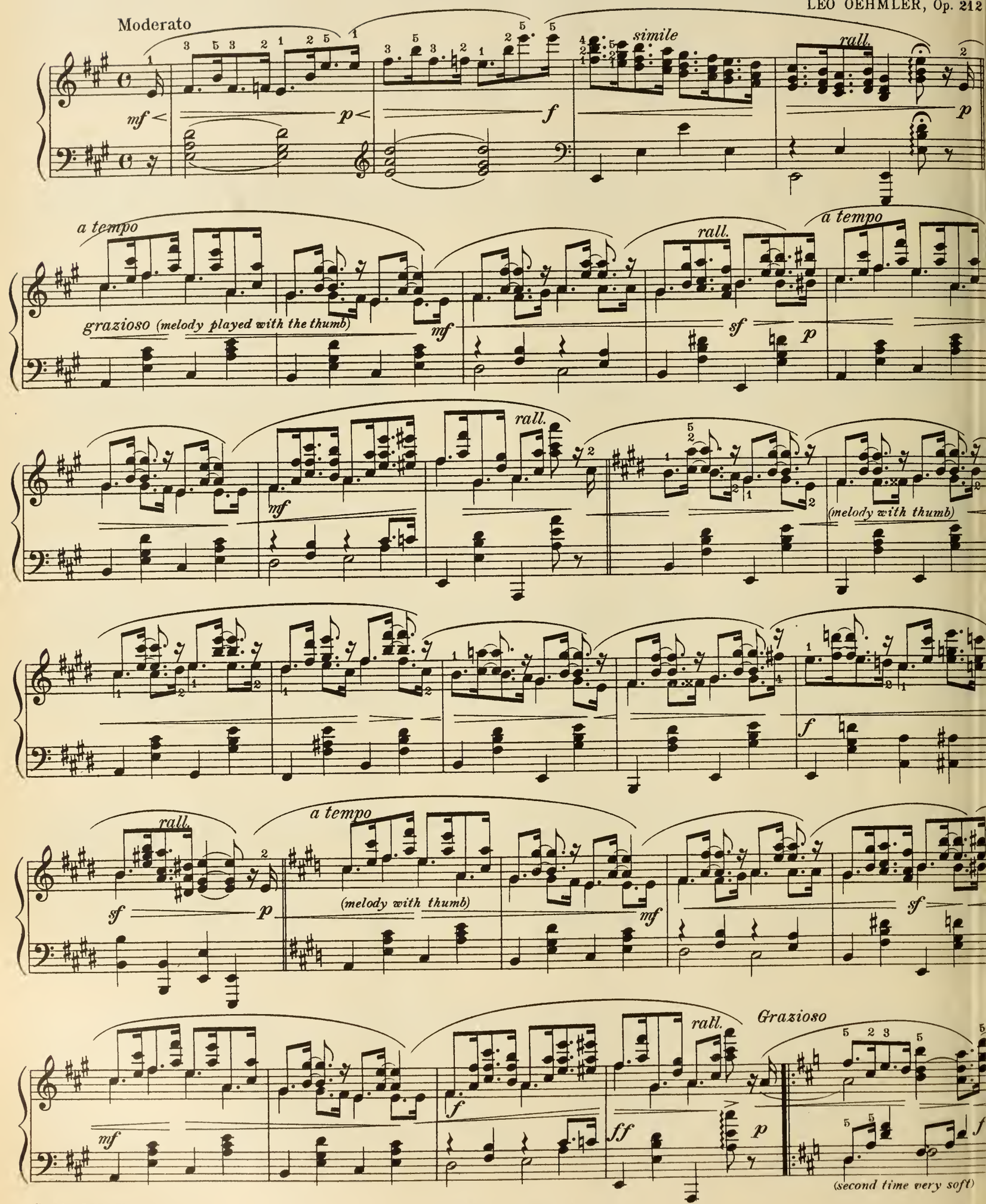

*B
f
sf
ff
sf
mf
f
sf
mf
Ped. simile
f
In D.C.
skip to Coda
Meno mosso
rit.
mp melodia marcato e rubato


mf
f
mf
8
ff
mf
rit.
D.C.
CODA
Più mosso
mf
accel.
e cresc.
8
f
ff

To Miss Elsa Andersen

ROSE PETALS
(ROSENBLÄTTER)

LEO OEHMLER, Op. 212



Grade III-IV
THE MUSICIAN

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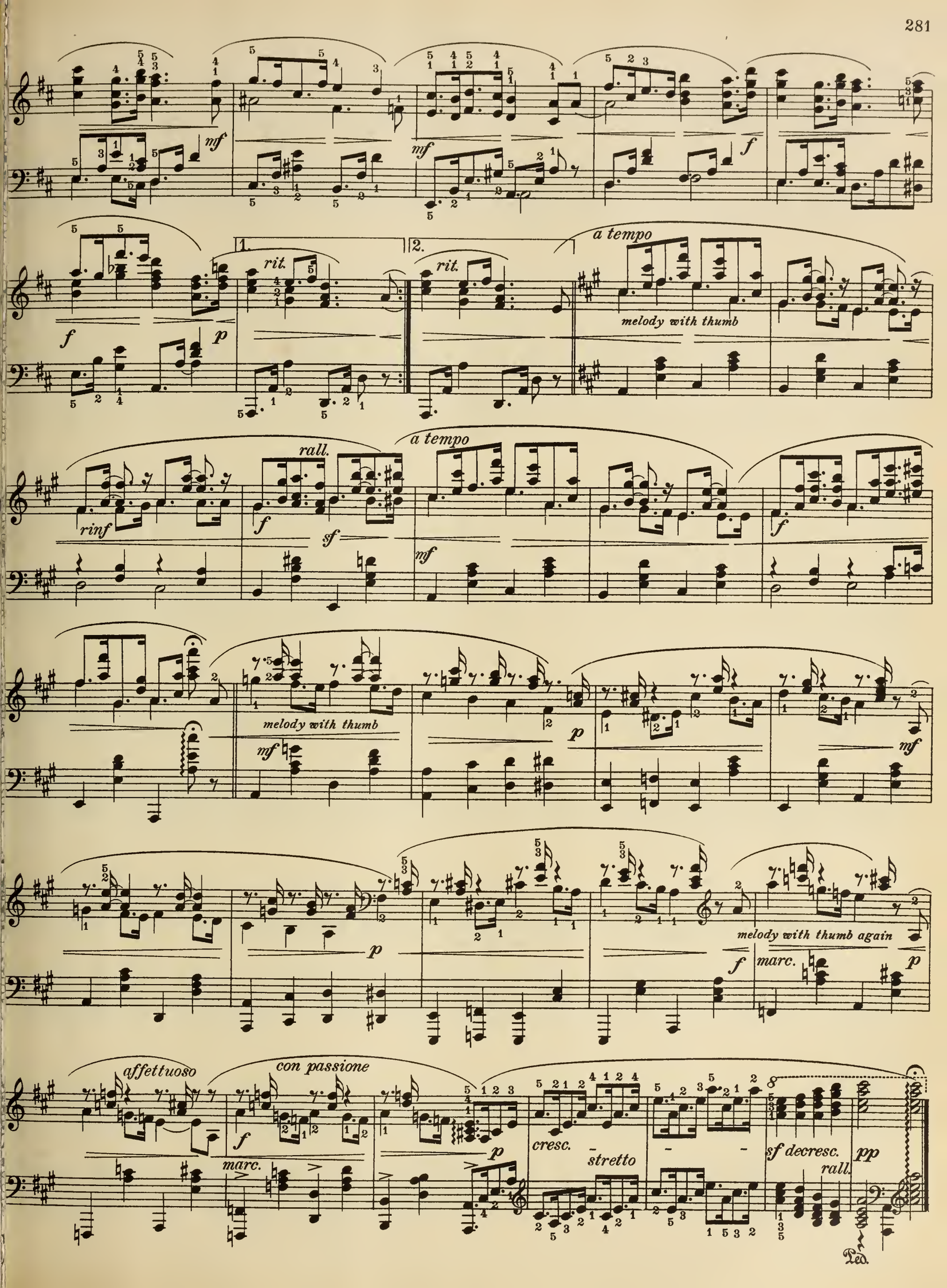
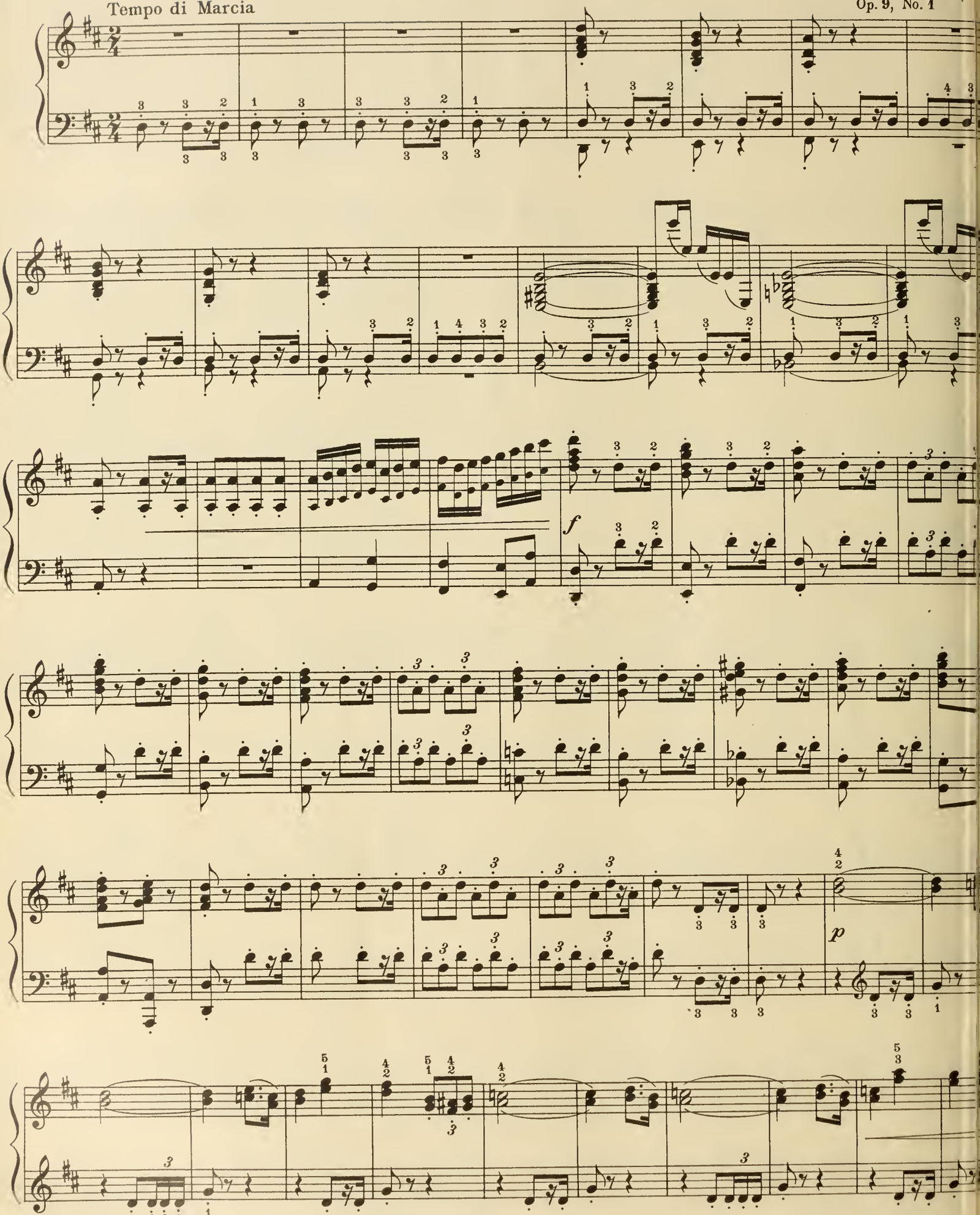
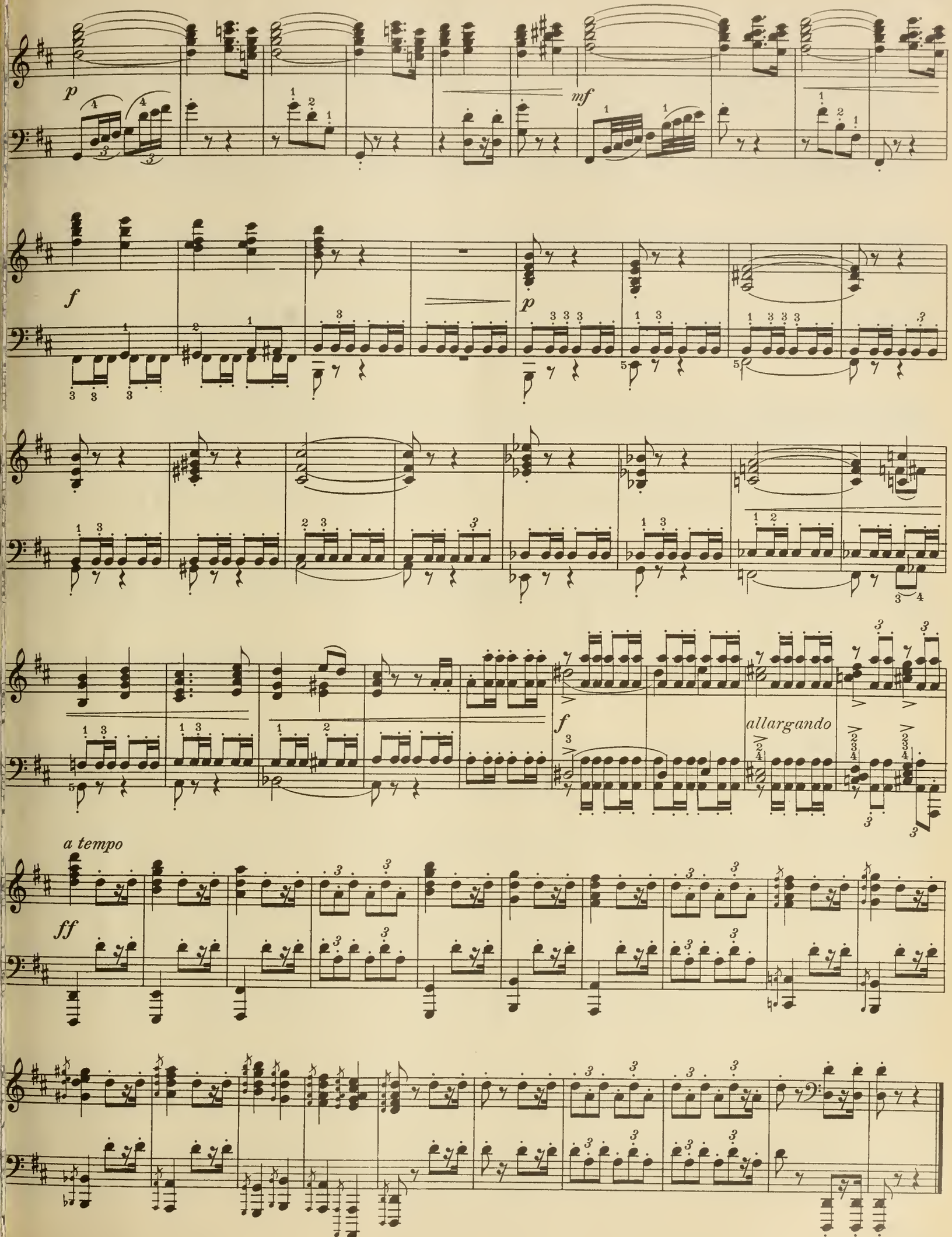

mf
mf
f
f
p
1.
2.
rit.
rit.
a tempo
melody with thumb
rinf
rall.
f
sf
a tempo
mf
f
melody with thumb
mf
p
mf
p
melody with thumb again
f
marc.
p
affettuoso
f
con passione
marc.
p
cresc.
stretto
sf decresc.
rall.
pp
Ped.

PROCESSION

M. OSTROGLAZOW
Op. 9, No. 1

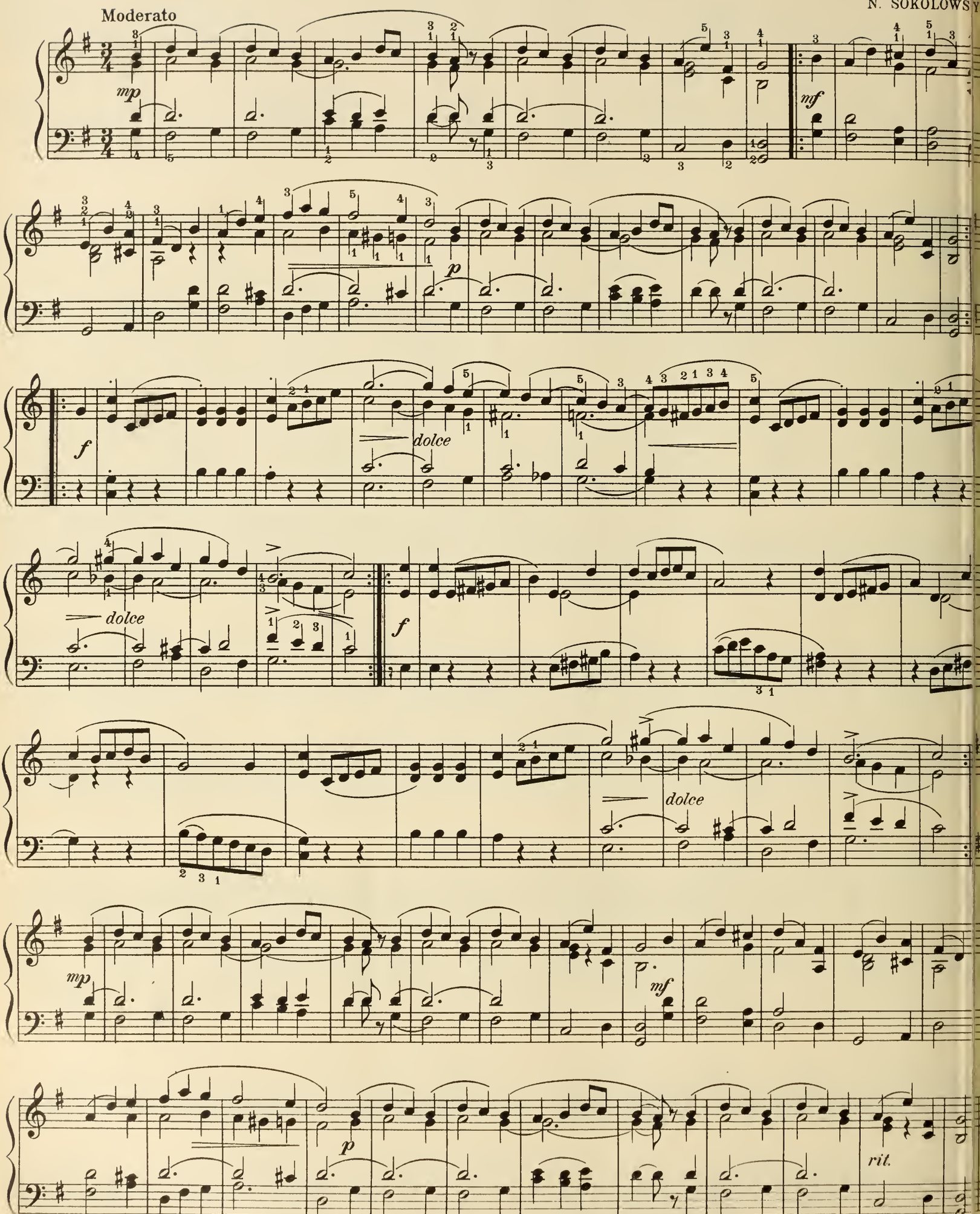
Tempo di Marcia




p
mf
f
p
f
allargando
a tempo
ff

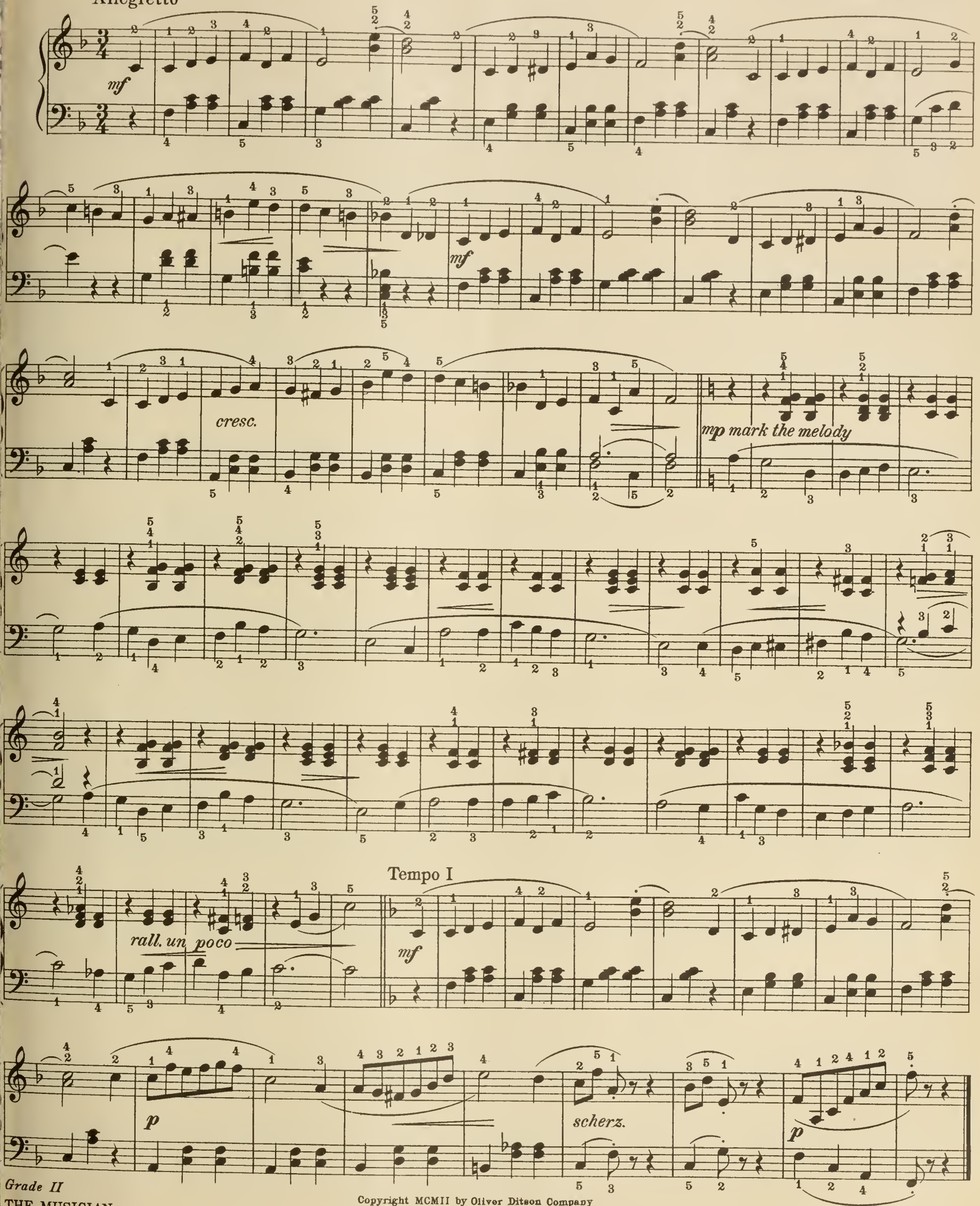
MENUET

N. SOKOLOWSKY



ARBUTUS WALTZ

FLORENCE A. NICKERSON



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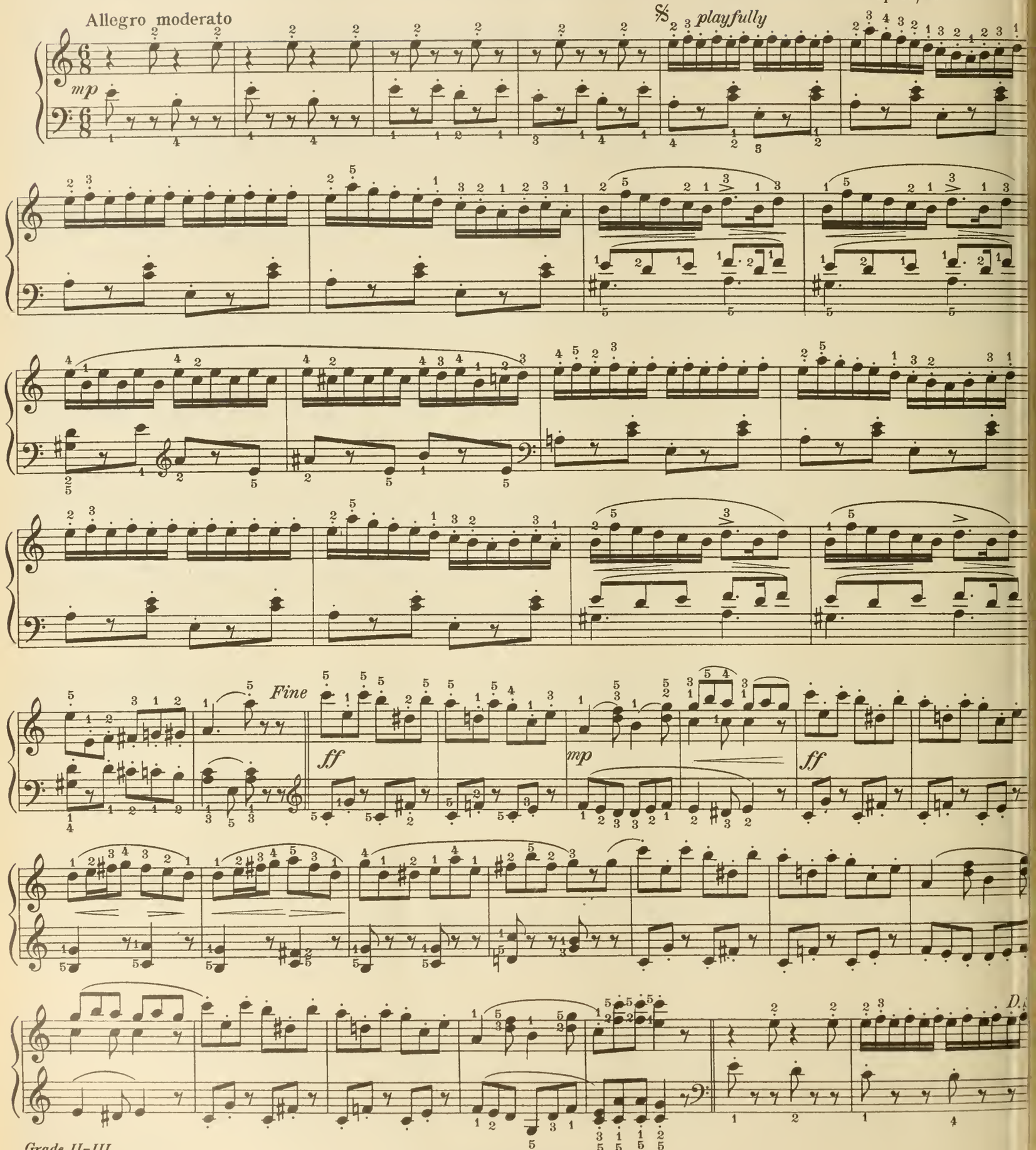
THE FOUNTAIN
(STUDY)

List to the song of the fountain!
High its shining drops it flings,
Ripples, dimples, bends, and sways,
Catches rainbows in its sprays,
Flashes sunward as it sings.
List to the song of the fountain!
Nelle Richmond Eberhart

CHARLES WAKEFIELD CADMAN
Op. 35, No. 4



Grade II–III

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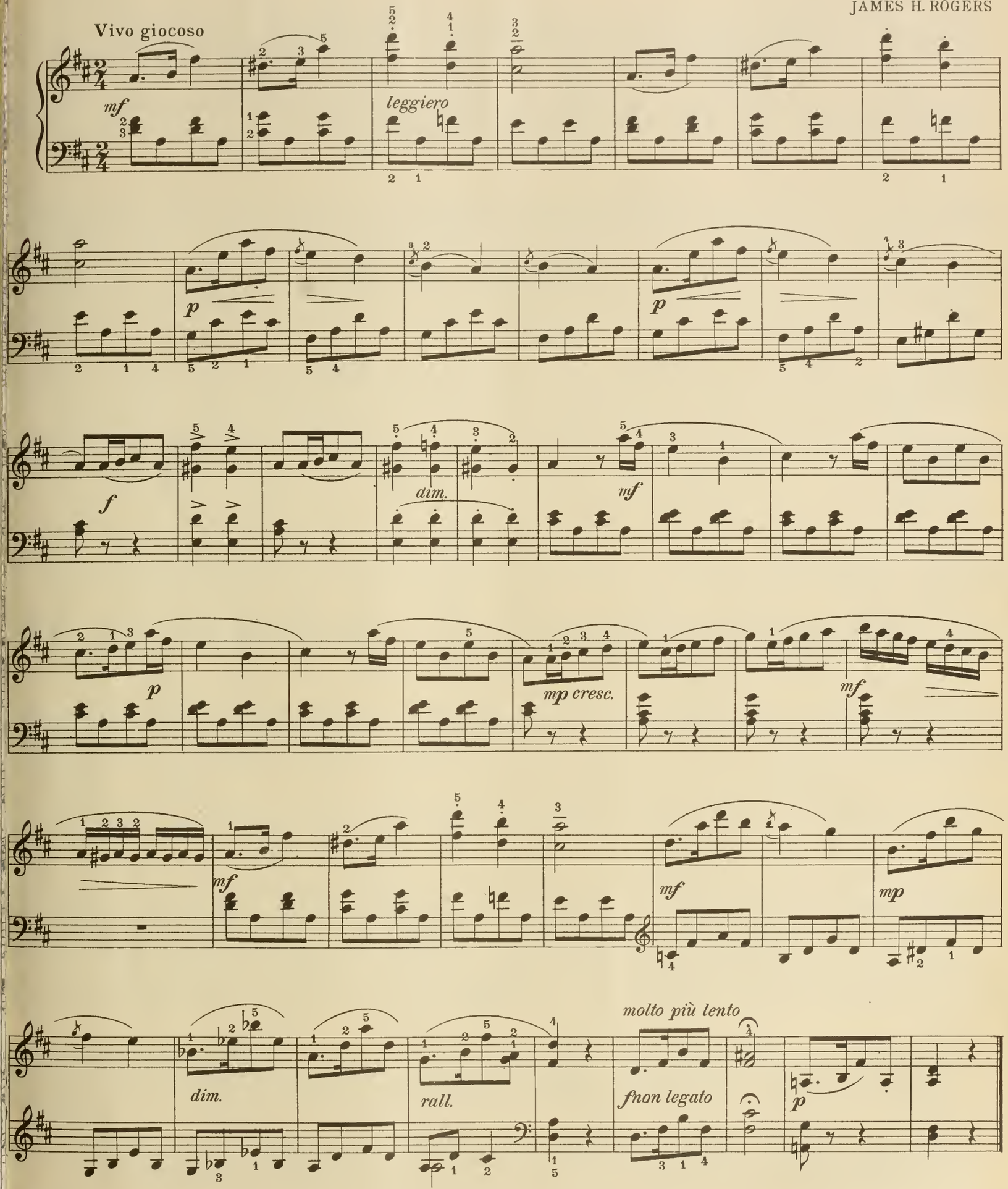
MAY MORNING

JAMES H. ROGERS



Grade II

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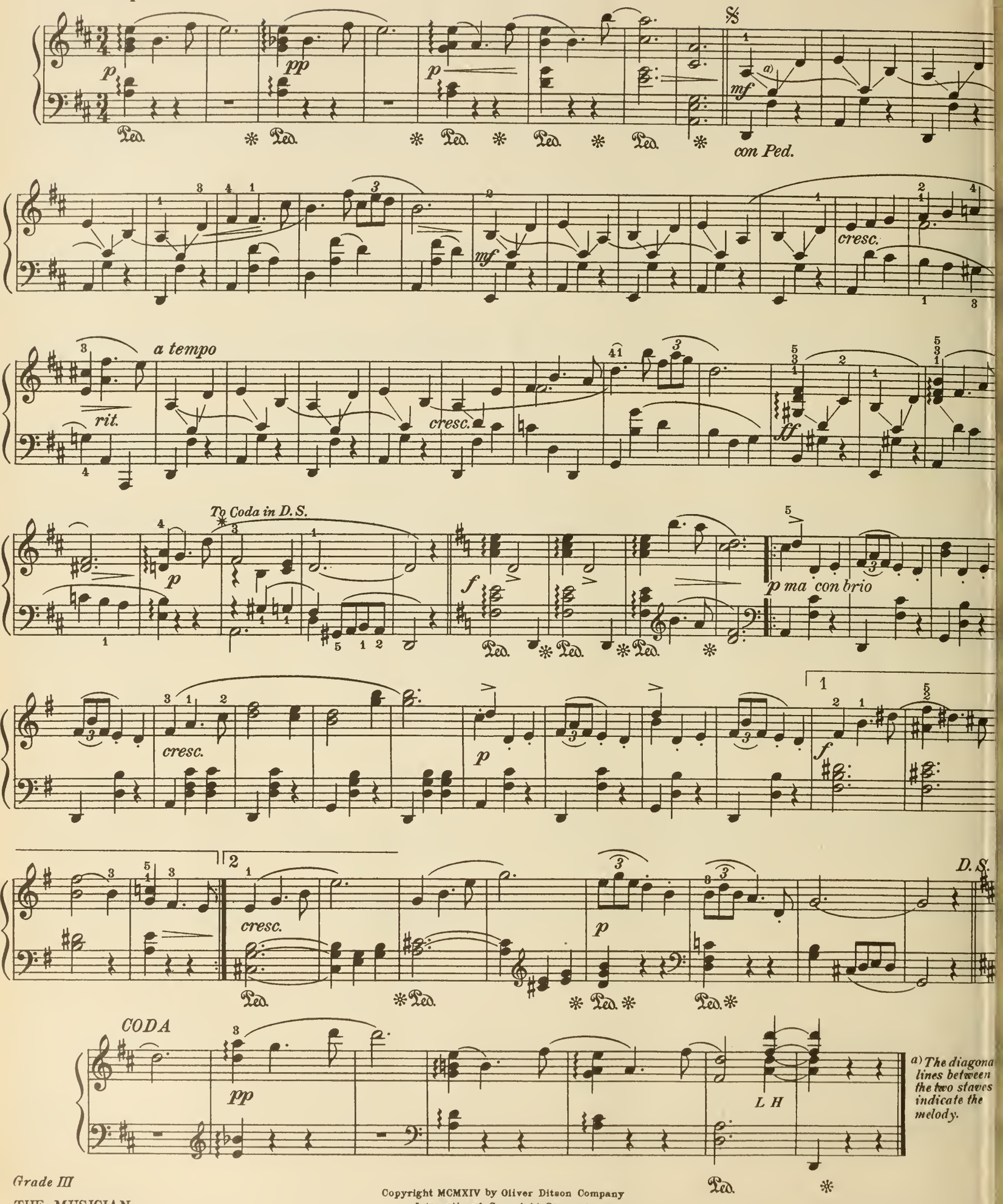
THE WOOD NYMPH

CEDRIC W. LEMONT
Op. 8, No. 8

Tempo di Valse



Grade III

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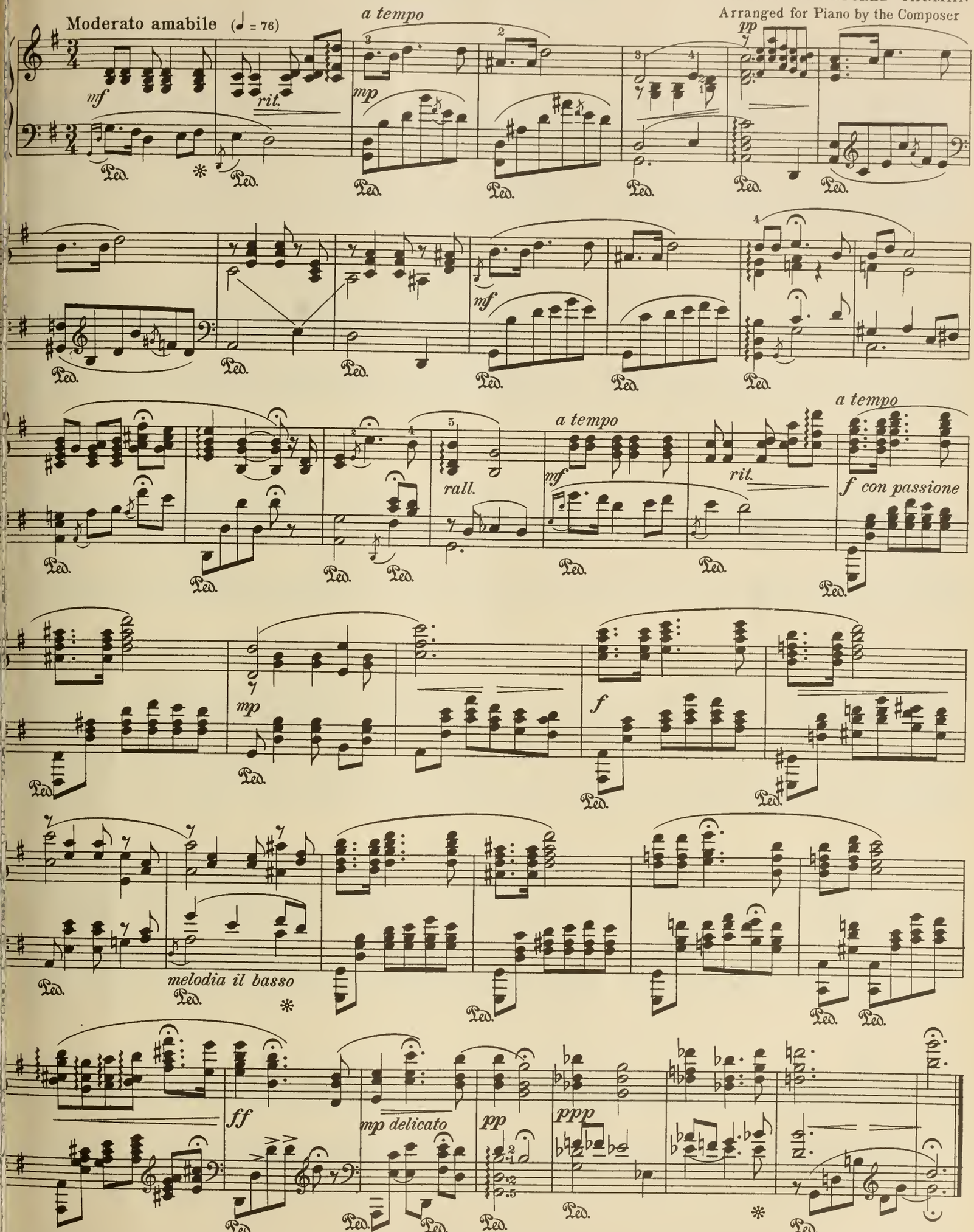
AT DAWNING

CHARLES WAKEFIELD CADMAN
Arranged for Piano by the Composer



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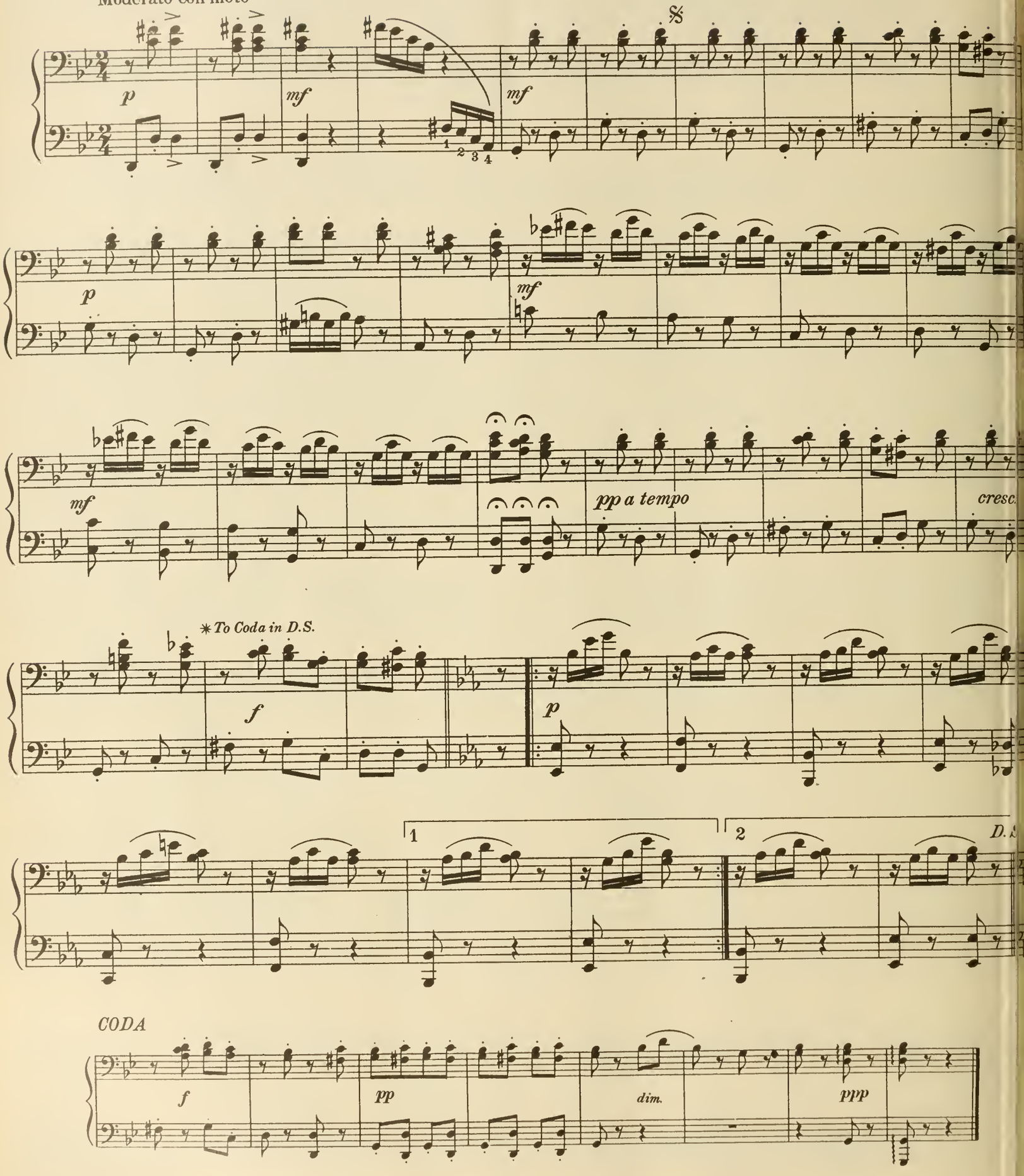
GIPSY SERENADE

(ZIGEUNER STÄNDCHEN)

SECONDO

FRANZ BEH

Moderato con moto



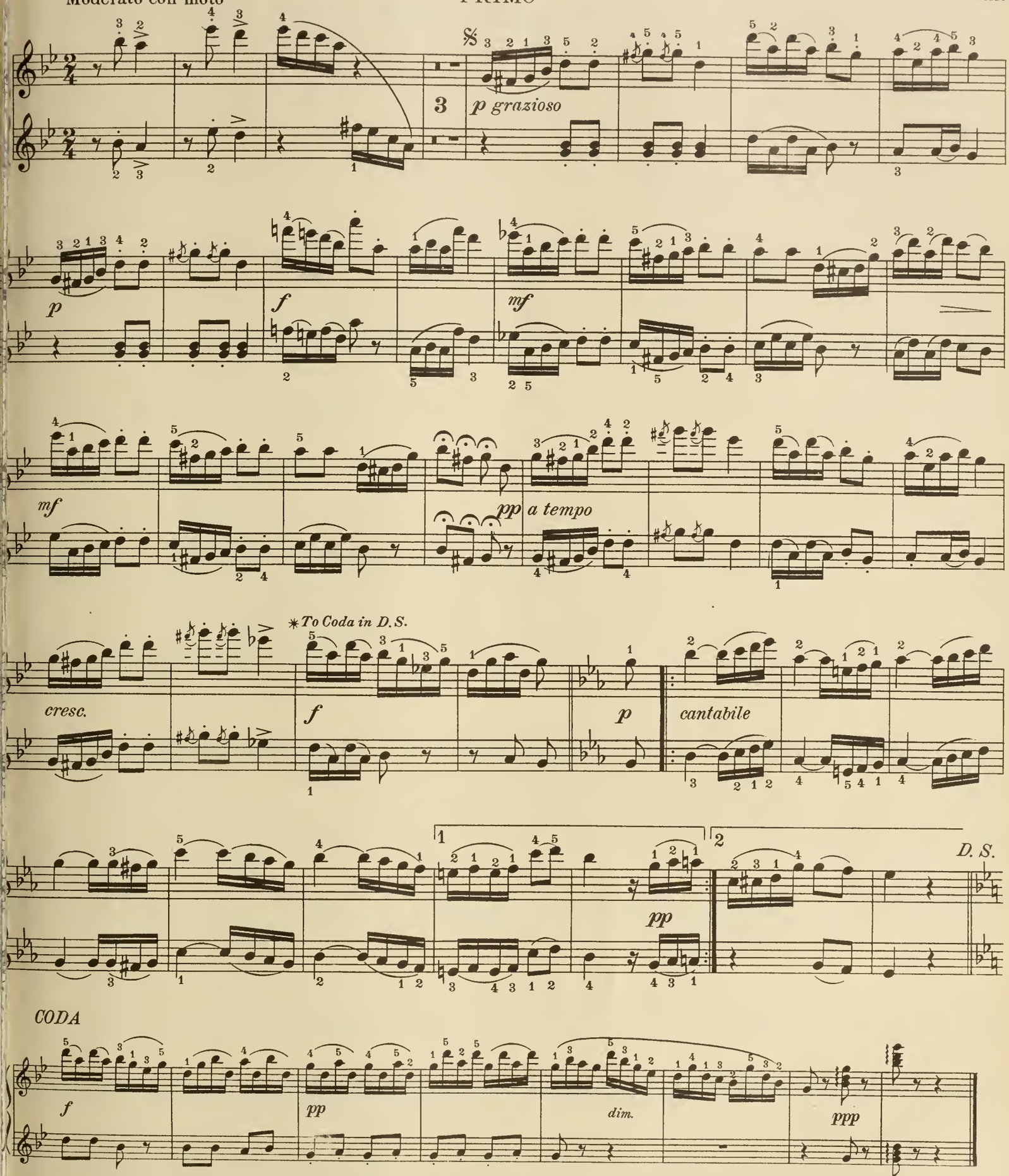
GIPSY SERENADE

(ZIGEUNER STÄNDCHEN)

Moderato con moto

PRIMO

FRANZ BEHR



MINUET AND GAVOTTE

Edited by Eugene Gruenberg

FRANCESCO M. VERACINI
(1685?-1750)

MINUET

VIOLIN

PIANO

mp affettuoso

p

cresc. *mf*

p *cresc.*

pp *cresc. molto* *f* *ff* *sf*

pp *cresc. molto* *ff*

French staccato

sf no harmonic *p*

poco rit. *ff*

ff sempre

ff poco rit.

GAVOTTE

Allegro

Fine

saltato (ricochet)

Half notes as quarters before

Fine

mp

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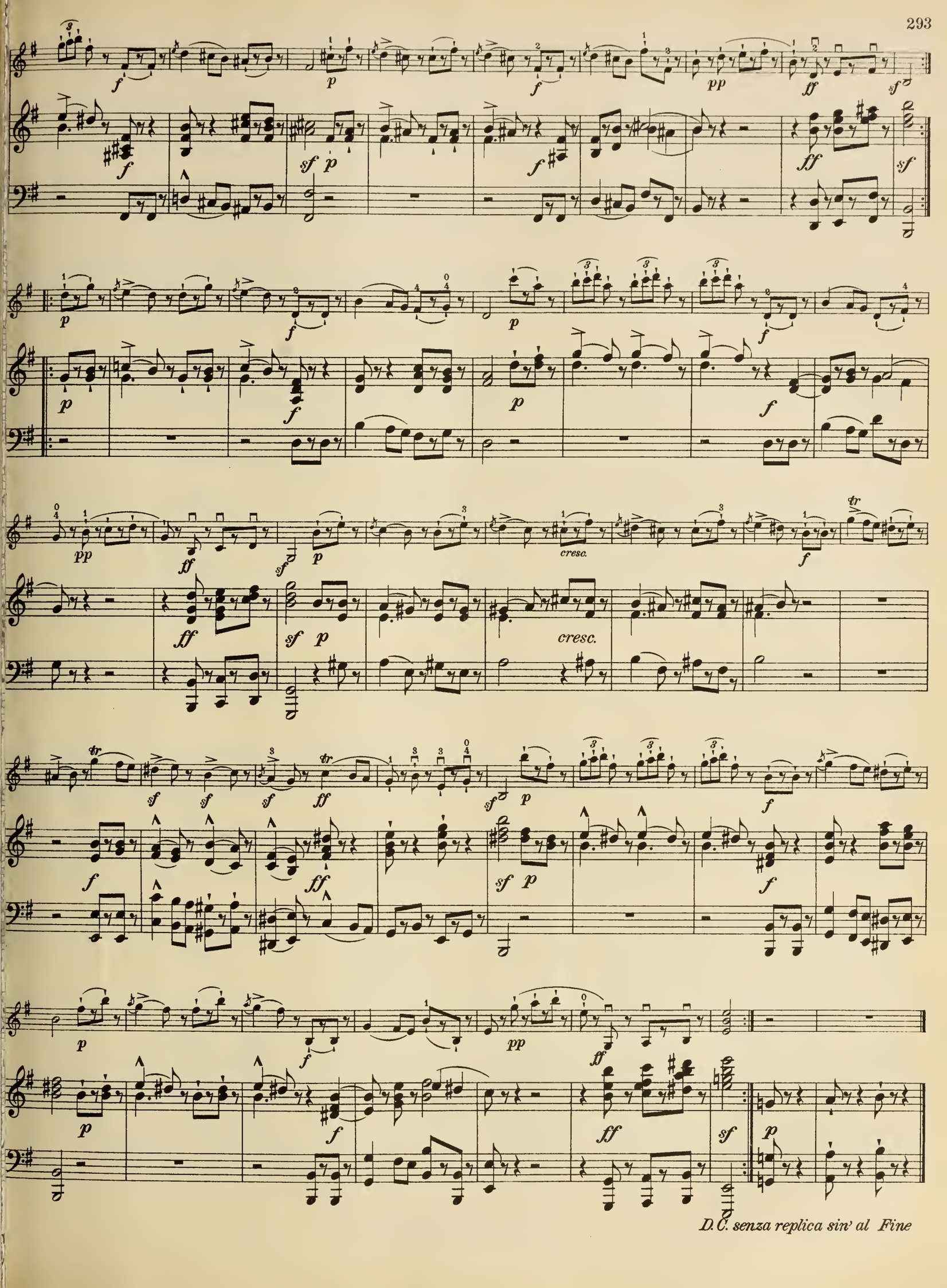
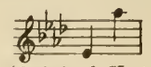


D.C. senza replica sin' al Fine

A WONDROUS ROSE



GARFIELD KILGOUR

EUNICE WAITE BURNHA

Valse lente

mf *f*

Ped. *

Moderato

p

I know a gar-den rare, With won-drows flow-ers there, Nod-ding in the sum-mer breeze;

p

Pan-sies white and blue, Batch-lor-but-tons too, Hol-ly hocks and rare mag-no-lia trees. Bu

mf

all these beau-ties hold no charm for me, Not for me, You'll a-gree. Fo

mf

Orchestra parts 50¢

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there is grow-ing in this gar - den too, A— won-drous rose—that rose is you.—

Valse lente

mf

In flow - er land, my gar - den fair, And you my loved one nod - ding there, Your

mf

cresc. *f*

cheeks are fair - er than them all, A rose be - yond com - pare.— Your

cresc. *f*

Ped. ✻

rit. *a tempo*

lov - ing smile en - tran - ces me, To steal you is my in - tent.— But

f *rit.*

Ped. ✻

rit.

no, I'd rath - er let you grow In my gar - den of deep con - tent.—

rit.

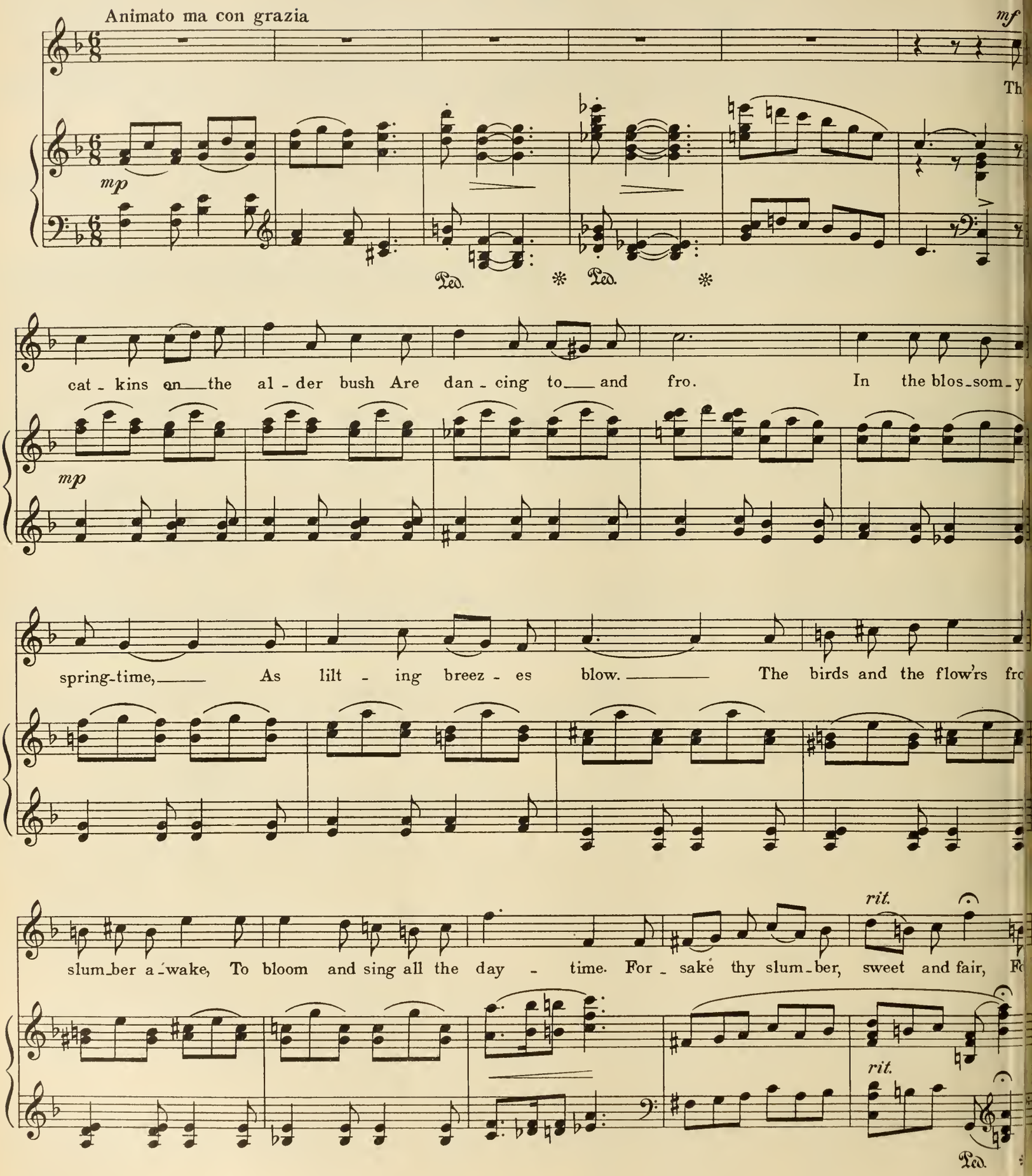
Ped. ✻

To Mrs. E. Parmalee Prentice

MAY TIME

MARGARET WHITNEY MEARS

MARY TURNER SALTE


Animato ma con grazia
mf
Th
mp
Ped.
Ped.
cat - kins on the al - der bush Are dan - cing to and fro. In the blos - som - y
mp
spring-time, As lilt - ing breez - es blow. The birds and the flow'rs fro
rit.
slum - ber a - wake, To bloom and sing all the day - time. For - sake thy slum - ber, sweet and fair, Fo
rit.
Ped.

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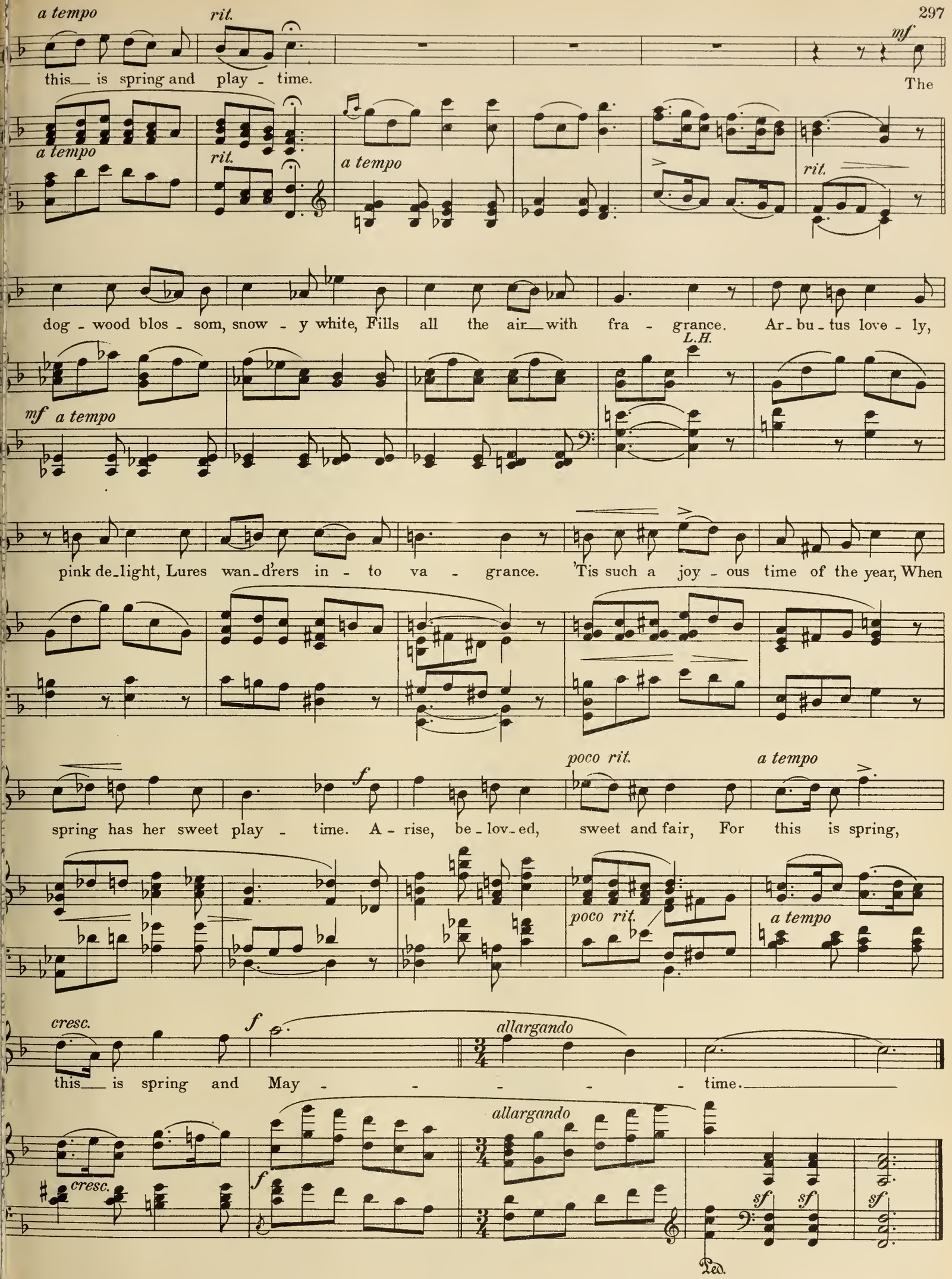
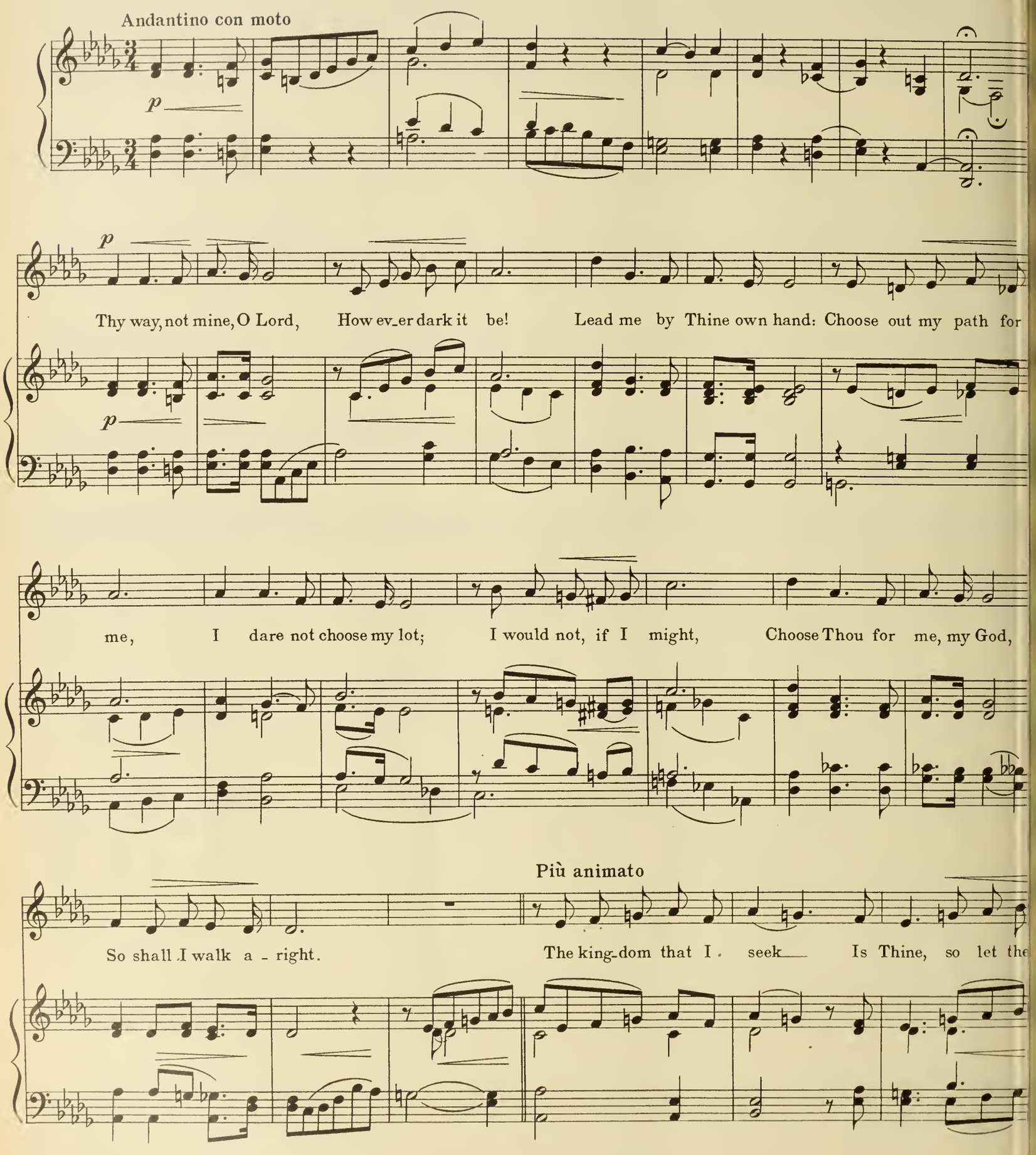

a tempo
rit.
mf
this is spring and play - time.
The
a tempo
rit.
a tempo
rit.
dog - wood blos - som, snow - y white, Fills all the air with fra - grance. Ar - bu - tus love - ly,
L.H.
mf a tempo
pink de_light, Lures wan_d'rers in - to va - grance. 'Tis such a joy - ous time of the year, When
poco rit.
a tempo
f
spring has her sweet play - time. A - rise, be - lov_ed, sweet and fair, For this is spring,
poco rit.
a tempo
cresc.
f
allargando
this is spring and May - - - - - time.
allargando
cresc.
f
sf
sf
sf
Ped.

To Mrs. Lulu B. Cornu

THY WAY, NOT MINE, O LORD

HORATIUS BONAR

LOUIS R. DRESSLER


Andantino con moto
p
Thy way, not mine, O Lord, How ev_er dark it be! Lead me by Thine own hand: Choose out my path for
me, I dare not choose my lot; I would not, if I might, Choose Thou for me, my God,
Più animato
So shall I walk a - right. The king_dom that I seek Is Thine, so let the

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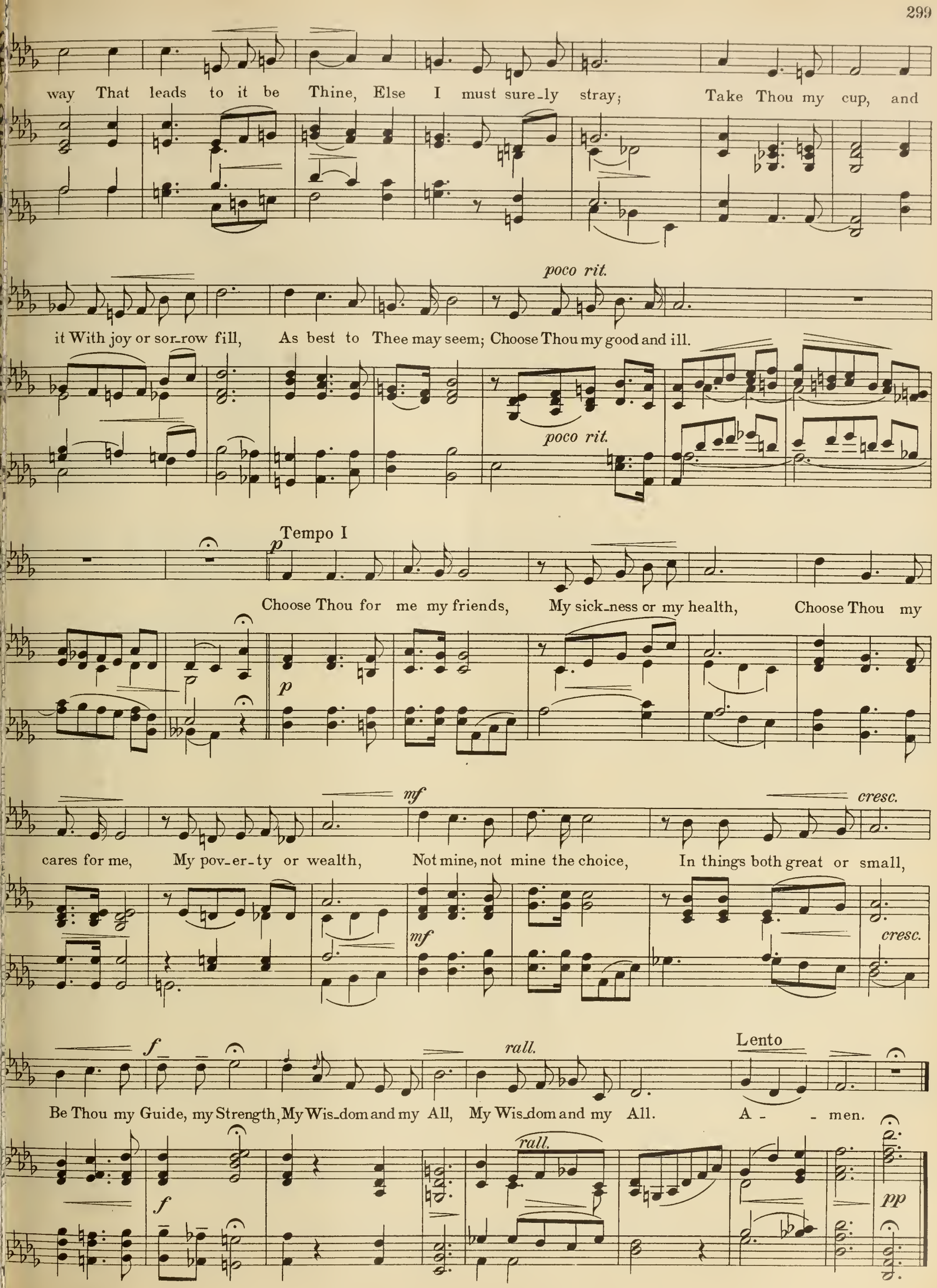
way That leads to it be Thine, Else I must sure-ly stray; Take Thou my cup, and
poco rit.
it With joy or sor-row fill, As best to Thee may seem; Choose Thou my good and ill.
poco rit.
Tempo I
p
Choose Thou for me my friends, My sick-ness or my health, Choose Thou my
p
mf
cresc.
cares for me, My pov-er-ty or wealth, Not mine, not mine the choice, In things both great or small,
mf
cresc.
f
rall.
Lento
Be Thou my Guide, my Strength, My Wis-dom and my All, My Wis-dom and my All. A - - men.
f
rall.
pp

NIGHT HOLDS A SECRET

MARIE BEATRICE GANNON

(Original Key)

CHARLES T. FERRY

Moderato

mp *dolce*

Night holds a se - cret Deep in its heart. None but the winds may dream

mp *mp* *dolce*

poco rall. *a tempo* *cresc.* *p espress.*

Whis-p'ring a-part. Far in the deep'ning blue Shin - eth a star, Dream ing of

poco rall. *a tempo* *cresc.* *p*

rall. *mp a tempo* *pp*

heav'n, Mys-tic a- far Night holds a se - cret Deep in its breast. None but the winds ma

rall. *a tempo* *mp* *pp*

f *rit.* *a tempo* *rit. e dim.*

dream, God keeps the rest, None but the winds may dream God keeps the rest, the rest.

f *rit.* *a tempo* *rit. e* *dim.* *pp*

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The SINGER and His ART

MUSIC AND PSYCHOLOGY

THE THREE MENTAL PHASES WITH SPECIAL REFERENCE TO SINGING

BY DR. HERBERT SANDERS

THE word "phase" has been defined as "the aspect or appearance of that which presents various aspects." There are three phases (or functions) of the mind, namely: 1, Perception; 2, Intellect; 3, Volition.

PERCEPTION is of two kinds, *a*, Physical or sense perceptions, something we feel, taste, smell, hear, or see; *b*, Mental perceptions which are the emotions, such as love, hate, joy, sorrow and so forth.

INTELLECT. A baby of a year has no intellect. It has sense impressions but it is not until these impressions, or "percepts," as they are called, are correlated that knowledge begins or the intellectual function can be said to operate. The intellectual function includes knowledge, the powers of reasoning, deduction, and imagination.

VOLITION is that part of our mentality which results in physical or mental action, or, on the contrary, the exercise of will in order to abstain from action.

It must be clearly understood that we have not three minds, but *one* mind with three *phases* or functions, and it is their interaction, or the predominance of any one of these three phases at a given moment which accounts for a man's individuality, temperament, and character. We speak, for instance, of Mr. Smith's "hard" character. Mr. Smith's emotion easily gains the ascendant over his intellect, but he is not always "hard." The Cornish folk have a rather original expression: they speak of "comfortable" people, that is, those who never allow the more violent emotions to come to the surface. We may attribute such a temperament to Mr. Brown. Intellectual persons are often of this type. But differing from both Mr. Smith and Mr. Brown is Mr. Robinson, who is what we generally designate as a "practical" man. He is all action. On his physical side his "willing" phase is strong.

And so it is that the absolute and relative development of the Perceptions, Intellect, and Volition, and the quickness of one mental phase to control the other two phases which account for the varying characters of men. With but three mental phases men are far more different mentally than physically. It is said that no two leaves on a tree are alike; similarly no two faces are alike; but far less alike are the minds of men.

A study of the various aspects of the mental functions should be theoretically and practically fruitful to *a*, the Teacher; *b*, the Student; *c*, the Performer or Public Singer.

THE TEACHER

As our sense impressions grow numerically we begin to correlate them. This correlation is the beginning of knowledge as generally understood. But as our knowledge grows we go farther; we classify, co-ordinate, and generalize with our new materials. It is here that constructive thinking begins; and the difference between competence and incompetence lies largely in the fact that the former reaches the constructive stage of thinking while the latter stops at the accumulation of facts.

The man who has formed the habit of thinking constructively soon begins to theorize, and no man does more theorizing than the singing teacher. He appears to have an instinct for it, so much so, that we have voice theories galore.

It is, of course, beyond the soope of this essay (which is necessarily merely suggestive) to examine these theories. But we will briefly examine one by bringing to bear our analysis of the mental phases. This proceeding will doubtless make easy the subsequent examination of any other theory. We will take the natural theory.

DEFINITION OF THE NATURAL THEORY OF TEACHING SINGING

According to this theory singing is an instinct, and it is only as we become self-conscious through the analysis of our vocal powers, that we imitate wrongly produced voices, or employ brute force instead of singing with ease, that voices are wrongly produced. By instinct, in this case, is not meant that we can sing as readily as we can see or hear, but that when the time for singing has come, in the imitative way we learned to speak so we learn to sing. We hear somebody speak and we can reproduce the sounds exactly without being conscious of the physical or psycho-physical operations required for production. Similarly, according to the natural method, we learn singing through our imitative faculty, and knowledge of mechanical processes is of no help whatever; on the contrary, any other than musical knowledge is positively harmful because it causes self-consciousness—the malignant foe of natural singing.

AN EXAMINATION OF THE NATURAL METHOD

The fallacy underlying this theory is that it does not take cognizance of all the facts of nature, in that it treats old and young alike. It assumes that the imitative instinct is as active and responsive in adults as in juniors. This is not the case. For about the first two years we live on sense perceptions only; towards the end of the second year the imitative faculty begins to dawn as is evidenced at the first efforts at speech; from the second to the seventh year Perception and Volition are stronger than Intellect; from the seventh to the fifteenth year the mental phases more or less balance each other. But as we grow older the instincts and powers so far neglected begin to lose their natural responsiveness. As Intellect develops the powers of imitation largely atrophy.

So that while it may be possible to teach juniors by the natural method, with seniors it is not always a possibility and is often an impossibility. This is nearly always the case in the production in the finer-vowel tints, for singers, unless they are students of foreign languages, can by means of imitation only reproduce the broader and easier sounds.

It is easy to ask a pupil to imitate a sound, but suppose he cannot produce a sound anything like the model! What is a teacher to do? There is only one method open to him, and that is to appeal to Intellect instead of instinct. In other words we must harness instinct with knowledge.

In this case the requisite knowledge is the position of lip, tongue, jaw, and so on. Where instinct is defective there is only one remedy and that is a thorough knowledge of the mechanical processes which all teachers should have at their finger tips.

THE NATURAL METHOD AND FOREIGN LANGUAGES

The belief seems to be generally held that the only way to learn a foreign language in later years is by means of the natural method—as in childhood. A moment's thought will show the absurdity of it. In childhood, as has been already remarked, the imitative faculty is far stronger than the intellect. In later years Intellect outweighs instinct—even the imitative instinct. The youngster cannot easily compare, classify, co-ordinate his knowledge or generalize on it; the mentally healthy adult can. The adult student of languages will, by studying words according to their roots and derivations, learn a hundred words in the time that a junior can only learn five. Moreover, he will compare and classify the sounds themselves; he will notice the ways in which they are variously expressed and train his eye to recognize them at a glance; and he will utilize his knowledge of the fact that the learning of a foreign language depends, as a matter of fact, more on the eye than on the ear. The time is due when all singers should sing their songs in the language in which it was written. In translations the relation of verbal to musical accents is proverbially bad.

THE STUDENT

The baby does not at first look mentally inward, but outward. In due time he distinguishes between himself (the subjective) and everything or everybody outside himself (the objective). It must be a day of wonder when the subjective-self first appears and for the first time makes a survey of the objective-self. This inward look is the beginning of all personal education, and all subsequent education can be successful only as the subjective-self can criticise the objective-self.

The ambitious student will take stock of himself and find his value in terms of Perception, Intellect, and Volition. The way then will be open for him to CONCENTRATE ON HIS WEAKEST PHASES until they are developed to the standard of strongest function. He will then be the possessor of a man's greatest asset, namely, A BALANCED MIND.

But he will not have "discovered" himself very long before he finds he can only improve him mind by SELF-education, for education has two aspects: the passive, when the teacher educates and the pupil is educated; the active, when the pupil takes an intelligent interest in his work, asks the why and wherefore, and brings self-criticism to bear. A pupil's success begins here. Mr. Tobias Matthay

has some wise words in this regard in his *Musical Interpretation*: "To begin with, let us recognize the fact, that, accurately speaking, we cannot 'teach' anything—in the sense of our being able DIRECTLY TO LODGE any knowledge of ours in another mind.

"All we can really do is to stimulate another mind TO WISH TO LEARN, and suggestively to place before that other mind the things which it is desirable should be apprehended. It is always the other mind which has to make the effort to apprehend; and unless that effort is made nothing can be learned.

"Undoubtedly, one of the first things we have to combat in a pupil is the wish to be saved all trouble and effort, and to have the 'learning' done by the teacher. Indeed the ordinary student invariably starts with the notion that all he has to do is to be passive and 'receptive'—like a laboratory funnel with a mouth widely gaping, and ready to receive any chemicals (pleasant or otherwise) which the operating chemist may see fit to pour in. This attitude must be at once kindly but firmly combated and the pupil must be made to see that it is for him to try to learn, for him to try to apprehend and assimilate those things to which the teacher is anxious to call his attention." When the pupil has passed from the passive to the active state, when he can hear himself as others hear him when he can criticise himself as others can criticise him, then, and not until then, is he on the way to complete and assured success.

PERFORMERS

The public singer or performer with a little reflection will see that the interaction and absolute and relative development of the three mental phases results in what we call "Temperament."

This is an ill-used word. When somebody says "Miss Jones sang with considerable temperament" they generally imply that the singer's style was very impassioned. Strictly speaking, this shows a want of temperament, for *temperamentum,* in Latin, means a MIXING IN DUE PROPORTION, that is, an equal development and activity of the mental functions. In these days there is a tendency among musicians, and among singers especially, to consider the impassioned style as the summit of achievement and the crown of temperament, and the concomitant tendency to judge both music and performance with that false standard in mind.

In music itself it leads to an erroneous critical standard. It admires a preponderance of color; violent contrasts of tone; in the cheap device of starting fortissimo and gradually reducing the tone to next to nothing and *vice versa;* in other words, "effects" are preferred to intrinsic worth. In the singer it leads to bigness instead of beauty of tone; the inartistic high note in the penultimate bar; to the supreme effort of self-expression when the "self" is not worth expressing, instead of the more desirable effort of self-repression which is essential if the emotional content of the composer may be properly realized.

The crown of "temperament" is when Perception (or Feeling) and Volition are perfectly controlled by Intellect. The temperamental singer is the BALANCED singer, of which there are few.

It is unfortunate, too, that these are not always appreciated on account of the prevailing false standards attributable to the lack of study of the subjective-self, and the general failure to follow the sensible advice of old Solon, who immortally said: "KNOW THYSELF."

———o———

WHAT IS SINGING?

BY W. J. HENDERSON

Go where you will among singers and listen to their talk and you will hear an endless reiteration of one thought—how best to produce beautiful tones. It is not at all astonishing that this should be the case for the method of tone-formation presents problems of immediate import to the singer. If he cannot fathom the secrets of his throat he must stop at the very threshold of his art. When he essays to sing he discovers that certain tones refuse to flow, that they are veiled, or that his throat is unduly strained in their delivery. Something is wrong with the method.

Again he sets out on the weary search for a voice teacher. Again he finds one who has rediscovered the secret of Porpora. Again he trudges through weary pages of *solfeggi.*

At length he tries once more to sing songs, and lo! now he has troubles with tones which before flowed spontaneously.

This is a very sad and common experience among singers. No wonder that they think and talk altogether of the art of tone-production.

Yet from this custom a grave misfortune comes upon the art of song. The edifice stops too often with its foundation. We get tone, tone, and tone. Singing becomes *vox et praeterea nhil.* All the world is a music box and all the men and women merely tinklers. The human voice is treated purely as a musical instrument, and it performs melodies inarticulately, as a violin does. Nine-tenths of the songs we hear are songs without words. And when we do hear the words they are either mangled in the formation or neglected in the matter of significance. We are furnished with little books containing the texts of the songs to be sung. These little books are useful to those who do not understand the language in which the texts of the songs are written. They ought not to have any other use. When they are employed to tell us what is the meaning of the song which the singer is singing, they are a confession of great weakness. . . .

Singing is the interpretation of text by means of musical tones produced by the human voice.

Hence the force of the paradox: If the tones are not beautiful they cannot be musical. Therefore it is right that the singer should first learn to make musical tones. If he stop there he is wrong. He must use the tones to interpret the text. It is no concern whatever of the real artist that his hearers are willing to accept half a loaf. He must insist upon the dignity of his art. He must refuse to allow the burial of its intellectuality.

To sing mere sounds is a senseless performance no matter how much these sounds tickle the ears of the dear public, no matter how large the price paid to the singer for their utterance. . . .

The opera is a wholesale destroyer of high ideals of song. Two-thirds of the people who attend it do not make the slightest attempt to find out what the singers are saying, and content themselves with drinking in the merely sensuous elements of vocal music. It is no wonder that many opera singers become slothful. Others, whose enunciation is admirable, substitute mere articulation for interpretation.

There is a vast difference between the two.

The evils of mere sound singing come from a misconception of the nature of song. If every singer would write on the tablets of his mind the definition of singing given in this paper it would be a happy thing for vocal art. Let it be a daily maxim: Singing is the interpretation of text by means of musical tones produced by the human voice.

Let it be understood that in song as in the Wagnerian drama, the music is not the end, but a means. The radical error of the entire Italian school of singing, despite its proclamation of other belief, lay in the fact that in actual practice it held that the ultimate purpose of vocal technic was the production of beautiful tone. The fundamental truth is that the object of vocal technic is the vitalization of text by musical tone, and that the creation of the tone must be for that purpose and that alone.—From *The Musical Record.*

A PLEA FOR BETTER MUSICIANSHIP

THE UNPREPAREDNESS OF THE AVERAGE SINGER

BY WILLIAM J. FALK

Much is being said and written at the present time, regarding preparedness. Shall we build a larger army and navy? Will the country be at an advantage to back up its demands if the army and navy are greatly increased? I do not intend to discuss this subject as I am willing to leave the solution to the President and his counselors; but I do wish to draw a parallel.

If two typists seek positions will not the one who is neat and quick in her work have an advantage over one who does not spell well and is slow and inaccurate? Is this not the rule in all walks of life? I think this much will be conceded by all. Therefore I want to call attention to the lack of proper preparation on the part of many students of music, and particularly on the part of singers.

From my experience, ranging over twenty-five years of teaching, I find that many students of vocal music,—I might almost say, most vocal students—are willing to practise their songs or vocalises, but unless the teacher insists and makes them alive to the importance of the matter, they are perfectly willing to neglect the musical side of their education.

By the musical side, I mean all that which does not pertain directly to the technical side of singing, but which tends to make a better musician of the student. I mean the study of the history of music; I mean the knowledge of at least the elements of harmony; and I mean some ability to play the piano, however poorly; and to read music.

Is this neglected because it is so difficult to acquire? Not at all. If the student cannot afford teachers for this branch of his education, he can learn much by reading. All cities contain public libraries with books on most of these subjects only waiting to be called for and read. Could an actor protray a rôle he did not understand?

Yet many singers attempt songs without a proper understanding of the poem. And how much more interesting does a song become, when one knows something about its story.

What a field of investigation is opened by the study of a song like *Margaret at the spinning wheel* by Schubert. First, there is the life of Schubert. Then one finds that this poem portrays an incident in the story of Margaret, the beloved of Faust. If this leads to the reading of Goethe's masterpiece who would not be improved by such reading? Then the life of Goethe. And, perhaps, who knows one may become sufficiently interested through this to want to learn of the customs of the German people at different periods.

A song like *The two grenadiers* leads one to study the lives of Heine and Schumann, and almost compels one to read of Napoleon's exploits; and especially of his disastrous Russian campaign. Does anyone fail to see how this will affect the singing of such songs?

Most singers look toward a church position as their first professional step. But how do they prepare for it? Can they read music or do they take it for granted that they will get along somehow?

Too many are ill-prepared. They do get along somehow—usually not very brilliantly—and then are surprised if a better reader, with perhaps not so good a voice, is preferred. It is this lack of reading ability which makes such difficult work for all voices except sopranos when they sing in quartet.

Let singers, like anyone else seeking a livelihood be as well prepared for their work as possible. A good voice is essential, but it is not the only requisite. With systematic training, everyone can learn to read music at least fairly well; and a singer with a pleasing voice, good interpretation, and fair reading ability, can almost surely rely on a successful career.

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THE SPEED MANIA IN THE VOCAL CAREER

Mr. George Hamlin, the well-known Chicago opera and concert tenor, has contributed a series of special articles on singing to the Chicago *Herald*. The following, taken from a recent issue, contains some ideas of great value to young singers:

This is the age of speed, but too much speed is dangerous. It was found necessary to place a speed limit on automobiles and so there should be one on singers.

Every one familiar with musical affairs knows that America is a land of beautiful voices, but that the percentage of successful singers is appallingly small, and one of the chief reasons is the speed mania. Most American singers begin to think and talk public appearances in concert and opera almost as soon as they commence to study, and those having particularly good voices to start with usually find little trouble in getting a hearing long before they have had time to gain the requisite knowledge of how to use the voice or have acquired anything approximating a repertory. If some of these gifted ones have meteoric successes they seldom hold their high positions for any length of time, and many times their fall is swift and sad.

Ambitious singing teachers on discovering fine young voices think to gain effective free advertising and reflected glory by pushing such pupils forward. The inexperienced pupil, anxious, of course, to get into the public eye and not realizing the dangers of inadequate preparation, does not resist the selfish action of the teacher and is led to attempt things beyond his ability.

To say nothing of the necessity of a comprehensive repertory, students of singing must acquire an adequate knowledge of voice control and a progressive experience to be able to understand how to conserve the voice while at the same time gaining the maximum result therefrom, before they are ready to continue successfully in a public career. A singer improperly or insufficiently prepared will be certain to suffer sooner or later.

Very few of the public singers of today are well and completely prepared for the work they are attempting to do. We need only listen to such a singer as Schumann-Heink, who has been able to hold her own for over thirty-five years because of her thorough foundation work, and then to the "half-baked" singers often heard at her side to see the contrast and to appreciate the value of real preparedness. The general public does not always know the reason for this difference, but it does know the difference is there and it responds instinctively.

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TO YOUNG WOMEN WHO WANT TO SING IN OPERA

BY LILLI LEHMANN

I am frequently asked: "If a young girl should come to you for advice, before beginning to study for opera, what would you tell her?"

I am asked that question by apparently sane people who would laugh at me scornfully and justly, if I were to say to them: "Your plants,—they look very well indeed; all your varieties of ferns and palms and orchids and garden roses, and your trees and vegetables look well. Tell me, what do you do to them to make them grow?"

They would tell me that one plant needs much sunshine, and another but a little; that one needs great care, and another needs to be let nearly alone; that one must be watered weekly, and another daily; that some varieties need cold weather, and others die because of it. Yet they say to me: "How do you make a talented girl successful?"

Every girl of talent has her own road to success. Therefore I can never say what that road is for girls. But I can, perhaps, help them to find it. There are some things that all girls must have or must cultivate who wish to become great singers. Suppose that a girl has great natural ability, and a good temperament—an illusive word, but a necessary qualification—there are four things she must have to insure success, namely: Intelligence, Diligence, Memory, a good Master.

In writing this, I am laying down no "rules for a career," as they are absurdities to consider. Such rules are impossible of application and are never asked for by a girl who intends to win success at any cost. These four suggestions are merely hints to the girl who has ability and boundless determination. She will understand that what I am now saying to her insures nothing whatever, but will simply help her not to make certain mistakes in her work,—mistakes which often take years from one's usefulness as a singer, and seriously, if not permanently, in ure the voice.—*Success.*

———o———

DOES THE TRAINING OF THE VOICE PAY?

BY K. R. UMFLEET.

Within the past few years the American people have come to realize the importance of systematic training of the body as well as that of the mind. In the mad rush of business one almost forgets his physical being until it suddenly reminds him with a blow of illness or a nervous breakdown.

Many are reading the increasing number of magazines and books on how to strengthen the body thereby fighting and keeping disease away. Others are buying certain physical apparatus and devoting hours every day in order to keep their health. All this is very profitable, providing the training is guided right.

But why not train the voice and the lungs, which supply the most vital element for maintaining the health?

Does high vitality resulting from deep breathing appeal to you? Do you want to banish stomach and intestinal troubles? Try diaphragmatic breathing.

Do you have throat trouble? Does a few minutes of singing or loud talking make your throat sore and harsh? Try to support your voice on your breath and to use your head as a sounding board.

Do you desire a long life of happiness? Then sing. If you will search the long list of singers you will find very few who died before the age of sixty, and many are doing their best work at that age; and they are certainly the most happy and contented people on the earth.

Do you wish to possess a well-modulated, resonant speaking voice? You admire a speaker with a good voice, and you notice how he always holds his audience, just because of this personal magnetism. This result is obtained by making the vowels in the way they should be formed.

To change the habits of breathing of a lifetime from shallow, gasping efforts of the chest to the deep, muscular control of the diaphragm; to open the chambers of the head for resonance; to change one's impure vowelization and correct one's slovenly enunciation, requires mental concentration and painstaking effort; but it pays to have all these requisites under control.

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given in fundamental voice training in my Summer Course, beginning June 10th, will give you a thorough insight into correct principles and practice, besides placing your voice on a sure foundation for further development. Send for an outline of the work.

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COMPOSERS OF THE MONTH

Remember at your music-club meetings and recitals during the month of May the birthdays of these composers:

Johannes Brahms, who was born May 7, 1833.

Peter Tchaikovsky, on the same day, in 1840.

Our own almost forgotten Louis Gottschalk, who was born in New Orleans, May 8, 1829.

Two composers who wrote most charming music for young players, and both born in 1814: Henselt, May 12, and Stephen Heller, May 15.

The English Sir Arthur Sullivan, May 13, 1842, and the Russian Rimsky-Korsakov, May 21, 1844.

Wagner's birthday is the 22d; Raff's the 27th; and Moscheles (who was Mendelssohn's very wise teacher) is the 30th.

WHAT THE OTHERS SAY

Is it not often this way with you children? Before you took lessons you did not think much about music except that you liked the way you felt when you listened to it, and perhaps this caused you to wish to be able to make music yourself. So you were quite ready when your mother decided that it was time to begin your music lessons.

You liked your music teacher. What she gave you to do was not really difficult, and you did not mind spending an hour at the piano every day. You listened to all the good things that mother promised would come to pass if you practised faithfully; you did not know any reason why you should not do as your mother and your music teacher wanted you to, and you were very happy in knowing that you were pleasing them both by being faithful in your practice.

Then, perhaps in the school-yard, or walking home from school, or in the whispered conferences in the dressing room you began to hear:

"I only practised fifteen minutes yesterday, but I put forty-five on my practice slip, and then the old cross-patch said, 'Could you not have made it an hour?'"

Or you hear: "Do you really practise every finger exercise six times? My teacher *says* six times, but I never do more than three, and I get by all right."

Or a girl will say to you with an air: "I don't see how you can *bear* to count aloud! I never do." Or, "I never practise each hand alone, although my teacher's always talking about it. It's too dry."

Then you'll hear: "I hate recitals!" "I hate these old music-club meetings, I'd rather go to the moving pictures."

It is all so different from what you have heard at home, yet there is something very smart about it all. You never would have thought these things by yourself, but when you hear "the others" say them, they sound quite like the way that all bright, independent young folks should think and speak; and more often than not, when you do begin to shirk at your practice it is not because it has grown distasteful to you, but because of "what the others say."

Do not pay any attention to what the others say, children.

Is it not better to have the love and approval of your mother and teacher than the admiration of those of your own age whose idea of being "smart" is to get their own way in everything, and to do, not as they are told, but just as they please?

I'm sure there are many little boys and girls in your school and neighborhood like yourself who really do like to do the right thing. These are not the ones who talk; they are the quiet ones; so you will have to "hunt them out"; but do this, it will be worth while, and make these your playmates. They are really much more fun than those girls and boys who talk so differently from your mother.

Never be ashamed that you do what your teacher tells you to.

Instead of being ashamed of this, it really is something to be very proud of.

So never mind what "the smarties" say. You just go right on doing what mother and your music teacher want you to, and you will be a happy little musician.

Helena Maguire.

A LESSON IN PATIENCE

Anyone who needs a lesson in patience when "things don't come right" has only to read about the musical instruments which the soldiers in the trenches are making—"violins out of cigar and prune boxes, supplemented by hair from horses' tails, ham-strings, and zinc from gutters; 'cellos made from kerosene cans or packing cases; flutes made from bicycle pumps; and mandolins made from helmets, gun-stocks, bones, and telephone wires. And in the hall where these are exhibited in Paris every afternoon, an orchestra plays at least one selection on these instruments just to show they are real instruments, capable of making good music. They are to be preserved in the Museum of the Army by the nation, as a proof of the patience, the endurance, and the greatness of soul of the French army.

WITH THE MUSIC CLUBS

GAME:—"DO YOU KNOW THEIR 'FULL' NAMES?"

BY ADELE SUTOR

Cards and pencils given — names read (Bach), wait 20–30 seconds for the writing of *full* name.

A prize offered for best card:

1, Bach; 2, Handel; 3, Haydn; 4, Mozart; 5, Schubert; 6, Beethoven; 7, Schumann; 8, Liszt; 9, Chopin; 10, Weber; 11, Wagner; 12, Mendelssohn.

ON BEING NERVOUS

Why should little children talk about being "nervous" when they play at a recital? Being "nervous" is a condition only of those who have used up or abused their nerves, just as being dyspeptic is a condition of people who have "used up" or abused their stomachs and has no relation whatever with you young people. I think that most of you do it because you hear older people talking that way and you think it is "smart" to do so, too. But it isn't, in the least. It is just very silly.

What some children are at a recital is—frightened; just plain frightened. And I think that if they once realize this they will make every effort to overcome it, and be very much ashamed indeed to show the "white feather." There is nothing "smart" about being frightened; this is something to be very much ashamed of. So do not confuse being "*nervous*" with being *frightened.*

Now it is natural for children to be frightened at any strange experience, and there are two things which might make children "scared" the first time they play in public. So let us talk these over and get the right idea about them, so that you may take your part in a recital just as calmly and naturally as you sit down to play in your own parlor.

First, when you go onto the platform to play, the piano is different from your own, and, if you have been practising on an upright piano your position is different—that is, the music rack is higher than your own, the pedals seem further away, the whole instrument seems "strange" to you, and you wonder how you are ever going to manage this strange instrument. This is one of the things which frightens and excites many children, and the best way to get over this is just to realize that a concert grand piano is bigger and different in shape from an upright, but that there is really

difference in playing it, and that you have st got to start in and do the very same ing you do at your own piano; then you will ry soon forget the difference, and feel "at me."

Second, when you begin to play, your selec- n sounds strange in your ears. This is cause at home the walls are quite near you d send the sounds you make quickly and udly back to your ear; but when you play in large hall the notes you play have got a large ace to travel over, and when they get back to ur ears they are not so loud as you are customed to hear them; you think there is mething the matter with your touch, or with e piano—so many times little pupils have ne back to the green-room and complained their teachers that "they could not get a t of sound out of that piano she had hired." is simply because you are playing in a larger ace than you are accustomed to. And so u need to *realize* that your selection will not und just the same as it does at home, but at this is nothing to get frightened at. You e to keep on doing just what you do at me, and it will be all right.

Let the older girls talk all the silly talk they ill about being "nervous"; little girls and boys ave nothing to do with such nonsense, and e little boys and girls who read this depart- ent are surely too brave to get "scared" cause conditions at a recital are different om what they are at home or in teacher's udio. Just say to yourselves, "I know things ill be strange, but this can't scare me into aking mistakes or forgetting my piece; ot much!"

H. M. M.

—o—

HILDA'S FIRST RECITAL

BY ELIZABETH A. GEST

Once upon a time there was a little girl amed Hilda, and every afternoon after school e would go to visit her friends, but, oh, dear! hey were *always* practising. One day when he went to see Betty, she said:

"I am never coming to see you or Helen or lsa again. You are *always* practising, and I ust hate to hear people practise."

"Oh, but it is great fun," answered Betty. You should try it yourself and see how nice t is. Shall I play my pretty pieces for you?" nd Betty played her little pieces for Hilda

"Now, don't you wish you could play too?" sked Betty.

"Oh, I don't know," answered Hilda slowly. But she *did* wish she could play, because she ever wanted to see anyone do something that he could not do, and she even wanted to do verything *better* than anyone else.

"Why don't you take music lessons?" asked Betty. "All the girls in our class do. You now you are the only one in the class who can- ot play—why you can't even play a scale!" aunted Betty. "In five weeks," she con- inued, "we are all going to play at Miss Blank's recital. *Then* you will be sorry that you can't play."

That night at supper Hilda was very quiet, but she was busy thinking of her visit to Betty, and of the big piano in the parlor that no one ever played on.

Finally she said, "Mother, may I please take music lessons?"

"Why yes, dear, but you always said you did not want to."

"But I have changed my mind. I want to begin tomorrow."

"Very well," answered her mother. "Tomorrow is Saturday, and we will go to see Miss Blank right after breakfast."

"Oh, that will be fine!" said Hilda, "but please do not tell anyone about it. It is to be a surprise, and I am going to learn a little piece to play at Miss Blank's recital in five weeks."

"Why, Hilda! Only five weeks! You will have to work *very* hard."

"I know, but I am going to do it."

Finally the day of Miss Blank's recital arrived, and that morning in school Betty teased her again, saying, "*Now*, don't you wish you could play the piano!"

But Hilda only smiled. Then three o'clock, and the recital began. Betty was all dressed up, and she played her piece quite well.

And Hilda said to herself, "She is thinking more about her pink hair ribbon than about her piece. I am going to play *much* better than that."

Then it was Elsa's turn and she played her piece quite well, too.

But Hilda said to herself, "She is thinking more about her new shoes than about her piece. I am going to play *much* better than that."

Then she heard Miss Blank say, "Now we are going to listen to a little girl who has been taking lessons for only five weeks, but she has practised very hard."

And as Hilda walked up to the big piano, she said to herself, "Of course my piece is easier than theirs, but I have practised hard and I know my piece perfectly, and I am going to play better than anybody else." And before she knew it, she was back in her seat smiling all over, and listening to the people clap their hands in surprise. And they clapped so much that she had to stand right up and make a real bow.

A WOODLAND MUSICAL PAGEANT

BY LAURA ROUNTREE SMITH

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THE PAGEANT

Hold the Musical, if possible, outdoors, and have the piano on the grounds or on a porch near. Very simple costumes will add to the interest. If the Pied Piper plays a flute so much the better.

At the beginning and end of the program the entire pageant passes. While the program is given they line up in groups. If a longer program is desired one of the tales of Robin Hood can be told or dramatized.

Recitations from Shakespeare may be used as *Airy Nothings*, *Come unto these yellow sands*, *The Tempest*, *Fairies' Lullaby*, *Midsummer Night's Dream*, and *The Greenwood Tree*, from *As You Like It*.

The Spirit of the Woodland and Echo are concealed behind the trees.

The Maypole has arched hoops at the top covered with ropes of roses, and streamers of rose and light green.

The following characters take part:

Characters in Pageant: Spirit of the Woodland, Echo, Pied Piper, Robin Hood and Merry Men, Maid Marion, Gipsy May Queen, Shepherdesses, Fairies, a Jester, the Butterflies, the Roses.

1. Recitation. Spring.

Spirit of the Woodland:

I'm the spirit of the woodland,
Our musical today
We'll hold beneath the singing trees,
Whose banners gently sway.
Come, Shakespeare's dainty fairies,
And waken Robin Hood,
Pied Piper, with your ancient charm,
Awake the sleeping wood,
Oh woodland sprites, awake! awake!
And every heart will sing,
The magic of the woods partake,
When Echo wakes the spring.

Echo:

Wakes the spring.

Pied Piper:

'Tis merry, merry springtime,
Whichever path I tread,
The Pipes o' Pan are calling me,
So I flute on ahead.
The fairies too are in the wood,
Ariel, Puck, and Robin Hood.

Echo:

Robin Hood.

Spirit of the Woodland:

Piper, pipe that tune again,
Sing, sing, sing,
Up and down the leafy glen,
Spring, spring, spring,
To your mountain in the hollow,
Fairy folk will follow, follow.

Echo:

Follow, follow.

2. Piano. *Elfin Dance.* Spindler.
(Children give a little dance.)

3. Recitation. Fairy Things.

Fairy things, fairy things,
Little seeds with birdlike wings,
Laughing, whirling in the air,
Seen in springtime everywhere,
Fairy things, fairy things,
Merry springtime always brings.

Fairy things, fairy things,
In my heart there's something sings,
Sings of bird and daffodil,
For spring comes tripping o'er the hill.
Fairy things, fairy things,
Every stream with music rings.

4. Song. *The hunt is up.* (*Folk Songs for Children.*)

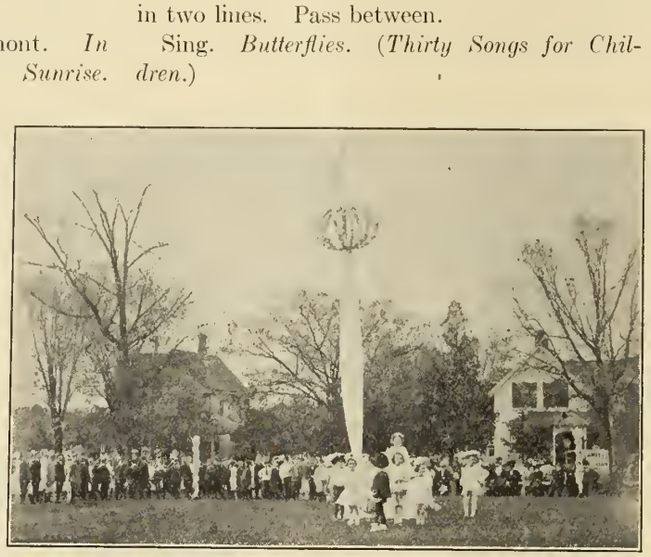
5. Piano. *A Roundelay.* Lemont. *In Springtime.* Manney. *Song at Sunrise.* Manney.

6. Recitation. Voices. The Merry Green Woods.

Voices in the woodland,
Voices in the breeze,
Awake again to melody,
All the budding trees.

Voices in the meadow,
'Mid the gentle showers,
Waken thus to rhapsody,
All the sweet spring flowers.

Voices in the valley,
Singing by the streams,
Woo Sir Robin back again,
Wake him from his dreams.



MAYPOLE DANCE

The Merry Green Woods (by the Jester).

Come to the woods, the merry green woods,
Come at the break of day,
Come to the woods, the merry green woods
In the bonnie month of May,
Birds are a-wing, they merrily sing,
Carols in Maytime to greet the glad spring.

7. Song. *Spring's Arrival.* (*Thirty Songs for Children.*)

8. Piano. *May Bells.* Bohm. *Gipsy Band.* Engelmann. *The Carol of the Shepherdess.* Kern

9. Recitations. Lady Laughter and Gipsy Queen.

LADY LAUGHTER

They call me Lady Laughter,
They call me Lady Spring,
With song of bird and budding flower,
Happy hours I bring.
Springtime brings delight and pleasure,
Many gifts you cannot measure!

GIPSY QUEEN

Merrily sing to greet the spring,
I am the Gipsy Queen,
With a glad heigho, to the greenwood go
With its gold and silver sheen.
Then sing, sing, sing, we'll form a ring,
Heigho, for the Gipsy Queen!

Echo:

Heigho for the Gipsy Queen.

10. Song. *Summer is a-comin' in.* (*Folk Songs for Children.*)

11. Piano. *Butterflies.* Williams.

The following Butterfly dance is given by children with white dresses and yellow dresses, wearing white or yellow bows on the hair and wings. Enter right and left, dance forward, bow to audience and to each other. Skip round in couples. Put arms on shoulders of those in front, skip in lines. Form a circle, every other one goes to the center and back. White butterflies stand still, while the yellow butterflies skip round them. Reverse it.

Yellow butterflies skip in pairs. White butterflies in pairs. Skip forward and back in two lines. Pass between.

Sing. *Butterflies.* (*Thirty Songs for Children.*)

Form two circles, skip round and off.

BUTTERFLIES:

Over the grass, the whispering grass,
Hark! how the fairy zephyrs pass,
Little white butterflies two and two,
Dance o'er the flowers when skies are blue.
Sweet springtime again, 'mid sun and rain,
Butterflies, butterflies all in her train.

12. Recitation. Robin Hood. Heller.

How good it seems to be in Sherwood forest with my Merry Men. This very tree under which King Richard and I have often sat, bears my name, *Robin Hood Oak.* If by chance some day its wood be made into pianos, what wonderful woodland tones it will produce.* How the musicians loved the woods! Here comes Stephen Heller!

HELLER: How I love the greenwood in May! I was born in May and you know how I loved the woods when I tell you I wrote about *The brook, Flowers and sunshine, A Spring morning, A forest song, A hunting song,* and many other nature pieces. Many of you have played my preludes and études.

13. Piano. *Spring Song* or *Flowers and Sunshine.* Heller.

14. Recitation. Little Brook.

Little brook, little brook, sing me a song,
As you go laughing and dancing along,
Of a wonderful world, with flower-bell curled,
Little brook, little brook, sing me a song.

15. Piano. *The Brook Prelude, No. 3.* Heller.

16. Song. *When all the world is young* (*Folk-Songs for Children.*) (Sing first verse only.)

17. Piano. *To a Humming Bird.* Macdowell. *To a Wild Rose.*

18. Recitation. Dreams. (By Spirit of Woodland).

Dreams that flutter in the breeze,
Dreams in the woodland flowers,
Dreams in the happy song of birds,
Dreams in the greenwood bowers,
Dreams in the forest, field and brake,
Call to the sleeping world awake.

19. Piano. *Song without Words.* Spindler. *The Rose.* Bohm. *In the Rose Garden.* Geibel.

20. Rose Drill and Maypole Dance. For the Rose drill, little girls wearing red dresses and red hats form a circle, nod heads, awake, rising slowly, every other one winding in and out among those in the circle. Nod to audience and each other, wave arms to and fro and go through any pretty short drill as the music is played. They are then led by the Gipsy Queen in the Maypole dance.

21. Piano. *Maypole Dance,* Turner, or *Maypole Dance,* Oehmler.

22. Song. *Come lassies and lads.* (*Folk Songs for Children.*)

A PROGRAM FOR YOUNG MUSICIANS

1. I WILL try to learn from the experience of others, not believing that I can know things otherwise.

2. I will follow my teacher's instructions because they are intended to benefit me.

3. I will not consider my present likes and dislikes, but try to learn to like the right things.

4. I will not boast of what I am going to accomplish, but will bend my energies to equip myself for future work.

5. I will be honest with myself, my parents and my teacher.

6. When I study and when I practise I shall put my whole mind in the work.

CAN YOU TELL WHO THIS IS?

* The Robin Hood Oak over one thousand years old is being made into Conover Pianos.

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

EVOLUTION OF A STRING QUARTET CULT

BY EDWIN H. PIERCE

SOMEWHERE in the last chapters of Richter's *Manual of Harmony* there are a few quotations from Beethoven's quartet in E flat, Op. 74, printed out in full score, to illustrate certain points in the text. When I was a young student of harmony of some quarter of a century ago these few excerpts from a quartet-score first roused my curiosity greatly, and later when I had learned to "read score" and render them approximately on the piano, they exercised a powerful fascination upon me, which, in the course of events, was destined to bring forth results. It is possible that some persons who may not be specially interested in string quartets, *per se*, may find it encouraging to follow this account of the spread of musical taste in one particular line, through a number of years.

In the small city where my story begins, there was, in my boyhood, a good amount of activity in piano and organ playing, more or less vocal music, but practically no interest in the violin and its kindred instruments, outside of a few common dance-music players. Personally, I had a great love for the violin, and would have preferred to study it, but there was no really competent teacher available. In a neighboring village, however, lived an uncle of mine who was a very earnest amateur violinist, of high ideals though limited technical attainments, and he not only made me a present of a violin, but taught me to play on it, after a fashion. It would not be correct, however, to say that he gave lessons" to me, as the method of instruction was what might be called, for want of a better name, the "Socratic method *reversed*," for the pupil learned entirely by asking questions of his teacher.

Playing Pleyel's duets for two violins with this good man had taught me some of the charms of chamber music, and putting this and that together —my actual experience with violin duets, and the far more highly developed form of music hinted at in the excerpts from the quartet scores,—I made up my mind once for all, without ever having so much as heard a quartet, that string quartet music must be the most delightful and satisfying of any sort in existence. Although this opinion was founded on such very slender experience at the time, I have seen no cause to change it since—no, not even after hearing the greatest operas, oratorios, and symphonies.

As the reader would easily imagine, my next wish was to organize a string quartet, but it was very uphill work. The only man in the place who had ever been a really efficient 'cellist, had met with an accident which made him an invalid, and he played no more. He lent me his 'cello, however, and I taught myself to play, after a fashion, meanwhile keeping on the lookout for a viola player. I never found one, but some twenty years after, curiously enough, I found that there had been one living here all the while, an old German who would probably have been glad to join my proposed quartet, only we had not known of each other.

Two or three years went by, and I took an opportunity to spend a few months in a larger city, taking violin lessons of a really competent teacher. About the same time one friend of mine took up the study of the 'cello, and another of the viola. The 'cello player was a middle-aged man who had played the instrument in former years, but who was badly out of practice. The viola player was a good pianist, but had not the violin technic, consequently, as might be expected, his tone was very unsatisfactory. However, we got together a few times and played some of the easier Haydn quartets, along with one or another local violinist. Before long I took up the viola myself, and found it an instrument particularly fitted to my taste and temperament. It has been a favorite with me all my life.

After a year or two more spent in study, I went to a college town in the West, where I had a position as organist, and also taught in the musical department of the college. Although my teaching was nearly all piano, I succeeded in organizing a string quartet in this place, and although we were four young, inexperienced players, yet we practised together so diligently, that by the close of a year we were playing Beethoven's quartets, Op. 18, with great enjoyment, if not with all the perfection that might be wished.

At the close of this year I at last saw my way clear to go abroad to study, and the last of September found me in Leipzig, registered at the Conservatory. At the very first Conservatory recital I attended—only two days after my arrival—a very pleasant little surprise awaited me. It was only a chance coincidence, but if the Conservatory people had known all about me and planned the whole thing for my express benefit, they couldn't have hit on anything that would have pleased me better. The very first number on the program was Beethoven's E flat quartet, Op. 74—the very one that had so roused my interest years before, when I saw it quoted from in Richter's *Harmony*. I had longed inexpressibly to hear it, but it was far too difficult for any of those "scrub" quartets that I had organized to attempt.

At the earnest advice of my friends, who considered me a much better pianist than violinist, I entered as a student of piano and theory, but the call of the violin was too strong, and after a very few months I obtained permission to register for violin lessons. As might be expected, I played in several chamber music organizations, sometimes violin, sometimes viola. From the point of view of immediate worldly success, I did a bad thing, probably,—spoiling a possible virtuoso pianist to make a very ordinary violinist and a merely passable pianist, yet I can't say that I'm altogether sorry, for I would have been all my life dissatisfied to have been shut out of the string quartet. But this is not intended to be an autobiography, except so far as is unavoidable, so I will hurry on.

On my return from Europe I accepted another college position in the West, but at the close of the year decided to return to my native place and spend my days as a private teacher, also, to organize a string quartet. You see I was always getting back to this point—it had become an obsession with me, like that of the old Roman statesman who used to end all his speeches with "*delenda est Carthago.*"

One of my most intelligent and appreciative friends endeavored to dissuade me from such a step, because of the unpromising outlook. He said, "Why there are simply no players—you will have to wait for them to be born, and then train them while they are growing up." I answered him, not without a trifle of bravado, perhaps, that that was not impossible—it only required patience.

The outcome of events proved us both to have been right.

Passing over subsequent events as briefly as possible, I will merely say that I taught here some five years at that time, then I spent another year in the West, a year each in Buffalo and in New York city, and some six years in Massachusetts, returning then to this place, where I have spent eight years more. There are now quite a number of string quartets in the city, and of their membership, my pupils average three out of four players.

At the present time I know of eight 'cellists in the town, and about the same number of viola players. Violinists are numbered by the hundred. There is rather an excess of violin teachers now, but the opportunities for earning money by various forms of playing are more numerous than formerly.

There is even some demand, off and on, for string quartets to play at receptions, etc., though I am disposed to rather deprecate that, for reasons about to be described. "String quartet" means not merely a certain combination of instruments—two violins, viola and 'cello—but *a certain style of composition*, first developed by Haydn, Mozart, and Beethoven, and followed in general by the best modern composers, however advanced in their views. I mean something quite other than merely "classical" in feeling—namely, that the quartet is normally made up of interwoven melodies, forming four-part harmony, and that anything like "melody and accompaniment," unless for a very brief space of time, or anything like one large mass of harmony moving bodily to another large mass of harmony, as in piano or in orchestra music, is opposed to true quartet style.

Consequently, "arrangements" of even very good music for string quartet are apt to be unsatisfactory. What it needs is music specially composed, and this is to be found in great abundance, but seldom in a "popular" vein. For dance music, the string quartet is simply out of the question.

If one wishes to use a small combination of instruments, having some of the refinement of chamber music, and yet adapted for popular selections or even for dancing (at a pinch), the best thing is either a trio for piano, violin, and 'cello, or a string quintet for two violins, viola, 'cello, and double-bass. The addition of the double-bass takes it at once into the class of small orchestras and makes it suitable for quite a different sort of music.

I should not digress so widely from my subject, but that I see that the string quartet is in danger from the very fact of its growing popularity. If it is used for purposes for which it is but ill-adapted it will do its cause more harm than good.

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But to return to the growth of the string quartet cult. In every city where I went, during my several years absence from this place, I either found a string quartet to play in, or organized one. Some of these are still in existence, with slight changes in membership. With a few minutes' telephoning I am able to call together a small but choice circle of friends, on almost any evening, some to play quartets, others wishing to listen to them. Outside this circle I am known more as an organist and choirmaster—I have never become an eminent violinist, but I need not tell you which I enjoy the most. How curious that all this should come about because old Richter happened to select a particularly attractive theme from a quartet, as an illustration in the *Development of Melody* and the *Development of Accompanying Voices.*

———o———

THE VIOLIN TONE

BY ARTHUR HARTMANN

WHAT is a real violin tone?

What is the mystery by which a great artist fascinates in a simple cradle song, while another's playing of the same composition does not create a glow?

No matter what the art, no matter what the science, we all are charmed by that which has its source in beauty: we all admire sincerity and we all follow "personality."

Just what this latter magnetic force is, perhaps the alchemist can best answer, for while it is largely acquirable (being influenced by diet, for instance) yet it is not all spiritual or mental.

Personality, like all art, is a higher sex manifestation, and tone—real tone, vital, magnetic, haunting and beautiful tone—can no more be taught than can a teacher give a student the *feeling* for color.

There are "tricks" or accessories which teach the material way of acquiring things and one of these, necessary to beautifying a violin tone, is the *vibrato.* Alas, that we should want to dissect a rose, petal by petal, to see where the intoxicating charm of it is hid Yet there are truly excellent violinists who say, "If it can be gotten by hard work I can get it," only to know some day (for every intelligent man some day *knows* what he *knows* and more especially knows what he does *not know*) that *it* has escaped him as hopelessly as the evaporating perfume of dried rose leaves. . . . If art were within reach of all, if all the fantastic imaginings could be gotten by rote, by investing in a primer, why would the highly cultured pay reverence to every slightly new achievement in an art which, after all, always has been?

For music is and has been since the sky has been what it is, and it was only with man's development that he got sufficient instinct cultivation to hear what imaginings the songs of the birds, the murmur of the forest and the seas, the roar of thunder and the passions within himself inspired.

ABUSE OF THE "VIBRATO"

Recognize then that the *vibrato* is a potent factor n adding to a tone quality (though the *vibrato* itself does not *make* quality) we now find it, alas necessary to speak with some bitterness on the abuse of an art-nuance which ought in its truest sense to be only a dynamic, an emotional and inner expression and not an artificial and loathsome mannerism.

One must never lose sight of the fact that the violin is constructed on scientific principles of vibration and is, therefore, about as perfect a little temple of acoustics as can be invented.

The *vibrato,* to repeat, is elementarily an emotional expression and can only then be perfect and ring true if the vibrations, or, in other words, the pure intonations are not interfered with. Of late years we notice a tendency to exploit *cabaret* music in concert halls with the ever present *vibrato-maladetto,* the simpering whining of which, with the cloying sweetness and disgusting hypocrisy of its manufacture, make one wish one could go where violinists cease from troubling and *artists* may find rest—and truth.

Some years ago I had a pupil, Siegfried Eberhardt, son of the famous violin pedagogue, Goby Eberhardt, who tried hard to analyze the peculiarity, for instance, of my tone. He pays me the compliment of mentioning this in his book on violin *vibrato,* yet all he evolved for his pains was to advocate placing the first finger on A of the G string, draw the bow, count up to thirty-two, very slowly, and on the thirty-second count give the finger a lurch toward B flat. And there were and are hundreds who believed him, for the world always wants something without being willing to pay the price for it.

WALLOWING IN EMOTIONALISM

There are a few violinists today who are being fêted and who have wallowed in "emotionalism" to the full delight of the hyper-sensitive gush-adorers. To hear them play, always trivial transcriptions of cabaret stuff, one wonders how the violin itself escaped weeping huge tears, for their playing is so excessively "emotional" that some ladies "just enjoy a real good cry all by themselves."

Yet observe their hands and you will see that they oscillate between *three half-tones,* thus—C, a little more than C, back to C, and then a little less than C—giving a gypsy-like hysteria to their playing which the sensual listener enjoys and which is prostitution of art.

True vibrato is felt but can scarcely be seen, for the finger adheres firmly to the true pitch and the vibrating is merely the agent of the inner intensity of feeling.

The influence of the art of men like Ysaye and Sarasate has been ennobling and surely we may all weep if the younger generation is wilfully to cultivate mannerisms and hypocrisies, because they can still their conscience and make a "popular appeal," though the dignity and sincerity of their art be sacrificed.

Back to Bach! As surely as that we would not have had a Wagner or a Debussy without Bach, just as surely no violin art is greater that that underlying Bach's violin works, the study of which goes deeper into a man's nature, discloses more psychology of music and the violin than all the "moderns" put together.

AVOIDING THE OBVIOUS

Let a new era ring out for those who avoid the obvious, who despise trivial music, who make no concessions and who work for the ever greater spirituality and glorification of Art, disdaining to be false in even one principle. May those artists meet with success and glory to whom the violin is like the painter's palette, who paint with subtle tints and who know how to "orchestrate" effectively the four different colors of the choral (and chordal) body they control; to the artist who, in other words, *knows* what *string-levels* and *string-crossings* mean to those who will definitely kill the old belief that "phrasing must be learned of the singers."

And let us not fail to acclaim the accompanist who in giving "A" to the violinist will *not* strike the D minor chord but, at least, the F major—not to mention the fact that on the chord B—D—F—A one really tunes all four strings of the violin, best —From *Musical America.*

———o———

A KIT OF TOOLS

EVERY violinist and student of the violin should have a little kit of tools. of such size that they can be carried easily in the violin case. Among the number which would prove of the greatest assistance on many occasions are the following: a pair of scissors for cutting broken hairs out of the bow, cutting strings, etc.; a good penknife, which will come in handy for a great variety of purposes; a pair of tweezers for pulling the string through the peg in putting on strings, and for other purposes; a sound post setter for use in case of accident. Besides these it is always well to carry in the case a piece of tail gut, an extra bridge and soundpost, an extra peg or so, a complete set of strings, a small piece of chalk to rub on the pegs if they slip, an extra tailpiece, an international pitch A tuning fork.

With all the above articles at hand, the violinist is safe in most cases of accident. Many a violinist has been completely "put out of the business" while filling a professional engagement from the lack of one or more of the above named articles. The student should learn to make simple temporary repairs until he can have the work done by a first class professional repairer.

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THE POSITION OF THE THUMB IN HOLDING THE VIOLIN

A CORRESPONDENT has raised the question of the position of the thumb in holding the violin. He believes that the tip of the thumb should be below the level of the fingerboard.

Bearing on this point we were interested to read what Mr. James Winram, an English violinist and writer on violin questions has to say on this subject in his book, *Violin Playing and Violin Adjustment.*

He calls this position "the new way of holding the violin." He says:

"I have come to the conclusion that at the beginning of a pupil's study the new way is not conducive to the best results. There is great danger of bad intonation, and this statement applies to a student whose ear is nearly perfect.

"The reason is not far to seek, for the left hand—which is weak at the first lessons without being handicapped in any other way—seems totally unable to put the fingers down with strength and control, until the thumb is projecting above the fingerboard a *little*—but mark carefully, only *little.* An improvement as regards strength of fingering and surety of intonation immediately follows.

"As a matter of fact, however, I do not condemn the new way; on the contrary I entirely approve of it, but not at the beginning of a pupil's studies. It should be adopted by all advanced students, and great improvement in the command of technic will be the result."

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Place the thumb about one inch from the nut. ought not to project too much above the finger- rd, and should be pointing slightly outward, not ning over toward the other fingers. The first ger should be placed well back to the nut, so that third joint of this finger is resting on the neck the violin, ready to play F natural at any time. Keep the palm of the hand off the neck of the lin. It is necessary to pay attention to this, or vill greatly interfere with the student's progress· er on if such a fault be persisted in. Every- ng in connection with the holding of the violin the bow is of the highest importance. If the left mb be held inward every tendon in the back of hand will be tightened. Flexibility in the back the hand, and also in the wrist, must be acquired. taking a firm hold of anything the thumb comes ward the other fingers (inward) quite naturally; if the thumb is bent outward the power to p is considerably lessened.

"The arm should be brought well under the lin. This is very important, so that the subse- ent fingering will not be interfered with. This sition sometimes causes a slight pain in the upper n, but practice and perseverance soon remove the comfort. The habit observed in many players of ting the left arm against the body cannot be too ongly condemned."

Mr. Winram approves of the use of chin rests and ds, the latter proportioned to the height of a yer's neck, that is a thicker pad for a player with long neck than for one with a very short neck.

THE SLOW BOW

BY JAMES WINRAM

THERE is a mistaken idea among many that a eat player when practising a concerto, for instance, ays it repeatedly from beginning to end. This not the case. A first-class performer—to keep playing up to form after he has acquired pro- iency and gone through the mill—practises exer- es that have a great bearing on successful violin aying. Knowing, as he does, exactly what his incipal weaknesses are, he gives them accordingly e closest attention.

It may be a surprise to some to learn that all the inent virtuosi have devoted great care and study one phase of violin playing in particular, the slow w—that is to say, practising drawing the bow slowly as possible across a string without stopping e action of the bow for a single instant, at the me time producing a tone of good timbre.

It seems to be absolutely impossible, however, convince many violin students that the practising this bowing is of the highest importance, and ould be most rigorously studied. It is certainly onotonous work to draw the bow slowly on one te. But the value of this exercise is inestimable.

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The reason that so many violinists have practically no "sing" in their playing, is due to the fact that they do not give sufficient attention to the point herein described, and are at the same time inclined to treat the matter with a certain amount of levity, so far as convincing them of its value is concerned.

It would be well, therefore, if those who study the violin accept the statement that it is the firm conviction of the writer of these lines that the slow bow is, of all phases of violin playing, first in importance, and must be conscientiously studied and treated with great seriousness, thereby conducing to an improvement in the playing that will be more than astonishing in its ultimate result.

To explain clearly what is meant by slow: The bow should take sixty seconds to go from one end to the other; this will necessitate the bow's going very slowly, and at first trial it seems impossible. It is done daily, however, and the best way to time the bow's speed is to put a watch with second hands on the music stand, and practise accordingly. After the bow has started on its journey, it will be noticed that it stops at every alternate inch or so, and curiosity is aroused as to why this should be. It is the pulse which causes the mischief, coupled with inability on the part of the student. Practice will overcome the defect, and ultimately produce good results.

After some success is gained in the playing of this bowing, it will be noted that as the bow gets within six or seven inches of the point—down bow—the tone gets weaker. This can be remedied by exercising more pressure at this part of the bow. The same fault takes place when playing up bow, and more weight should be brought to bear accordingly. But it is the successful playing of an up bow that is the bugbear of all violinists, for the principal defect occurs not at the point, nor in the middle, but when playing with the remaining six or seven inches near the nut. The tone produced there is, in many instances, of a most unsatisfactory character, and practice is the only cure for the deficiency.—From *Violin Playing and Violin Adjustment.*

WHAT MAX BENDIX, THE GREAT VIOLINIST AND CONDUCTOR, THINKS OF THE "BELGIAN SCHOOL OF VIOLIN," EDITED BY OVIDE MUSIN

New York, March 28, 1916.

Mr. Ovide Musin,
New York, N. Y.

My dear Ovide:—

Having carefully read through the four books of your "Belgian School of Violin," it gives me great pleasure to say that for conciseness, consistency and scientific application and development they far surpass any works of similar character that have come to my notice in the thirty-five years of my experience as violinist and instructor.

Any teacher who denies himself the privilege of using your invaluable work is, in my opinion, depriving himself of a simple yet great aid.

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Yours sincerely,
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THE ORGAN DUET

BY ORLANDO A. MANSFIELD, MUS. DOC.

Performances *à quatre mains* on the modern organ,—an instrument in which the pedal part is so important—are inconvenient and less effective than an ordinary solo. Several German organists have, however, produced specimens of the organ duet; amongst these being Hesse, Höpner, and Julius André, the latter of whom has written 24 educational pieces, Op. 35. Gustav Merkel originally wrote his organ sonata in D mmor, Op. 30, for two performers, but afterwards rewrote the work in the form of an ordinary solo.

The chief difficulties in the execution of an organ duet are mechanical rather than artistic. Owing to the *primo* performer being on the right and the *secondo* on the left, neither performer has satisfactory control over the pedal board. To each the scale is unusual. To both the distance between any given interval is unfamiliar. This, of course, applies more particularly to the modern concave radiating pedal board.

On the old English "G" and "CC" organs plural performances were as easy and as effective as on the piano. This because the pedal clavier—when it existed at all—was comparatively unimportant, being usually confined to the compass of an octave of pedal pipes. Hence there existed a considerable amount of organ composition and arrangement for four hands.

Organ duets performed by Benjamin Jacob (1778-1829), the celebrated organist of Surrey Chapel, London, and Samuel Wesley (1766-1837), the son of Charles Wesley, the poet, and the nephew of John Wesley, the founder of "the people called Methodists," were important features in the recitals given by these illustrious old English organists in Surrey Chapel about 1808.

On one occasion Wesley wrote a "Grand Duett in three movements for the Pianoforte," a work, says his daughter, Miss Eliza Wesley, which was composed expressly for Vincent Novello to perform with Wesley at the Portuguese Chapel, in South Grosvenor Square, London. Vincent Novello (1781-1861), it is perhaps scarcely necessary to remark, was one of the finest of the old-school English organists; and as one of the founders of the house of Novello it is to him that we are indebted for the first octavo editions of the oratorios of the great masters, set out in vocal score with a pianoforte accompaniment adapted from the orchestral parts.

The late Mr. Edward Holmes has left us some interesting records of his personal knowledge of, and participation in, Wesley's organ duet playing. He says that there was at that time in the German church at the Savoy, "an old-fashioned beautiful organ by Snetzler. Of all the London organs, this was one of the most favorite instruments of Wesley. After music in the morning the two genial organists (Wesley and Novello) . . . had more music which consisted entirely of Bach's fugues, played in the easy and effective form of duets. Wesley kept almost entirely his seat at the bass, and played with every one in turn,—the party in the church was only four,—giving to each as he came, the choice of his own fugue."

The year 1812 was remarkable for two interesting organ duet performances. Of these the first was given at Surrey Chapel, London, on May 21st, when Benjamin Jacob and Dr. Crotch (1775-1847), sometime Professor of Music at Oxford, gave an organ performance lasting three to four hours, and containing no less than 46 pieces! These concluded with the *Hallelujah Chorus,* played by Crotch and Jacob as an organ duet.

The second remarkable performance of the year was on June 5th, at the Hanover Square Rooms, when Wesley and Novello played Bach's well-known organ *Prelude* in E flat,—the one now associated with the fugue known in England as the *St. Ann's Fugue.* The duet was played from a manuscript copy, on the title page of which Novello afterwards wrote, "We played the *obbligato* organ part as a duet on that occasion, each filling in the harmonies according to the feeling of the moment, and endeavoring to enrich the effects to the utmost, for the sake of Master Sebastian." This piece seems to have been a great favorite with Wesley, as it was performed by him and Novello several times.

But although Wesley's admiration for Bach caused him to allude to that great master as THE MAN (it is difficult to see how the cause of "Master Sebastian" (as he called him) or any other master could have been advanced by "filling in the harmonies according to the feeling of the moment." A modern performer doing this would certainly be in danger of the judgment of the critics, either singly or in council; and might even have to endure, for a greater or lesser period, the fires of adverse general criticism.

The late Mr. Orlando Steed, an English composer and author, who died in 1881, relates the following anecdote of his master, the late Sir William Sterndale Bennett, sometime Professor of Music at Cambridge. "Some years ago," says Mr. Steed, "Dr. Steggall said to me, 'Come to church on Christmas morning with me. Bennett and I are going to play *For unto us* as an organ duet!' I went and heard it, and afterwards I said to Dr. Steggall, 'I did not know that Bennett was an organist,' and he said 'No, neither is he a pedalist, but his perfection of pianoforte playing enables him easily to overcome the manual difficulties of the organ.'"

An organ trio, that is, a composition for three performers on the king of instruments is certainly a novelty. Indeed, it is so great a novelty that so far as we are aware it has never occurred but once in any great or notable organ performance. But in Grove's *Dictionary of Music* there is a description by the late Dr. E. J. Hopkins, of the organ in St. James's Church, Bermondsey, London. This is described as having at one time "the most complete GG pedal organ that was ever made." It possessed three pedal stops, each two complete octaves in compass. The builder was J. C. Bishop, the inventor of the Clarabella stop, the concussion bellows, and the composition pedal. The singular thing about this instrument was that it possessed, and still retains, "a keyboard on the left hand side of the manuals, acting on the pedal organ." Above this extra little manual the pedal stops and coupplers are duplicated, so that a third performer could and was intended to, sit at this manual and play the pedal part with his hands.

The organ was opened on April 23, 1829, and amongst other good things, Bach's fugue in E flat (*St. Ann's*) was played as an organ trio by the organist of the church, Mr. J. Blackbourn, and by Mr. G. C. Sale, the organist of St. George's Hanover Square, at the manuals, with Mr. J. MacMurdie, organist of the Philanthropic Chapel at the pedal keyboard.

Another item in the program was an arrangement of the choruses, from Handel's *Israel in Egypt,* "He rebuked the Red Sea," and "But the waters overwhelmed them." In the latter chorus the "rolling bass" of triplets undoubtedly gave MacMurdie a fine chance. Dr. Hopkins states that he has actually seen the printed copy of this arrangement.

Seriously speaking, the writer of this article is of opinion that such a pedal clavier as this might be of use in some country church organs in districts in which there are plenty of manual players available, but few competent pedalists.

THE CHOIRMASTER AND HIS WORK

BY WILLIAM REED

The successful choirmaster is necessarily something of a personality; one combining within himself an aggregation of qualities in excess, if anything, of those required in most other teaching capacities. And these qualities must be undeniable, convincing, compelling.

The ability to organize and maintain a sufficient force of useful singers is, of course, an understood preliminary. This, in common with the other requirements, is correlative. What are they?

Briefly: 1. Musicianship. 2. Some Vocal Knowledge. 3. Discipline, Sympathetic Tact. 4. Method—Resourcefulness. 5. Personal and Social Qualities.

The foregoing list suggests a large order, one, in fact, by no means always or easily filled. A consideration of what it means will, at least, throw some light on a choirmaster's work and increase respect for an office which is apt to be summed up in the trite expression "running a choir."

MUSICIANSHIP

The choirmaster must, of course, be familiar with church music of all kinds, constantly adding to his repertory through the study of catalogs and new publications.

But his outlook will be widened and his influence strengthened if he be also a good general musician. His knowledge of the voice should be such as will enable him, not only to train his choir in matters concerning correct choral vocalization, but also to develop individual voices—a point which is usually more or less necessary.

This latter "office-work" constitutes in reality the *inner pulse* of a choir. Few choirs exist which can make an effective tonal showing without it.

DISCIPLINE

The choirmaster should begin as he means to ntinue. In dealing with boys, a stringent type disciplino is imperativo. A mixed choir, on the er hand, alters conditions, but only in the manner discipline. This implies an understanding of man nature (especially choir human nature) and management, tempered by sympathetic tact, alities which are to be acquired largely through perience. On them much of a choirmaster's ccess will depend.

METHODS

Aside from everyday principles of method, every irmastor is likely to use some system of his own. natever this may be, it should, while thorough, d as directly as possible to results. Unnecessary petition at rehearsal, constant interruptions for vial reasons, lengthy and unclear explanations, ., waste time and cause irritation.

Rehearsals should commence punctually and dom exceed a specified hour, every moment of the e being occupied with profit to some section of singers. A short evening of interesting and sinesslike work will send them away pleased. long one, unprofitably spent, will cause dissatis- tion. On such a basis rests the main question to how to keep a choir together, or *vice versa.*

The temporary depletion of a choir from any ise calls for resourcefulness.

An approximate readjustment of part-balance, gether with an altered scheme of music may often effected acceptably by forethought and pro- ion. Here, again, the efficient choirmaster is iable.

As supplementary to this section, the following vice to choirmasters in general is added:

Be strict, but not autocratic. The principle of ive and take" applies here as elsewhere.

Do your best by your singers, but don't spoil m. Encouraged to think a little for them- ves, their work will gain in intelligence.

Unaccompanied singing should form an important ture of most rehearsals. It shows the singers ir weak points and begets confidence.

In the study of individual parts or troublesome ssages, the accompaniment assisting should be: Single notes; 2, 3 and 4-part harmony; 3, the nted accompaniment.

When breaking new ground, piano accompani- nt is preferable to that of the organ. The in- iveness of the piano assists attack and phrasing. "rubs in" things.

Final rehearsals, however, should always be held church. Also, since the singers should know the tual assistance to be counted on, the organ ac- mpaniment as definitely intended must be given. en some familiarity with registration points is of sistance.

The efficient choirmaster, while not necessarily genius, is always a conscientious musician and nager. He likes his work, identifies himself ole-heartedly with the work of his church, and ssesses that social *savoir faire* which counts his relations to those with whom he is in any y associated.

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THE AMERICAN GUILD OF ORGANISTS

WE call the attention of our readers to the announcement on the following page of the A. G. O., an organization of the greatest importance to church musicians. The following facts are worth while repeating here:

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These examinations are held in Boston, New York, Philadelphia, Baltimore, Atlanta, Cincinnati, Oberlin, O., Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Toronto, Minneapolis, and other centers.

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At present the Guild has 100 Fellows, 175 Associates, with a total membership of 2000, and 25 chapters in the United States and Canada.

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THE ECHO ORGAN

BY H. C. M.

Is there any subject about which there is more difference of opinion than the subject of musical performance? This question suggested itself to me after hearing two friends express themselves as to the merits of an English organist who has just visited Boston. One friend was loud in praise of the recital which the player alluded to had given. I asked, "What was his style?" "It was the clear, rhythmical style," was the answer. Further questions brought out the opinion that his improvising was quite remarkable, quite unusual, wonderful, in fact. The people in his vicinity had been carried away with the supreme skill exhibited.

A second friend I saw later in the same day. To my astonishment, I found no enthusiasm whatever for our English player. "Well," I remarked, "his extempore playing was great, was it not?" "Particularly bad" was the reply. "It was just rambling around, without theme or sequence or connection of any sort."

* * *

In the quest of movie-organ adventures I wandered into three Boston theatres the other day. I had evidently chosen an inopportune time, for the first theatre used the organ but a few minutes, and not as an accompaniment to pictures. I noticed a very effective use of a flute stop with tremulant to the accompaniment of the theatre's orchestra.

* * *

The next theatre had a rather light organ, but it was very agreeable in tone. The organist had a good sense of tone-color and of rhythm, and the music he played (apparently of an extempore nature) was well-considered, characteristic, and worthwhile. The suggestion from the pictures was direct and strong. When, however, the film was changed, the playing was not so suited to the pictures. When I left the organ was trolling forth a pretty waltz as "interpretation" to a pathetic scene! By the way, Why is a waltz?

* * *

As we entered the third theatre the organist was playing (or trying to play) a well-known offertoire by Batiste. It was evident that this player had had no real instruction in organ-playing, for his touch was not legato, his phrasing was *nil*, and he was unable to play even the notes of the composition selected. His registration in the picture music was stereotyped and there was little or no tone-color attempted. Altogether the organ in the third theatre was irritating.

* * *

Do people who attend the "movies" *listen* to the music? I presume the answer to this question must be "No"; for music is so all-inclusive in its demands that it is hardly possible to intellectualize the pictures and at the same instant grasp the music as organized sound.

Is it possible to *hear* the music and at the same time really get the pictures? I doubt it. I imagine that the people who are really getting the pictures are only dimly conscious of the music. I presume that if the music were stopped they would note the fact, and that is all. The music is apprehended almost subconsciously. It would appear, then, that the music supplies merely an atmosphere, in which the pictures appear to advantage.

* * *

Movie organists who write of their "art" have a good deal to say of the playing of airs which are associated with the particular mood of the scene on the screen. But I doubt very much whether any considerable number of the audience note that, for example, during the proposal by the hero, the organ breathes out "O promise me." In fact music is such a jealous mistress that she will allow no rival. You must either listen to the music or not listen to it. There is no middle ground.

* * *

We musicians must admit, I am reluctantly convinced, that music has at last met her match in the cinematograph. We have pointed out, in our music-history classes how music has tyrannized over the drama; how in every stage of the evolution of the art (from Gluck to Wagner) all attempts to make the divine art play second fiddle to the drama had ended in failure. Now we find music playing the "secondest" of fiddles to these wiggling, inconstant, eye-tiring, absorbingly-interesting screen-pictures. It is a come-down for the glorious art, whose dignity we have felt inviolate. The eye-gate is wider open than the ear-gate.

* * *

But—and there is a "but"—anyone who has read Vachel Lindsay's "The art of the moving picture" must know that the miserable artistic abortions exhibited nightly on thousands of screens are by no means what might be there. Consider how few of the pictures one sees are beautiful! When as much effort is put forth to make them PICTURES as is now put forth to get "pep" into them, there will be a place for music in the cinema show,—and not till then. At least that is my present opinion.

* * *

A. H. writes: "I am anxious to know something about the employment of the pedals in accompanying and playing over hymn-tunes. Will you not say something about the subject in The Echo Organ column?"

Organists differ much in their use of the pedals in playing over and accompanying hymn-tunes, but there are some points in which they are fairly well agreed. One of these points is that the Pedal Open Diapason, 16 ft. ought not to be used steadily. A student fresh from his Bach study will fancy that he is not playing the organ unless he has the heavy 16-ft. pedal out all the time. But let this same student note his Bach fugues and see how the episodes have no pedal part. Let him also look at the orchestral scores in his private library (for every organist ought to own scores, and if in any way possible, play an orchestral instrument) and see how the double bass, the orchestral prototype of the 16-ft. pedal, is used; he will find that it comes on and goes off the scene as the needs of the music dictate. Just so should the 16-ft. organ pedal be treated; let it cease from time to time.

As regards the playing over of the tune, some organists make a practice of using manuals only, drawing the diapasons; others give out the tune as a solo, using pedals and appropriate accompanimental stops; others treat the tune as strong, four-part harmony with a *mezzo forte* combination and heavy 16-ft. pedals. Much depends on the sentiment of the tune.

* * *

In the accompaniment of the tune, the congregation singing, the first stanza might be played with the 16-ft. pedal, the second stanza with the pedals omitted on the first and third lines of the hymn, the third stanza with the pedals omitted altogether, and the fourth stanza like the first. In tunes of a quiet nature it is often effective, in intermediate stanzas, to use the 16-ft. pedal on the last two chord (cadence chords) of each line of the words; but i doing this the very common fault of disconnectin these two pedal notes must be avoided. Sure if the legato is ever necessary it is necessary at th cadence.

These suggestions may help A. H. to work ou the problem for himself.

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Will you please tell me what you consider the portant points of the second grade? I am using e *Mathews Graded Materials.* M. C.

Persistent and painstaking effort in the direction making the pupil musical and also independent, at is perfecting the method of study.

I am a firm believer in individual work, and I ant the lessons I assign prepared at home intelli- ntly that I may spend the lesson hour in creating music life for the pupil and expanding her idea of chnic and the quality of her study. Pupils must ave the class room full of inspiration and with an lift which will tend to illumine their practice riods through the week. How can they do this we are occupied during the lesson hour with the rrection of wrong notes and bad rhythm?

Therefore in my work of the second grade— d this seems to me most important—I bear down rd on a method of study for melody work and also the rhythmic structure of compositions studied. Every melody has to be practised in certain ways acquire, first, the quality and volume of tone sired on the melody finger; second, the fingering; ird, proper balance between melody and ac- mpaniment; fourth, the pedal. The pupil is pposed to be able to play any part alone, naming e chords upon call. She is not merely memorizing t she is acquiring the physical power of expression well as forming habits of thought which will able her to study intelligently any melody piece. ne manner in which she gets at the piece in the st practice hour is emphasized and given as a rking principle.

I deem the study of the rhythmic structure of a mposition very important and at the same time ry interesting to children. By this I mean, st, the basal rhythm, which is given at the begin- ng of every piece (time signature). The child ust tap this. Second, the rhythm of the idea. is must be tapped, the child counting the basal ythm against this. Third, the rhythm of the ompanying voices tapped against the basal ythm.

This work has many advantages. First, the ild must know where the ideas are before she can p them; this means looking at the music and read- g it not merely as notes, but as notes meaning something. She must disassociate the essential from the padding. It develops the reasoning faculties and still does not leave the music divided into mechanical divisions, as she is tapping, and not playing on the piano. There are no mental breaks to overcome as in careless memorizing where the student stops always at the end of a measure. The rhythmic structure is tapped completely through and the student feels the life-giving principle of the regular pulsation against the individual rhythm in the idea and the accompaniment. By putting the metronome on the basal rhythm, the teacher taking the accompaniment and the pupil the rhythm of the idea, the piece can be tapped in its entirety, and the pupil will be alive to the importance of each in a far finer way than by the old-fashioned way of presenting rhythm.

If you are using the *Graded Materials* try this work on No. 2; *Off for a Vacation.* Be sure that the pupil realizes that the idea goes into the left hand part in the third line. If the pupil is tapping the rhythm of the idea she should be able to skip wherever the idea is, whether in the right hand part or the left. Remember you are asking her to tap ideas, not merely the right hand part.

The pupil's conception of technic should be considerably enlarged in the second grade, and you will find the Mason exercises wonderfully useful at this time. The rotation exercise in the arpeggios is a good beginning along the lines of endurance, and the scale work in the different rhythmic treatments extremely helpful and inspiriting.

I am also a great believer in pedal studies, used not alone for pedal work but for tone quality and transposition.

The second grade is one of the most troublesome and at the same time one of the most interesting grades to handle of any in the elementary work. There are countless teachers who are doing exceptional first grade work and many patented "systems" which are very strong in the first year as well, yet fail absolutely when the second grade presents itself. How to go on and how to develop the pupil and hold her interest so that she will enjoy the preparation of her lesson—that is the difficult point. To blend the new thought with the technical perfection of the old requires great insight into what piano playing really is, and much experience in handling the advanced grades.

I am glad you are using the second grade book for it is an exceptionally good book to hold the interest as well as to bring out the points I have mentioned. Use Nos. 2, 9, 15, 20, 24, 25 and 26 for the tapping work. The *Melody Study,* No. 5, is the best piece I know for beginning serious melody study. Do not use the studies in this book for speed but for accuracy in the new fingerings. Develop your speed in Grade 2 through your scales and arpeggios.

If I am not asking too much will you give me a list of teaching music of Chopin for the fifth and sixth grades? E. D.

Grade 5: Waltzes in E flat, A flat, and C sharp minor. Nocturnes in G minor and E flat major. *Funeral March* from sonata in B flat minor. Preludes No. 2, 9, 15, and 20.

Grade 6: Polonaises in C sharp minor and A major. Preludes Nos. 1, 3, 8, 10, 11, 12, 13, 14, 17, 18, 22, 23, 24, and Op. 45.

Nocturne in G major.
Fantaisie Impromptu in C sharp minor.
Impromptu in A flat.
Etude, Op. 10, No. 3.

* * *

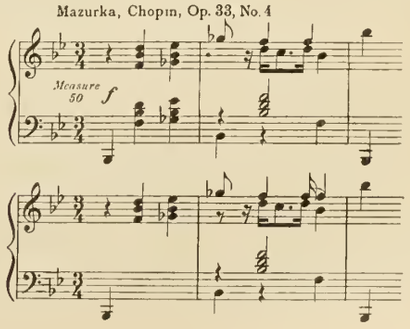
Will you kindly explain to me how the "two against three" from the *Musette* Suite, Op. 1, by D'Albert, may be played so that the triplets will be even. I can make them even, when I play them separately; but when I put both hands together they are uneven. A. C.

Try counting each triplet note with "oo" between two and three as follows: One, two-oo, three, one, two-oo, three, etc. Be sure to keep the count steady and not ritard when you count the "oo" between two and three. Do this first with the right hand alone, then count in the same way and play the left hand part alone putting the second eighth note of each beat on the "oo." Then play hands together counting as before. I have found this helpful with pupils who could not get the rhythm even any other way. Pupils generally hurry between the last note of the triplet and the first note of the new triplet, so guard against any unevenness in the counting.

* * *

Will you kindly tell me how these measures figure out as to time? I have long been interested in your department in The Musician.

Mazurka, Chopin, Op. 33, No. 4



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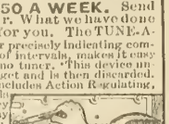

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In Chopin's notation he has one sixteenth too little in the soprano voice on the third beat of the second measure which I presume is where you find your difficulty.

To have been exact it could have been written as I give it below your example. His writing is easier and gives the effect desired which undoubtedly was an intensification of the syncopation through a harmonic effect on the short note.

SUMMER MUSIC STUDY

In the last issue of The Musician we published a review of the movement known as "the summer music school," mentioning certain schools and teachers in different sections of the country. Since then we find occasion to add a few names to the list as published in the April issue.

Starting in the East we note that Mr. F. Addison Porter, principal of the Pianoforte Normal Department of the New England Conservatory of Music, Boston, will give a special summer course in pianoforte instruction and normal training. The course will include lectures and lessons on pedagogics, teaching material, demonstrations of normal work and practical teaching.

Mr. Alvah Glover Salmon, well-known as pianist, teacher, composer, and lecturer on Russian music, will have his Boston studio open. He offers special courses for teachers and students of repertoire. Boston with its many points of historical interest, its famous cool "East Wind" right off the Atlantic Ocean, offers an opportunity for summer music study under exceptionally fine advantages.

Mrs. Evelyn Fletcher-Copp, the well-known authority on musical kindergarten work, will conduct courses for teachers and students at Brookline, most beautiful of Boston's many suburbs, the instruction covering a period of eight weeks.

From Boston we move to the hill country of Connecticut, where Herbert Wilber Greene, of New York, conducts a flourishing school at Brookfield Center, specializing in vocal music. Mr. Greene is one of the pioneers in the field, and out of an experience of fifteen or more years has developed thoroughly practical and efficient courses for teachers and students.

The student of piano technic will be interested in the courses offered by Emile Schoen, of New York, who is an authorized representative of the Macdonald Smith system known as "From Brain to Keyboard," which claims to be a system for the rapid acquisition of perfect touch and technic.

Mr. Gustav L. Becker has prepared a condensed course for pianists and teachers, giving special attention to modern technical principles. And we are glad to inform our readers that Katharine Burrowes will conduct classes in kindergarten and primary work in Carnegie Hall, New York, as well as in her home at Detroit.

Still moving west we go to Chicago, which claims a larger number of music students than any other city in the country, summer and winter. Here Fanny Church Parsons will hold a school for teachers and students, offering courses in kindergarten music specializing in rhythmic work, audition, and interpretation, including her new course in "Picture Harmony."

Roy David Brown, who has succeeded to much of the work of the late Emil Liebling, will conduct a class for teachers and serious students in his studio in the new Lyon & Healy building, for a period of ten weeks or shorter term if desired.

We make a correction in regard to the work done by Mrs. Crosby Adams, who will conduct a Teachers' "Class" and not a camp school for music students, at Chicago, as well as Montreat, N. C.

BOOK NOTES

Studies in Musical Education, History and Aesthetics: Papers and proceedings of the Music Teachers' National Association at its 37th annual meeting, Buffalo, N. Y., Dec. 28–30, 1915. Waldo S. Pratt, Editor. Published by the Association, Editorial Office, 86 Gillett St., Hartford, Conn. Price $1.60.

This volume is valuable to anyone who is interested in music education in the United States, for the addresses fairly indicate the current of musical activity year after year. The papers presented and the topics discussed are thoughtful and authoritative, and should be read by all earnest musicians, for example, the report of the theory, piano, and public school conferences, and the discussion of the subject of standardization. A new feature was a consideration of liturgical music as used in the Synagog, Gregorian, the Lutheran, Greco-Russian, and Episcopal services. Musicians interested in church music will find this section especially helpful.

Tonal Functions: Scales and Intervals. A revised method of Harmony instruction eliminating the old figured bass system. Book I. By Dirk Haagmans. J. Fischer & Bro. Price $1.50 net.

We find this book full of excellent material. The arrangement is especially practical and helpful, particularly the consecutive numbering of all paragraphs which contain directions on principles to guide the pupil in his work. It covers the material used in elementary harmony study, reserving the consideration of chromatic and modulating harmonies for a later book.

Thirty-three Suggestions in One Lesson. For the guidance and encouragement of those who play the piano. By Milo E. Benedict. C. W. Thompson & Co. Price, art board cover, 75 cents; paper, 50 cents.

A series of short practical talks on matters connected with the study and mastery of piano playin by a pianist and teacher who was a member o Liszt's class at Weimar. These are supplemente by "A letter to the reader" in which he discusse certain phases of the playing technic such as "ove key" action and "subpendant" action, which latte seems to be identical with the more familiar ter weight-playing. Put in a short statement, here i a little book which has many helpful suggestions f pupil as well as for teacher.

The Piano and Organ Purchaser's Guide for 191 Compiled by John C. Freund. Music Trad Co., New York. Price 25 cents.

A handbook of the musical instrument trade in th United States.

BOOKS OF MUSIC

The Junior Song and Chorus Book. By T. Giddings and E. W. Newton. Ginn & C Price 50 cents.

The authors indicate the place of this book in t educational scheme by stating that it may follo the Intermediate Song Reader of the New Educ tional Music Course. The special difficulties school voices have been kept in mind by givi considerable space to music for unchanged voice with other sections for soprano, alto, and bass, a another of songs and choruses with bass *ad lib.*, well as four-part choruses. Many of the numbe have piano accompaniment.

A Guide for Beginners in Piano-playing. B Elizabeth Coulson and Grace H. Spoffor Boston Music Co.

The material in this Guide consists of the work theory, that is note writing, spelling words wit degrees in which notes are placed, notation, rhyth scales, chords, key, etc., such as young players ne to supplement their work at the keyboard.

How lovely, Lord of Hosts (Psalm 84). Motet f contralto solo, chorus, violin, harp, and orga By T. Carl Whitmer. Western Theologic Seminary, Pittsburgh, Pa. Price 60 cents.

A work of broad, lyric quality along modern lin and with definite ecclesiastical character. T part-writing is effective and thoroughly polyphon in style, the solo voice part an effective piece work. The composer has placed about the voices rather peculiar and colorful atmosphere through t accompaniment furnished by the instruments me tioned.

GENERAL NEWS ITEMS

The next music festival of the Bach Choir 2 voices will be held at Lehigh University, Sout Bethlehem, Pa., under the direction of Dr. J. Fr Wolle, May 26 and 27. The *Christmas Orator* will be sung the first day, the *Mass* in B minor the second day.

The ninth annual meeting of the Music Supe visors' National Conference was held at Lincol Neb., March 20–24. The presiding officer was M Will Earhart, of Pittsburgh. The program w very complete and kept all delegates on the jum to be in touch with what was being done. T Conference is a body of live, aggressive men a women engaged in work of the greatest importan to music education.

Pupils of the dramatic department of the Ne England Conservatory, Boston, with the assistan of pupils from the vocal department, gave a recit March 24 and 25. Mr. Charles Bennett, of t voice department, was in charge of the music, and costumes were designed and made under the supe vision of students of the School connected with t Museum of Fine Arts, Boston.

The National Opera Club of America held i second annual grand opera performance Ap 3 at New York. The performance was follow by a Divertissement Spectacle and ball.

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THE California Music Teachers' Association will hold its next convention in San Diego, in July.

THE Mendelssohn Glee Club of New York celebrated its 50th anniversary in February. The number of active members is limited to 60.

THE Ohio Music Teachers' Association will hold its 34th convention at Springfield, April 24–26. During the convention there will be a music festival to commemorate the opening of Springfield's new Memorial Hall. A chorus of 200 will participate.

MARIA BARRIENTOS, the Spanish coloratura soprano, who appeared at the Metropolitan Opera House, New York, during the season now almost at a close, became a pupil in the Conservatory at Barcelona when she was six years old, studying piano, violin, and composition. Vocal study was not begun until she was about fourteen. She believes that the mastery of an instrument and some study of composition are essential to singers.

BRAHMS' *Song of Destiny* was sung at the April concert of the Oratorio Society of New York, Louis Koemmenich, conductor.

SIGISMOND STOJOWSKI's cantata *Prayer for Poland* was given by the Schola Cantorum, New York, under the direction of Kurt Schindler, March 7.

ANN ARBOR, MICH., will have its twenty-third annual music festival, May 17–20. The Choral Union of the University of Michigan, under the direction of Prof. A. A. Stanley, will present two choral works *Paradise Lost*, by Bossi, and *Samson and Delilah*, by Saint-Saëns. A children's chorus will appear in Pierné's *Children of Bethlehem*.

THE People's Orchestra of the Boston Music School Settlement, Jacques Hoffman, conductor, gave its fifth anniversary concert, April 6. The orchestra was assisted by Heinrich Gebhard, pianist.

THE Musicians' Club of Pittsburgh, entertained the Associated Artists of the city, April 6. A program of compositions by members of the Club was presented.

SIR GEORGE C. MARTIN, organist of St. Paul's Cathedral, London, died Feb. 23. He was born June 11, 1844, in Lambourn. After various appointments he was made deputy to Dr. Stainer, at St. Paul's, succeeding him in 1888.

THE Sinfonia Fraternity of America offers $100 for the best composition in the form of a chorus for male or mixed voices, with organ or piano accompaniment, or both, the time of performance not to exceed five minutes. The competition closes Sept. 1, 1916. Full information may be obtained from Charles S. Quinn, 632 Adams Ave., Scranton, Pa.

THE Wisconsin Music Teachers' Association met in Fond du Lac, May 2–4. The first examination by the Examining Board of the Association for the Licentiates' diploma was held at the same time.

THE Music Teachers' Association of Iowa held its annual convention April 17–19 at Des Moines.

NEW YORK CITY members of the New York State Music Teachers' Association had a dinner at the Hotel McAlpin, March 30. The guests of honor were Charlotte Lund and Dr. Otto Kinkeldey who delivered addresses.

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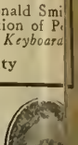

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THE Boston Festival Mandolin Orchestra, performers, under the direction of G. L. Lans and H. F. Odell, gave two successful concerts Ma 28 and April 3. This is the tenth season for organization.

THE Nylic Choral Society of New York, c posed of 80 employees of the New York Life surance Company, mixed voices, under the di tion of Bruno Huhn, gave its second concert, A 27, presenting a program of part songs.

CORNELL UNIVERSITY will include in its sum school courses for the training of teachers supervisors of music, July 6–16. This dep ment is under the direction of Prof. Hollis Dan

THE Seattle Clef Club held its second an manuscript concert, April 1.

NEW YORK UNIVERSITY, New York City, nounces courses for the training of teachers supervisors of music in connection with the sum school, July 31–Aug. 19. Mr. Arthur J. Abl director of music in the public schools of Buffal principal of this department.

LOCKPORT, N. Y., will have a two day mu convention, Sept. 14–15. The program will sist of addresses by prominent musicians, conc contests, etc. Full information may be obta from A. A. Van de Marck, Lockport, N. Y.

SAN DIEGO, CAL., is to have a Music Fest May 11–14. A large chorus of school children be a feature of the Festival.

The date of death of Sbriglia, the noted vocal teacher, is given as Feb. 20.

AN "All Milwaukee" program was given by Auditorium Orchestra, March 19, composition composers formerly or at present connected wit musical life of the city being presented.

IT seems to be quite certain that the Sp composer, Enrique Granados and his wife, wer on the Sussex, torpedoed in the English Cha March 24. He was born at Lerida, Spain, 27, 1867. He studied in Paris after having under the instruction of Juan Pujol and Pedrell, in Madrid. He was in New York to a the first performance of his opera *Goyesca* the Metropolitan Opera House, Jan. 28.

TOM KARL, a favorite tenor of the fa *Bostonians*, died at Rochester, N. Y., Marc Mr. Karl was born in Dublin, Jan. 19, 184 considerable part of his professional life was in the U. S.

WITH THE SCHOOLS AND TEACH

MISS MARION H. NEWLAND gave a song r at Newport, Vt., March 21, presenting a progr numbers from the classical and modern reperto A group of Irish songs in costume was a feat the program.

AT the last contest for the Wolcott Medal readings, Denver High School, the singi

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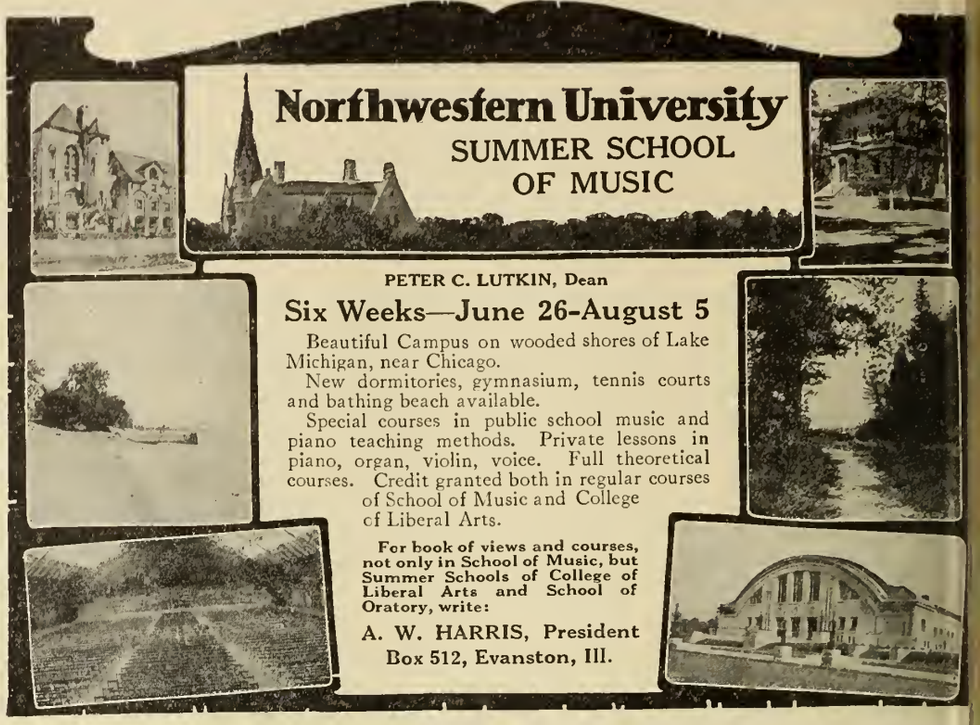

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Helena Bingham's *Crossing the Bar*, by a quartet of girls, was a special feature. The same quartet arranged for men's voices was given in Trinity M. E. Church, Denver, March 18.

Pupils of the Wm. A. Wolf Institute of Pianoforte and Organ Playing, Lancaster, Pa., gave a recital April 1. The Institute issues an attractive *Monthly Bulletin*.

Mrs. Claude L. Steele, soprano, gave a song recital at Muskogee, Okla., before the New Century Club, March 23, presenting a program of songs from the classical and modern repertoires including some on Indian melodies. She also sends to The Musician a number of interesting programs given by her pupils in singing and piano playing.

Pupils of the Pianoforte Normal Department of the New England Conservatory, Mr. Addison F. Porter, director, gave a recital March 30, including several numbers with orchestral parts on second piano.

At the Intercollegiate Glee Club contest held in New York in March the Glee Club of the Pennsylvania State College, Clarence C. Robinson, director, won second place.

Mr. Frank M. Church, of McKendree College, Illinois, sends us a number of interesting pupils' recital programs given under his direction.

Mr. Ralph L. Baldwin, Hartford, Conn., gave his fourth and fifth lectures in his symphony course on Beethoven and Dvorak. March 17, the glee club of the High School gave a concert under Mr. Baldwin's direction, giving Jordan's cantata (school edition) *Barbara Frietchie* among other numbers. March 19 the Choral Club of Hartford, 80 men, under Mr. Baldwin, assisted in a concert at the Springfield, Mass., Y. M. C. A.

Prof. Charles H. Morse, of Dartmouth College, gave an organ recital in Rollins Chapel, March 26, presenting a program mostly of modern works. This was one of a series of Sunday recitals.

Pupils of the American Progressive Piano School, New York, Gustave L. Becker, director, gave a recital of solo and ensemble numbers at Lord and Taylor's Music Rooms, March 16.

Mr. D. A. Clippinger, Chicago, gave a lecture recital on the songs of Hugo Wolf, at Kimball Hall, March 25.

Mr. Gordon Campbell, pianist, and Mr. Lewis Randolph Blackman, violinist, of the faculty of the Cosmopolitan School of Music and Dramatic Art, Chicago, gave a recital March 25. On the 24th a Junior piano recital was given in which twelve pupils assisted.

Miss Laura Littlefield, soprano, gave an interesting program of modern songs at Boston, March 23.

Mr. Robert Andrew Sherrard, gave his second organ recital in the First Presbyterian Church, Johnstown, Pa., March 23.

Pupils of the Raymond School of Music, Boston, gave a recital March 20, presenting solo and ensemble numbers.

Mr. Charles N. Boyd of the Pittsburgh Musical Institute, gave a lecture recital on *Chorales and Chorale Preludes*, March 14, presenting selections from the 17th century up to modern times.

A musical service as a memorial to the late C. B. Hawley was held in the First Congregational Church, Detroit, March 19, under the direction of J. Trumann Wolcott, organist.

Mr. Gordon Balch Nevin gave a recital at Buffalo, March 12, the 215th of the series of free organ concerts. March 10 he played at Dover, O. In addition to his work as organist and choirmaster at the Second Presbyterian Church, Cleveland, Mr. Nevin is teacher of piano and organ at Hiram College, O.

The Lyric Club of Charles City, Iowa, Frank Parker, conductor, gave its second concert of the season, March 21. At the last concert about Ju Mr. Parker will sing the new song cycle *The of Joy*, by Deems Taylor.

Mrs. May Sleefer Ruggles, of the Li heim School of Vocal Music, Auburndale, M was soloist at the benefit for the Bulgarian Cross, in Madison Square Garden, March March 29, Mrs. Ruggles and her brother, Rev W. Sleeper, gave a musical lecture *Echoes the Balkans* in the Columbia University co course.

The Faelten Pianoforte School *Bulleti* always interesting to one who is looking for of an educational character. The various prog list music suited to all kinds of needs, solo ensemble.

Miss Mildred Shaughnessy, contralto, pu Mr. Nelson Alexander Chesnutt, of the C Conservatory, Philadelphia, gave a successfu cital, demonstrating the excellence of the instru received.

Mr. C. S. Morse, director of the San A Tex., School of Music, sends us an interesting gram of a mid-year recital by pupils of the sch

NEW YORK NOTES

BY EVA EMMETT WYCKOFF

The Musicians' Club gave a banquet in h of Mme. Johanna Gadski and Fritz Kreisler. hundred and four members and guests sat to a repast at Delmonico's. Beside the two a in whose honor the banquet was given Enrico C was present with a party of five friends, making table of six. Walter Damrosch is President Club and was there with all his good cheer. a wonderfully successful occasion.

The Club also presented two Composers' N in March. The first was made up of the com tions of Mr. George W. Chadwick of Bosto sisted by the Saslavsky String Quartet, Arthur Whiting, Mr. Herbert Witherspoon,

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Harry M. Gilbert, accompanist. The second given by Mr. Daniel Protheroe, of Chicago, ted by Mr. Sybil Vane, Mr. Daniel Beddoe, Frederic Martin, and a selected choir of six- mixed voices.

DOLPH GANZ, at the end of this season, will do ore teaching for at least one year. He will go ie country in July and give up his summer to ation and the preparation of his programs for oncert tour beginning in October.

IE Von Ende School of Music, during March, five concerts at the School, including the ls of Alberto Jonas, Sigismond Stojowski, ur Hartmann, and piano recitals by artists of aculty, Lawrence Goodman and Alberto Jonas.

IE Metropolitan Opera Company announces xtension of manager Gatti-Casazza's contract lay 1920.

April 1st the Opera closed for the season, the a House remaining open for four weeks for the production of performances given by the Russian Imperial Ballet.

ARTHUR BODANZKY and GIORGIO POLACCO, the two new directors at the Opera, have most ably filled their positions, to the extent that their contracts have also been renewed.

THE last week of the opera brought forth *Carmen*. *Rheingold*, *Butterfly*, *Rigoletto*, *Lucia*, and *Siegfried*.

AEOLIAN HALL

THE third concert of the New York Chamber Music Society was given in March. Carolyn Beebe and Gustav Langenus are the directors of this organization. They played an octet by Schubert, sonata by Brahms, a *Rhapsodie* by Loeffler, and *Kammersinfonia* in B♭ major, by Paul Juon.

THE Flonzaley Quartet closed its season in March, playing compositions by Taneiev, Bach, and Schumann.

EDDY BROWN, violinist, has given four recitals in this Auditorium. He is a fine artist with clear, clean technic, and producing a beautiful tone. George Falkenstein was at the piano.

AFTER an absence of four years, Boris Hambourg, the Russian 'cellist, gave a recital. On this occasion Mr. Hambourg played four of his own compositions and his program was interesting and beautifully played.

PAULO GRUPPE, Dutch 'cellist, who is associated now with the St. Louis Symphony Orchestra, and consequently has not been heard in New York for several seasons, gave a recital with the assistance of Coenraad von Bos at the piano. Mr. Gruppe is an unquestioned artist.

HAROLD BAUER and PABLO CASALS gave their last joint recital of the season to the usual packed house. The combination of these artists, both giants in their chosen professions, could only produce a unity and virility of which such players are capable.

HAROLD BAUER also associated himself with Ossip Gabrilowitsch for a second piano recital. They appeared jointly last spring and the result proved so popular that a series of joint appearances in other cities was arranged for this season. Mr. Gabrilowitsch has concluded his historical recital series. They have been a success in every sense of the word and he should feel repaid for the effort it cost him to prepare and present such programs.

HAROLD HENRY. pianist, whose previous performances have aroused much interest, gave his third recital in New York and again proved his ability, which asserted itself at his previous performances.

THE young Brazilian pianist, Guiomar Novaes, who was heard last season, gave a program of variety and novelty. She is gifted and serious, has much temperament, and is absolutely sure of herself.

CHARLOTTE LUND, the soprano, gave her song recital made up of interesting and some seldom heard songs. Clara Clemens was, as usual, accompanied by her husband, Ossip Gabrilowitsch, who greatly adds to the interest of her programs. This was her third recital this season. Marcella Craft is an artist with a beautiful voice, sometimes becoming so intense in her interpretations that the voice loses its life, and flatting results. Mr. Harold Osborne Smith accompanied. Elsa Kellner, from the West, with Chas. Gilbert Spross accompanying, sang well, displaying a naturally good voice.

THE greatest artists of the month were Louis Graveure and Julia Culp. Mr. Graveure's art is ripening. He has an unusually beautiful voice, and intelligence to use it to the best advantage. Mme. Culp's singing is flawless, and Mr. Bos who accompanied both these artists, assisted them in every way by his masterful accompanying.

CARNEGIE HALL

LEGINSKA'S only piano recital of this season was given the last day of March in commemoration of the death of Leschetizky, whose pupil she was. Mme. Leginska played his suite *Souvenirs d'Italie*, Op. 39. Temperament and great art characterize her playing.

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VICTOR TALKING MACHINE RECORDS FOR MAY, 1916

A PROFESSOR in a prominent technical school of the United States in speaking of a study he has made of the Talking Machine and its reproductions of musical performance by means of records called attention to his belief that the best are those made by the human voice and stringed instruments. The records for May are of this character. Any reader of THE MUSICIAN who is choosing records for summer use will find it worth while to look through this month's issue. Here are some to which we call attention.

Braslau, Sophie, contralto: *Last night,* by Kjerulf, a charming song from the Norwegian repertoire.

Caruso, Enrico, tenor: *O sole mio* (*My sunshine*) by Di Capua, a very popular Neapolitan folk-song which travelers in Italy have learned to know.

Culp, Julia, contralto: *Mondnacht* (*Moonlight*), Op. 39, No. 5, by Schumann, one of the great composer's finest songs by a famous singer of German *liedcr.*

Elman, Mischa, violinist: *Country dance* (*Landlicher Tanz*), by Weber, a taking number from the classical repertoire, arranged by Mr. Elman.

Gluck, Alma, soprano: *Musetta Waltz,* from Puccini's opera *La Boheme.* The same artist also gives a delightful rendering of the famous American song *Listen to the mocking bird,* with bird calls by Charles Kellogg, the well-known "nature singer."

Journet, Marcel, bass: Russian national hymn, *God save the Czar,* by Lvoff. Sung in Russian and in French.

Kreisler, Fritz, violinist: *Viennese waltz* (*Wienerisch*), by Godowsky, the famous pianist.

McCormack, John, tenor: *The old refrain* (*Viennese popular song*), by Kreisler, a big success in the popular tenor's recent concerts. Mr. McCormack also sings *Flirtation* (*Das Fensterln*), by Meyer-Helmund, to which Mr. Kreisler plays a delightful violin obbligato.

Ruffo, Titta, baritone: *All'erta marinar* (*What ho! Mariners*), from Meyerbeer's opera *L'Africaine,* a great dramatic number.

Schumann-Heink, Ernestine, contralto: *Before the crucifix,* by La Forge, a sacred song of great power and appeal.

Whitehill, Clarence, baritone: *Some day,* by Wellings, a song which has moved many a heart; one of the most popular of the English ballads of twenty-five years ago.

Witherspoon, Herbert, bass: *Rose-Marie,* by Molloy. Melodious and appealing to the ear of the music lover.

And we are glad to note that the Victor String Quartet have made records of two movements from Beethoven's quartets, namely, the *Menuetto,* Op. 18, No. 4, and the *Schcrzo* from Op. fine double-faced record. Those who do not themselves an opportunity to hear chamber m miss a delightful musical treat.

One singing teacher in a large city ordered more than 100 copies of SO THING TO SING (50 songs for first pupils) for use by himself and assis teachers.

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THE HARP

The Harp is dual-natured: Heaven and Earth
Are parents of its birth;
Heaven, the radiant mother, Earth, the sire
Whose unappeased desire
Reverberates and rings
Along its throbbing strings.

In sounds more eloquent than any words
The Heavenly Mother speaks—in tender chords
And tones that seem the echo, from God's lands,
Of singing choral bands.

The Spirit of Celestial Music floats
Great argosies of soft melodious notes
Down the high octaves to their port and goal,
The human soul.

Then from some deep sea place,
Where dwells the resonant bass,
All suddenly the mortal passions wake
And, like wind-driven billows, rush and break
Upon the heart and flood it with an ocean
Of memory and emotion.
Ambitions, aspirations, hopes and dreams,
Past, present, future, swirl in those great streams
Of harmony; and over and above
Sounds the clear call of love.

Into her confidence has Nature taken
The wondrous Harp. So oft her strings are shaken
By voices of the wind,
By eerie laughter of the elfin kind,
By ripple of the brooks, by fall of leaves,
And by the ebbing tide that sighs and grieves,
By whirr of wings at dawn, by that sweet word
Uttered in deep wood trysts 'twixt bird and bird
At mating time—yea, all that Nature feels
And knows and understands the Harp reveals.

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CONTENTS FOR JUNE

A Talk with Martinus Sieveking on the Dead-Weight Principle *Harriette Brower* 327
Making the Summer Pay 328
Musical Game of Answers. *S. R. Gaines* 328
Mozart, Idealist of Formal Beauty *F. H. Martens* 329
Literary Methods as Applied to Music Study. VI. *C. G. Hamilton* 330
Prize Offer for Musical Compositions 331
Music Teachers' Association Activities 331
The Music Teacher as a Plant *Thomas Tapper* 332
The Country Town Teacher *Jo-Shipley Watson* 334
Ten Ways of Making a Child Dislike Music. *Lucile Corbett* 334
Sight-Reading Suggestions for Piano Players. *Kate L. Chittenden* 335
Much or Little Daily Practice 335
Book Notes 335
The Fuss of Playing and Singing *L. A. Russell* 336
Creative Power in Musical Art *G. H. H. Howard* 336
Efficiency in Its Highest Application *Thomas Tapper* 337
An Effective System of Lesson Reports *Ralph B. Ellen* 338
Correct, Beautiful, and Effective Piano Playing. *Gustav L. Becker* 338
Preparedness. *Carl Hoffman* 339
Notes on the Music in This Issue 339
Editorial Notes 340
Vocal Department 365
Children's Work in Music *Helena Maguire* 368
Violin Department. *Ray G. Edwards* 371
Choir and Choral Department *H. C. Macdougall* 374
Teachers' Forum *Blanche Dingley Mathews* 377
General News Items 378
With the Schools and Teachers 379
New York Notes 383

In the Music Section

Valse Courante. *Rolfe*
A Blush Rose (*Flower Song*). *Lieurance*
Will-o'-the-Wisp, Op. 16, No. 5. *Lemont*
A Lament. *Sokolovsky*
Cry-baby. *Ladoukhine*
Hobby-horse. *Ladoukhine*
The Mammy's Lullaby, Op. 110, No. 1 *Sternberg*
A Gipsy Dance, Op. 19, No. 3. *Williams*
Barbara, Op. 156. *Leonard*
Song of the North (*Chant du Nord*). *Lange*
Elegie, from Op. 39. *Lammers*
Moment Musical, Op. 94, No. 3 (Violin) *Schubert*
A Cradle Song of the War (Song). *Lang*
Never Again (Song). *Schmidt*
Be Brave, Be Strong! (Song). *Wooler*
Prelude, in E minor, Op. 28, No. 4 (Organ) *Chopin*

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on page 331

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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS

	Page
Briggs Piano Company	379
Sohmer & Company	377

MANUFACTURERS OF PIPE ORGANS

Hook & Hastiugs Co	376
Kilgen & Son, George	376
Moller, M. P	376

MISCELLANEOUS

Butterworth Engraving Co	384
Lyon & Healy	4th Cover
Signoscope	325
Spooner, Wallace	384
Techniquer, The	324
Tindale Cabinet Company	377
Wood, Clarke Press	384

MUSIC AND ART MAGAZINES

Musical Courier	378
Musical Leader	373
Violinist	373

MUSIC PRINTERS AND ENGRAVERS

Henning, M. O	378
Whitcomb, H. C. & Co	384
Worley Company, John	376
Zabel Bros	378

PIANO TUNING SCHOOLS

Faust School of Piano Tuning	379
Niles Bryant School of Piano Tuning	378
Polk's Piano Trade School	379
Scheinert, Alex	379

PUBLISHERS OF MUSIC AND BOOKS

Cecil McManimon Novelty Co	323
Clode, Edward	366
Ditson Company, Oliver, 321, 322, 324, 325, 373, 375, 384, 2d Cover, 3d Cover.	
Fischer, Carl	323
Gray, H. W. Co	324
Hinds, Noble & Eldredge	324
Illinois Music Co	323
Milwaukee Cons Music Co	324
Odell, H. F. & Co	323
Schirmer, G	323, 325
Schmidt, Arthur P	326
Stern, Jos. W. & Co	324
Summy Company, Clayton F	380
Treloar Music Co	323
Violinist Publishing Co	373
White-Smith Music Publishing Co	321
Willis Music Co	323

TALKING MACHINES

Victor Talking Machine Co	379

CONCERT ARTISTS AND MANAGERS

Henry, Harold	382
Zoellner Quartet	372

TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC

Alchin, Carolyn	381
American Conservatory	382
American Guild of Organists	376
American Institute of Applied Music	383
American Progressive Piano School	383
Anderton, Margaret	384
Beal System	384
Becker, Gustav L	383
Bissing, Petrowitsch	372
Bogert, Walter L	367
Boston Institute of Public School Music	383
Brenau College Conservatory	381
Brown, May Laird	367
Brown, Roy David	381
Burrowes, Katharine	383
Cady, Calvin B	381
Chicago Musical College	382
Chicago Piano College	383
Cincinnati College of Music	382
Clippinger, D. A	367
Columbia School of Music	381
Commonwealth School of Music	381
Copp, Evelyn Fletcher	380
Crosby-Adams	381
Danforth, Mrs. Ada J	383
Daugherty, Allen H	381
De Guichard, Arthur	367
De Rigaud, Clara	379
Ellen, Ralph B	384
Faelten Pianoforte School	384
Gilbert, Mary Wagner	379
Goldthwait, Willis W	384
Heinline, Elizabeth Eldridge	384
Henry, Harold	382
Herman Klein Phono-Vocal Method	367
Hoffman, Carl	384
Holderness Summer School	381
Hopkins, Louisa M	381
Indiana Normal Conservatory	381
Institute of Musical Art	383
Kern, C. W	383
Kuzdo, Victor	373
Leonard, Florence	381
Lewing, Adele	379
Martin, Edith	384
Mathews, Blanche Dingley	381
Musin, Ovide	373
New York School of Music and Arts	381
Ogunquit Summer School	381
Parsons, Fannie Church	380
Peabody Conservatory	382
Pittsburgh Musical Institute	381
Porter, F. Addison	382
Rissland, Karl	381
Russell, Louis Arthur	381
Salmon, Alvah Glover	380
Schoen, Emile	380
Stock, Geo. C	367
Storer, H. J	384
Thomas Normal Training School	383
Trinity School of Church Music	376
Wilcox School of Composition	376
Wodell, F. W	381
Wooler, Alfred	376
Wyckoff, Emma	379
Zoller, Ellmer	379

VIOLINS, STRINGS AND VIOLINISTS

Bissing, Petrowitsch	372
Ditson Company, Oliver	373
Gemünder & Sons	373
Kuzdo, Victor	373
Musin, Ovide	373
Schoening, M. E	372
Zoellner Quartet	372

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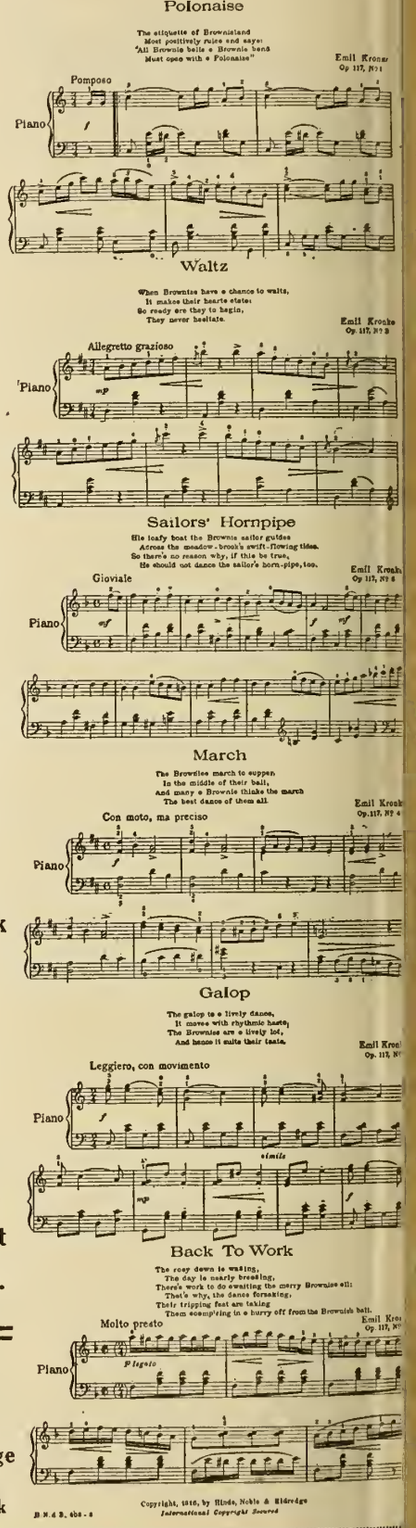

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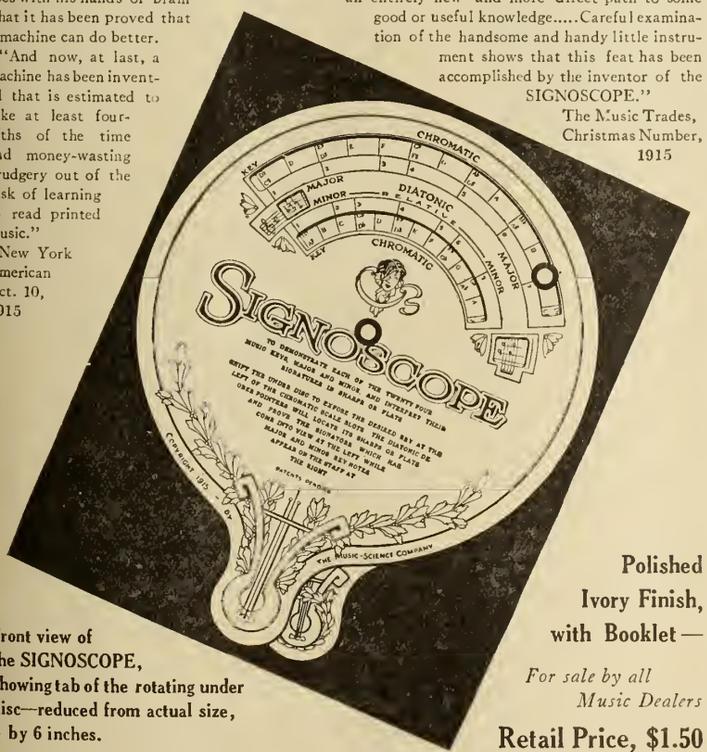

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A TALK WITH MARTINUS SIEVEKING ON THE DEAD-WEIGHT PRINCIPLE

BY HARRIETTE BROWER

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A MAN who, according to his own account, has solved all problems of the keyboard, a man who, during a dozen or fifteen years of unremitting effort, has built up for himself, a perfect piano mechanism, is truly a unique figure in the pianistic world.

Few pianists are willing to make such a claim. Even the greatest of them confess to some limitations; they admit there are some problems a little beyond their reach. The eminent Dutch pianist believes he has solved them all; he is sure there is nothing beyond his ken.

Mr. Sieveking tells us his piano method is founded on scientific principles "unknown up to the present time." The most important of these is the principle of dead or relaxed weight. But here in America, for over thirty years, we have been familiar with Dr. William Mason's exposition of the principle of relaxation and devitalization. Some of the most prominent teachers and pianists among us today were students of Mason, use his method, and are working along the lines laid down by him. They cannot forget the ease and power this principle gave to their master's playing, or his beautiful touch and tone. Godowsky is a modern master who preaches relaxed or dead weight of hand and arm upon the key. It is the vital principle of Hofman's wonderful art. A host of others have testified to its value and necessity:—Powell, Carreño, Schnabel, Leginska,—to say nothing of the Breithaupt book on weight touch.

And now we are told that the principle of dead or relaxed weight has been unknown up to the present time! What does it all mean?

Thus I mused, as I proceeded to keep an appointment with Mr. Sieveking, who has recently arrived in this country from Paris. We well remember that he toured America years ago, and proved himself a brilliant pianist and most excellent musician. I mentally resolved to settle this subject of weight touch with him the very first thing, before taking up other technical points which had occurred to me.

Let it be recorded that I came, saw,—and became convinced that here was one who has solved most of the difficulties of the technic of the piano. While it may be too much to claim that the principle of dead weight has not been understood until now, it can be truthfully stated that the famous pianist has discovered a means of imparting and applying this principle in a manner that will improve the player's touch and tone in a short time. **If his directions are implicitly followed the fingers will almost immediately become stronger and the tone increase in volume and sonority.**

His authoritative words and manner bespeak the autocrat; but a man who has spent his life in devising means to obtain a big, luscious tone, strong fingers, fluent technic, and has succeeded in a remarkable degree, has a right to be autocratic. Details of this conference will surely be of deep interest to every teacher and student of the instrument.

MARTINUS SIEVEKING

I found Mr. Sieveking in his spacious studios, a man of commanding presence, winning manner, speaking English fluently. Two grand pianos, one of foreign, the other of American make, stood side by side in the center of the music room. The French instrument had been built for his especial use; not only were the keys wider, but the whole keyboard was tilted a little downward at the back, which he explained was a decided advantage.

THE METHOD

"You want to know about my method of using relaxed weight?" he began. "I will gladly tell you. What is more, I will show you each step. Let us sit here at this piano and demonstrate as we go along." As he spoke he caught my hand by one finger and held it up to test its weight. In fact he let it hang by one finger and then by another as he talked.

"Many persons think they are using dead weight in playing, when the truth is they do not really understand the principle at all. I could mention a few pianists who use it. Godowsky does so to a considerable extent, Carreño also. It requires absolute concentration from the start, until it has become so much a part of one's being that it is 'second nature.' Its use increases the volume of tone to a wonderful degree."

All this time my hand had been held suspended in air. Now he let go of the finger, and the arm fell.

"You have an understanding of the dead weight in the arm. Now we will see if you will put it in the fingers." The second finger of right hand was placed on the key, in a firmly arched position. The other fingers were well-curved and raised, thumb was extended, the arm hanging down naturally at the side. Mr. Sieveking believes in arched hand, well-curved fingers and high, free finger action, for all technical finger exercises. He says:

"The fingers should be raised as high as possible (without strain). I insist upon this important point, as I do not believe it is ever possible to develop a fine technic without it. Sometimes the flat finger is employed by virtuosi to secure a beautiful tone, but at first the student should confine himself to the curved finger."

The second finger, resting on the key and supporting the entire weight of hand and arm, was now tested over and over, by being lifted up and then allowed to fall back on the key. Arm weight obviously increased as thought was consciously directed to this point.

"*Perfectement!* Now you see what I mean,—now you have it! With arm supported on the tip of the second finger, play a down stroke with the third finger, over and over again, always maintaining this heavy weighted feeling in the hand and arm. Of course you are familiar with the different sets of muscles which work the fingers, some of which lie on top and others on the underside of the arm.

"The extensors on top of the arm do the lifting, and as the lifting is more difficult to accomplish than the dropping or falling, we must give greater heed to the raising of the finger, that it may be done with quickness and exactness."

EACH FINGER BY ITSELF

Each finger in turn was now used as support, while the one next it was exercised with quick up-and down-movements. No weakness or bending, no hesitation in movement, no lifting except in an exactly straight line were allowed.

The stroke was made with as much power as possible.

Every player and teacher must feel the need of some quick, sure way to gain power with the right conditions. I had made my own experiments along these lines; now it was a satisfaction to find a master who had worked it out so logically.

"This is the first exercise I give to students who come to me. The second goes a step farther. As you see, the first step only employs one finger at a time; for I consider it a great mistake to play so

called five-finger exercises, at first. The only sound basis for technic is to use one finger at a time. The second step employs two fingers in legato, but always with dead weight of arm, supported on the finger tips.

"We must be conscious of this condition at all times, which means, at first, constant thinking. One should also play with each hand alone, as concentration is a most important factor of all the work.

THE PROOF

"The player who has taken the two steps, as we have just done, has already the proof of what this method will do for him. In one hour I can convince him of its benefit. With two hours' daily practice for one week, he will find his tone increased and his fingers appreciably stronger."

OCTAVE TRAINING

"What about octaves?" he was asked.

"We need strength and rapidity for octaves. These do not come from the wrist. I have special training for octaves. They call in requisition the muscles of the forearm; the wrist is but the hinge between the hand and forearm. With the hand in arched form, the playing fingers curved and firm, we cultivate each finger in turn, with quick hand strokes on the key. Of course, for octaves, the first and fifth are most important, though the fourth is used on the black keys. But, as I said, all fingers can come in for this sort of training.

"At first use four repetitions on each key, and play up and down the keyboard, at least four octaves. Use the diatonic and chromatic scales. After these have been learned, I have invented various exercises which employ octaves, sevenths, sixths, fifths, and fourths, in this way," and he ran over these forms with the greatest ease and speed.

TRAINING THE THUMB

"I have also many exercises for the training of the thumb in scale playing. Here is the first one:

"With the second finger on a black key and the arm weight suspended on it, the thumb passes from the white key on one side of it to the white key on the other side of it, the thumb describing an arched movement from one key to the other. We also train the thumb to pass under other fingers.

"Have you any special counsel to give in the matter of memorizing?"

MEMORIZING

"In the first place, try to have the pupil learn something of harmony; even a little is helpful, it is better than nothing. It will enable him to analyze the music so that he will have some little idea of what he is trying to play.

"Take a small portion of the piece, two measures at a time, learn one hand and then the other. Know them thoroughly, so the notes can be recited or written. Thus one can think out the piece away from the instrument.

"I have had and have now students of great talent and attainments, studying with me, several of them winners of the *premier prix* in Paris. They all testify to the benefits received from careful study of my exposition of the principles of dead weight. I have embodied these principles and exercises into a system. The work will shortly be published." Mr. Sieveking took a book from the table and asked me to look it over. The text and illustrations were all made by his own hand, and were written in clear, elegant English.

"This is my life work," he said; "I want to aid the teachers and students; for everyone must learn these principles. I have come to America for this reason, leaving my home and family in Paris. I intend to return after accomplishing my mission here. Oh, yes, I shall concertize in America. But I especially desire to compose. Here is a little piece, a *Nocturne*, which I began in Paris, and finished in New York. Would you like to hear it?"

He began to play, and I was soon absorbed in listening to the beautiful quality of his tone, so big, so sweet, and penetrating. Once he turned to me,—"Do you like it—it's nice, isn't it?" After a little he broke off.

"I really cannot play on an ordinary sized piano, and the keyboard to my French piano is being repaired. On this one my fingers seem to get between the black keys, and I can't get them out." And he held up his wonderful hands, surely the largest, most muscular and perfectly developed among piano hands.

"You see that photograph of two hands?" pointing to a picture on the wall. "One is Rubinstein's and the other my own, side by side. They are almost identical. Rubinstein's fingers had cushions on the ends. I believe these are necessary to play the piano successfully.

"Oh, yes, I use the metronome; you see I have one of extra size standing there."

The Holland master is a thorough believer in hard work. "I condemn my pupils to hard labor," he says.

"Technic is brains, plus the rightly trained muscles and nerves. To make a technic, to keep it up, and then constantly to improve it, should be the object and aim of every pianist." And he adds, that the technic should be gotten in the shortest time possible for good work.

MAKING THE SUMMER PAY

Two classes of teachers of music should be much interested in the matter of summer rest and recreation and whether one should use part of the period for special work or study.

Some one will say that a teacher's work is so exacting, so wearing upon the nervous and physical energies, that a long and complete rest is essential to put him again in good condition. There is truth in this claim.

But there is another side. It is in the large cities, where competition is keenest, that the wear and tear on the teachers is greatest. But the teaching season is short, from some time in October until early in June. It is contrary to the teachings of physical culture and health building for one to have a rest period of approximately four months. And it is also wasteful from a financial point of view. Here is what a prominent teacher in a large conservatory says:

"During the fifteen years I have been spending at a certain camp I have always put in a few hours daily in writing (composing, editing, arranging, and studying teaching material, etc.) My friends used to protest when I would not set aside my working hours to fish, boat, swim, or tramp. But today I am sure I am better physically for mingling work and play. And I also have the satisfaction of knowing that the work I did adds about $1000 to my annual income, mainly in royalties."

The other class of teachers is composed of those who find it impossible to lay aside their work during a winter season to take up special or graduate work. Everyone knows that with the advances made in pedagogic science, and with the new ideas in music as well, the teacher must, to preserve what he has and to maintain his professional standing, "brush up," to use a common phrase, by spending some time in study.

The summer is the logical and most satisfactory time for such study. If you have not hitherto devoted a part of a summer to special study in normal methods and strengthening your repertoire, make up your mind to do so. You can find good teachers within easy distance of where you live, some in the city, some in the country, others in the mountains, and still others at the seashore.

Have you made your collections for lessons due? Be businesslike at the close of the year.

MUSICAL GAME OF ANSWERS

BY SAMUEL RICHARDS GAINES

Q.—Who dealt out some of the most beautiful music of the 15th century?

A.—Arcadelt.

Q.—What modern Sir Walter resembles a cockatoo?

A.—Sir Walter Parratt.

Who was Joe Green?

Giuseppe Verdi.

Who was the dean of the Neo-Russian School?

Boro*dine*.

Whose "auntie" determines the tempo of so many compositions?

Andante.

What musical instrument is used in the synagogue?

The jew's-harp.

There are *various* makers of violins famous in musical history. Which one stands supreme?

Stradivarius.

In whom is classic musical *art* most natural and charming?

Mozart.

What composer was sensitive about his name owing to its bibulous suggestion? What was his original name, and what his subsequent name?

Jacob Beer. Giacomo Meyerbeer.

Whose name and fame would England be least likely to *sell?*

Purcell.

What early American composer of church music suggests secret societies generally?

Lowell Mason.

What man in musical history is most identified with footwear?

Schumann.

What modern composer, must, at all cost, be kept from the door?

Wolf.

Who is the fop of modern French music?

D'Indy (dandy).

What form of music is most in vogue during Lent time?

The canon.

What composer, with the name of a church dignitary, wrote the music for the most beloved song in the English language?

Bishop.

What ancient musical instrument is still mentioned affectionately despite its untruthfulness?

The lyre.

What English conductor and composer has been dubbed "Westminster Bridge"?

Sir J. Frederick Bridge.

A *brook* flowed on, so stately and pure.

It flows for us now, and will ever endure.

Bach (German for "brook").

He is a Saint, in name at least.

Saint-Saëns.

As chicken, how would a famous Italian woman singer be served?

Patti.

What selection, entirely of masculine gender is sung in churches?

Hymn.

Which way do many go, when they go to buy a piano?

Steinway.

Socrates was the great quizzer of ancient times. He taught many a lesson to his followers by means of the questions he asked.

Music teachers should make sure that their pupils know their lessons thoroughly. Determine this by asking questions, and encourage pupils to question you. It will do you good.

VOLFGANG AMADEUS MOZART (1756-1791)

(THE IDEALIST OF FORMAL BEAUTY)

BY FREDERICK H. MARTENS

N a day of uncontrolled musical license, when such catch words as "verism" and "futurism" serve to justify any extreme of cophony, and an iconoclast like Arnold Schönrg may dispense with all accepted ideas of tonality, nsonance, and form, retaining only rhythm and lor for working use, on the plea that "his music a mere emanation of himself, which has no relaon to the receptivities of its auditors," it is a relief revert for a moment to the compositions of usic's most perfect classicist, Mozart, the idealist formal beauty. Their serene charm and exessiveness, their rejection of mere anti-climax d effect for effect's sake, offer a restful antidote to e cataclysmic dissonance we are so often asked admire.

The activities of Mozart as a symphonic and eratic composer, as a writer of chamber music d religious choral works, however, do not come thin the scope of this article, which is primarily ncerned with Mozart the pianist and author of e sonatas, concertos, and fantasias; the exponent those ideals of absolute beauty in structure and velopment which permeate his compositions for e piano, and which found practical expression in s playing.

Mozart, all his life long, was *par excellence* a yboard virtuoso. He may be called the most mous eighteenth century exemplar of the genus nfant prodigy," whose name was afterward to come legion. And if it be true, as is asserted, at his father Leopold Mozart considered himself orally bound to further in every manner the velopment of his son's undoubted gifts, the fact at the latter was on the way to play legato thirds the clavier at the age of three, must have been lm to his father's conscience.

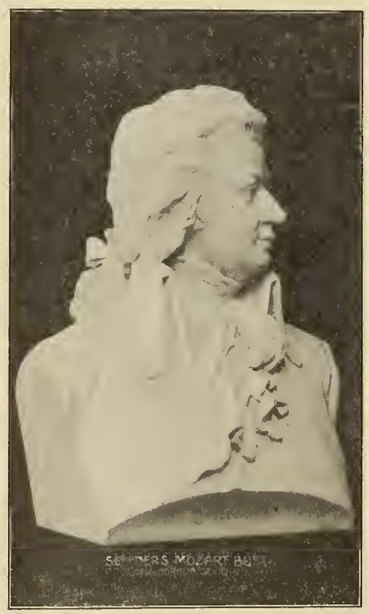
Yet the strict musical education given him by this ern parent did not affect the child Mozart's happy sposition. He was a genuine boy, sensitive, wever, to a degree—in this respect the child was ather to the man"—and anecdote bears witness his entire unaffectedness. There is the pretty ory of his slipping and falling as he trod a waxed rquet-floor in the Vienna *Hofburg*, where he ayed at the age of six for the Empress Maria neresia; and how, of the two arch-duchesses standg near, only Marie Antoinette ran forward and lped him up; and of his boyish promise to marry her recognition of her kindness. And an even onger testimony of his straightforward way of eaking to the great of the earth is offered by his dignant remark, when at Versailles, in 1763, me. de Pompadour, who was heavily rouged, used his kiss out of regard for her complexion: Who is she not to want me to kiss her, when I've ssed the Empress herself!"

It was this natural sensitiveness, this receptiveess to the impression of the moment, which later as to express itself in the music which has endured our day. And joined to this passionate emotional nse, and persisting despite physical ailment, was a rtain artistic sanity which in a measure explains e exquisite poise and balance of his every tonal rase.

His development as a virtuoso pianist, princilly in the interpretations of his own works, is not sy to trace with exactness. He was gifted with a tural finger facility which, cultivated from earliest ildhood, was matured in the constant habitude of ncert performance under all imaginable condions, as he himself passed from youth to manhood. letter from Paris, addressed to a German prince in 1763, speaks of "his overcoming the greatest difficulties with little hands that could barely stretch a sixth" and asserted that he could render "the technically most pretentious composition on a keyboard covered with a cloth." And at the time Mozart was no more than seven.

Though Mozart laid the foundation of his keyboard virtuosity at spinet and clavichord, he was quick to realize the superiority of the piano, especially as he played almost as frequently in hired halls as in the music rooms of the Viennese and Italian aristocracy. And, as Bie says: "he had to bring into use the special features of the instrument he adopted, the rippling scale-passage, the variety of tone, the *forte*, the *pianissimo*, the hundred gradations between these extremes, the altogether new possibilities of sentimental expression which were now at the disposal of the public performer."

The Viennese piano at its best, made by the celebrated Stein, with its "Viennese mechanism" (the



MOZART, FROM SEIFERT'S BUST

hammers playing in brass sockets) is the instrument associated with Mozart's playing after 1771. And Philip Emanuel Bach's *Essay on the True Method of Playing the Clavier*, which Mozart had studied, with its insistence on the use of the thumb and the consequent development of the technic of fingering in the modern sense of the word, together with the light responsive action of the Stein piano go far to explain Mozart's use of purling scales, graceful ornamental embellishment of the melodic theme, and the restoration of movement to the accompanimental chord by breaking it up into arpeggiate figurations. This dominance of the brilliant, the virtuoso in the style of his sonatas would tend to make them old-fashioned, were it not for their genuine interest of thematic content, and the deeper feeling which pervades their more serious movements.

Mozart's touch was exceptionally sweet and drew a full round tone from the keys. The testimony of his contemporaries proves that he played his own compositions and desired others to play them, not too rapidly, but rather with good taste and much expression. In this connection we might quote his strictures on the Mannheim composer-organist and clavier-player, Georg Joseph Vogler. Vogler visited Mozart when the latter was in Mannheim in 1778. Mozart says:

"After dinner he had two of his claviers brought, which were tuned together, and also his tiresome engraved sonatas. I had to play them while he accompanied me on the other clavier. At his insistent request I also sent for my sonatas. Before dinner he had murdered my concerto, reading it at sight. The first movement he took *prestissimo*, the Andante *allegro*, and the Rondo *prestissimo* indeed. . . . It was not to be borne, because I could not venture to say to him: Much too fast. The art of reading *prima vista* lies in playing a piece in the correct tempo, as it should be played, executing all the notes, appoggiaturas, etc., with proper expression and taste, as they stand, so that the hearer may think that he who plays it composed it as well."

When he played he strictly observed the time; though in his adagios the right hand moved in *tempo rubato*, the regular beat of the measure in the left was never interrupted. The wonderful dexterity of his left hand when the composer played in Naples, at the *Pieta dei Turchini* Conservatory, in 1769, was seriously ascribed to a magic ring which he wore on his little finger. He was obliged to take it off before he was able to convince his listeners that he was not dependent on magic for his virtuosity. The fact that the left hand usually has a good deal to do in Mozart's piano music corroborates this legend of his skill.

In 1781 he won the palm in a contest for pianistic superiority with Muzio Clementi, the author of the *Gradus ad Parnassum*. This was in one of those tournaments of free improvisation in which the contestants, turn and turn about, tried to outdo each other in the development of some given theme, varying it in melody, harmony and rhythm, and ornamenting it with a brilliant *fioriture* embroidery of scale and passage. In this improvisational playing Mozart was inimitable, and showed his artistry as a virtuoso beyond all chance of cavil.

And these ideals of grace, of clear-cut rendering and exquisite poise which distinguished Mozart's virtuoso playing were, after all, but the reflex of the same qualities in his compositions. Yet in the latter formal beauty is a vital part of the texture, not a matter of embellishment. His *andantes* and *adagios* excel in a quality of tender charm, an almost religious sensibility; his *allegros* and *prestos* share stylistic purity, simple directness, and formal correctness. Whether it be the sonata in C minor, contrapuntally conceived, full of passion and with a Beethovenian breadth, the expressive sonata in A minor, whose every least part affirms its symmetry with some other, and which shows affiliations with the French dramatic music of the time, or the last the composer wrote (1789), the sonata in D major, in each "the quest for a more scholarly style seems to anticipate that taste for beauty in the abstract and more than earthly grace which were to lend *The Magic Flute* the magic of eternal youth."

And it is not too much to say that this Mozartean ideal of formal beauty, so admirably sane from the artistic standpoint, may still be considered a potent influence at a time when iconoclasm would throw all form and tradition aside as incompatible with individualistic development.

A VICTOR HERBERT PROGRAM

A PROGRAM made up of compositions by Victor Herbert was given at the Newtown (Borough of Manhattan) High School, April 14, under the direction of Mr. C. I. Valentine, who is in charge of the music in the school. Mr. Herbert was present and addressed the pupils on the advantages of learning while in youth to appreciate the best in life, particularly in music.

This program is one of a series presenting works by American composers, given by Mr. Valentine.

Literary Methods as Applied to Music Study

A Method for the Appreciative Study of Piano Music, Adapted Either to Individual or Class Work

BY CLARENCE G. HAMILTON, A. M.
Associate Professor of Music, Wellesley College

VI

This series of articles, begun in THE MUSICIAN for January, 1916, forms the basis for a thoroughly practical course in the Appreciation of Music, a subject which is now receiving much attention, and for which no adequate text-book is at hand. Our readers will find Prof. Hamilton's suggestions helpful and well-planned.—Editor, THE MUSICIAN.

TYPE IV: THE ÉTUDE-LYRIC

FOREWORD. Some compositions contrast the brilliant or flowing style of the étude with passages in the style of the lyric song. Presenting, as it does, excellent opportunities for variety of color treatment, this type appeals strongly to writers of the romantic schools, who make use of it in short compositions termed by such names as Impromptu, Ballade, Moment musical, or Nocturne. A popular form for these is the *A B A*, often with a coda, and generally with modifications of *A* upon its second appearance. Sometimes the étude division precedes the lyric, and sometimes the reverse order is observed.

Each of the distinctive divisions may constitute a complete little piece in itself, which could be studied under type II or type III. It is better, however, to treat the two styles together, in order that their bonds of union may be appreciated.

A: FORM

1. Note the large divisions. Which of these are essentially lyric, and which are étude in style?

Melodies may, of course, be involved in the étude divisions; and, conversely, figurated accompaniment may attend the lyric portions. In either case, however, it should not be difficult to decide which of these factors dominates the situation.

2. Are the two kinds of passages distinctly separated, or are there connecting devices? If the latter are present, in what do they consist?

Often the composer guards against an unpleasantly abrupt change from one style to another either by adding a connecting passage, or by altering the mood of an ending until it approaches that of the division which follows.

3. Does each principal division comprise sub-divisions? If so, what are they?

As was the case with the dance type (No. 1), each division may take the form *A B*, or *A B A*. Sometimes, however, a division is purely transitional in character, assuming the unit form.

4. Which of the two styles seems to be first in importance?

The fact that one of the styles is heard more frequently or for a longer time than the other does not necessarily prove that it is of primary importance. A brilliant running passage, for instance, which precedes and follows a short song-part may serve mainly to set off the latter, just as an elaborate frame may enhance the beauty of a small picture.

B: MOVEMENT

1. What is the movement of each style, and how are these movements related?

Since the unity of such a composition depends upon bonds of both similarity and contrast between the two styles involved, the lyric and étude divisions should appear to supplement each other, presenting two aspects of the same general thought.

2. Does the meter change, and if so, how?

Radical changes of meter do not often occur in a short composition, although a new meter is sometimes implied for a few measures.

3. How do the varying styles affect the tempo?

We expect to find more flexibility of tempo (*rubato*) in the lyric than in the étude part.

4. How do the rhythms of the two styles compare?

C: SUBJECTS

1. Sketch the first phrase of the principal subject of the étude and of the lyric divisions, combining the rhythmic and melodic outline of each.

It is possible to indicate both the rhythmic and the melodic outline at the same time by writing the dots and dashes which represent the note-lengths so that their relative positions above or below each other may at the same time suggest the changes in pitch.

2. In the étude divisions, what is the nature of the technical figure or figures?

That is, what kind of technical work do they require of the player?

3. Does the lyric element enter into the étude divisions, and if so, how?

Sometimes a lyric melody is added to the étude section upon its second appearance, when the technical figures assume the office of an accompaniment.

4. What is the register of the melody in the lyric divisions, and how does this register affect the mood?

Melodies in the upper register tend toward lightness and brilliancy. Those in the middle register are naturally more soulful in character, while those in the bass are profound and dignified.

5. In the lyric divisions are there contrasting melodies or melodic fragments?

D: ACCOMPANIMENT

1. Where is the accompaniment located in each division?

That is, what part of the piano does it occupy, and how does it lie, relative to the principal parts?

2. Of what is the accompaniment composed?

3. What is the degree of importance of the accompaniment in each division?

Sometimes the accompaniment is a mere shadowy background, serving mainly to beat out the time or to furnish an harmonic framework. But again it may become an emotional factor that adds tenfold lustre to the melody which it supports.

4. How does the harmony of each division compare with that of the others?

The possibility of employing plain harmonies for one style and more emotional ones for the other, or of signalizing each style by its peculiar key furnish further opportunities for contrast in compositions of this type.

E: STYLE

1. What are the intellectual values of each style?

By intellectual values we mean the factors which appeal most directly to the intellect of the hearer, such as good proportions, clever development of themes, skill in the use of imitative passages and logical cadences.

2. What are the emotional values of each style?

By emotional values we mean those factors which especially affect our emotions, such as strong accentuation, syncopated rhythms, sensuous or dramatic effects of pitch, contrasts of *piano* and *forte*, chromatic chord progressions, and lengthening or abbreviation of phrases.

3. Point out the climax in each division. Does one climax rise above all the others, and if so, which one?

In compositions of a serene nature the climaxes are not so obvious as in those of a more stimulating cast; hence they are sometimes neglected by performers, with flat and uninteresting results. A piece of music without a centralizing climax is like a body without a head.

4. What features does the piece possess which would naturally tend to make it popular or the reverse?

Out of the vast number of piano pieces that are constantly coming from the hands of the publishers, only a few possess qualities which secure for them a wide circulation. Some distinction of style, some novel turn of musical speech, or even certain figures which prove useful for teaching purposes may bring a piece into general favor; while obscure or commonplace expression, tiresome length, or irritating demands upon a player's technic may correspondingly consign the piece to speedy oblivion.

5. What is the comparative value of the various factors in this piece?

Some compositions are particularly noteworthy for their melodic flow, others for their rhythms, harmonies, etc. Point out any of these factors in the piece which are conspicuously interesting or dull.

6. Compare this with a similar composition.

F: COMPOSER

1. What is the nationality and musical record of the composer?

2. In this piece, what traits are purely general, and what ones are national or personal?

Our musical system is built upon balancing phrases, defined by conventional chord progressions and cadences which are easily recognized, in whatever form they appear. When we hear effects which seem quite out of the ordinary, these can, as a rule, be traced either to some national influence or to the peculiar ideas of the composer himself.

3. Quote any criticism of the composer or his works that you can find which has a bearing upon this piece.

Magazine and newspaper articles, dictionaries and books may be drawn upon for such material.

The illustrations for this article will be published with analysis in THE MUSICIAN for July. They are Rheinberger, *Ballade* in G minor, Op 7, No. 1; Chaminade, *Les Sylvains*, Op. 60.

POOR PROGRESS

BY SAMUEL RULON-FOSTER

Is your child progressing slowly? Does he read poorly, and grasp new ideas with difficulty? Does he stumble and stutter, and go up in the air?

He has a disease. It is called *Lack concentrationitis*. It is a poisonous disease, fatal to the musical system. There is no cure. It is like writer's cramp, you have to get rid of the cause.

A man once had a pair of shoes, which rubbed his feet. He tried olive oil, and lotions, and salves all of which did no good. Finally he decided to go and see a doctor about it. The next day the shoes were nestling snugly in the ash can.

Get rid of the cause. Maybe an open window claims part of your child's attention, or perhaps he is practising with his right eye on the piano and the left eye on the clock. Then again someone may have a habit of breaking in and talking to him or showing him something.

If a firm employs a superintendent and he fails to hold up his end, is a detriment, rather than help, to the business, he is promptly removed.

It's up to you to make good progress.

THE JUDGES IN "THE MUSICIAN'S" PRIZE CONTEST FOR PIANO COMPOSITIONS

Ernest R. Kroeger

Constantin von Sternberg

Hamilton C. Macdougall

The Musician Prize Competition for Piano Music

TO STIMULATE the composition of music for the piano THE MUSICIAN offers the following prizes on conditions set forth below:

One Prize of $100, and royalty of 10% of the retail price on every copy sold in sheet form
One Prize of $75 Two Prizes of $50 each Four Prizes of $35 each

CONDITIONS

1. *As to Grade:*
Compositions must not exceed Grade III (or advanced III) in difficulty in a scale of *seven* grades.

2. *As to Character and Style:*
They must be melodious and attractive, and have educational value, that is, useful for teaching purposes. They may be in dance rhythm, but mere dance music is not wanted. They may be descriptive or poetic in style, in such forms as the Intermezzo, Nocturne, Romance, Song without Words, Serenade, Idyl, etc.

3. *As to Manuscripts:*
Only manuscripts clearly written will be considered.

4. *Who may Compete:*
The contest is open to residents of the United States or Canada, with no restrictions as to nationality or sex.

5. *How to Compete:*
Address your manuscripts to MUSICIAN PRIZE COMPETITION, care of Oliver Ditson Company, Boston, Mass. Compositions submitted must not bear the composer's name, but, instead, a *nom de plume* or other distinguishing mark or motto, and be accompanied with a *sealed* envelope on the outside of which shall appear the *nom de plume*, etc., inside the composer's name and address. Competitors may submit more than one manuscript.

6. *When to send Manuscripts:*
No manuscripts will be considered which are received after October 2nd, 1916. The decision of the judges will be announced in THE MUSICIAN as soon thereafter as possible.

7. *The Judges:*
Ernest R. Kroeger, St. Louis; Prof. H. C. Macdougall, Wellesley College, and Constantin von Sternberg, Philadelphia.

8. *Publishing of Prize Compositions:*
The compositions to which prizes are awarded, with the exception of the one awarded first prize, shall become the sole property of OLIVER DITSON COMPANY, upon payment of the awarded prize. The OLIVER DITSON COMPANY shall have the option to purchase compositions to which prizes are not awarded at the usual current prices for piano numbers of similar grade and character. The prize compositions shall be published in THE MUSICIAN.

Oliver Ditson Company will not be responsible for loss of manuscripts in the mail.

We want you to participate in this contest if you have Musical ideas.

MUSIC TEACHERS' NATIONAL ASSOCIATION ACTIVITIES

THE success of the Music Teachers' National Association meeting at Buffalo last December, and the rapidly growing interest in the work of the Association, has led to a number of new plans for the coming year.

The officers for 1916 are: President, J. Lawrence Erb, University of Illinois, Urbana, Ill.; Vice-president, Adolf Weidig, Kimball Hall, Chicago, Ill.; Secretary, Charles N. Boyd, 4259 Fifth Avenue, Pittsburgh, Pa.; Treasurer, Ralph L. Baldwin, 81 Tremont St, Hartford, Conn., and Waldo S. Pratt, Editor, 86 Gillett Street, Hartford, Conn. Executive Committee: The above officers with William Benbow, Buffalo, N. Y., Kate S. Chittenden, New York City, Rossetter G. Cole, Chicago, Ill., O. G. Sonneck, Washington, D. C., Calvin B. Cady, New York City, D. A. Clippinger, Chicago, Ill., Charles H. Farnsworth, New York City, and Francis L. York, Detroit, Mich.

The thirty-eighth annual meeting will be held at New York City, December 27–29, 1916.

At the Buffalo meeting it was decided to elect a group of Counselors, to aid the Executive Committee in its work, and the following were chosen: Rossetter G. Cole, Chicago, Ill., J. Lawrence Erb, Urbana, Ill., Charles H. Farnsworth, New York City, Peter C. Lutkin, Evanston, Ill., and Waldo S. Pratt, Hartford, Conn.

President Erb has appointed several committees to make a canvass of the situation in their particular line and to make a report at the annual meeting. They are also encouraged to suggest readers of papers along their lines for the annual meeting. The Committees so far appointed are:

COMMUNITY MUSIC, Miss Chittenden, Chairman, Messrs. Pratt, Benbow, Cole, and Lutkin.

STANDARDIZATION, Mr. Farnsworth, Chairman, Messrs. Cady and Weidig.

PUBLIC SCHOOL MUSIC AND ACCREDITING, Mr. Baldwin, Chairman, Messrs. York and Clippinger.

By a recent vote of the Music Teachers' National Association, a limited quantity of the reserve stock of its Proceedings is now offered at reduced prices, including postage, as follows: All ten volumes at $1.10 each, $11.00. A corresponding reduction in price is made for smaller numbers; single volumes are, as heretofore, $1.60 each ($1.70 to points beyond the Mississippi).

This offer is made primarily to those who already have one or more volumes, and who may wish to complete their sets or to present an entire or partial set to friends.

The above special terms apply only to orders that are made direct (not through booksellers), with remittance in full to Waldo S. Pratt, Editor, 86 Gillett Street, Hartford, Conn.

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ROSENTHAL ON MEMORIZING

YOUNG pupils often wonder how to go about memorizing a repertoire. Some lay stress on frequent playing of a composition, others claim that the player should analyze thoroughly the various details of a composition, cadences, harmonies, phrases, etc., and approach the memorizing from the intellectual side. Rosenthal, the great virtuoso, says:

"I have no method of memorizing. After playing a piece over a few times I know it. The memorizing process is not conscious. Practising for the sake of memorizing is not necessary with me. Upon knowing a work with the brain I also know it with the fingers. I may say that the shorter pieces are acquired after being played two or three times."

It is probably true that the average student should use both methods, namely analysis of a composition, phrase by phrase, accompanying this with as frequentplaying of phrases and sections as may prove necessary.

THE MUSIC TEACHER AS A PLANT

How to Give This Plant Actual Community Value

BY THOMAS TAPPER

I

MUSIC teaching has been described as a professional activity that falls to pieces in June and attempts to reconstruct itself in October.

Why should a public service so useful and necessary, so valuable and essential in the national life as music teaching, close its office and go out of business for three or four months in the year?

There is no reason why this should be so. The aim of this article is to suggest ways and means of keeping busy when it is hot, if for no other reason than to make us forgetful of the temperature.

Business men who handle material things can easily take account of stock. They merely count the units of this thing and of every other thing and that gives the statement as of today. It is harder for the teacher to go over his stock in trade at the end of the year, say in June, and to put a value on all his terms. And so, few try to do it, though it is worth while.

Thus the Community of Self-Interest instead of the Community of Other-Interest arises for the moment.

A manufacturer said to me recently that all his workers, unskilled as well as skilled, could understand the word Plant as applied to the entire manufacturing establishment. They understand, he says, why the Plant must be kept in first-class condition. Hence such words as the following are quite familiar to them: Upkeep, Overhead, Material, Equipment, Supply, Use, Deterioration. "But," he added, "I cannot make one out of fifty of them understand that he is himself a Plant."

"And yet," he went on, "he should apply to himself the operations of these very terms. He should watch his Upkeep and Overhead. Like our mill he must be properly equipped for his own work. His Time, Materials, and Supply must be adequate. His Use of himself must be justified by results and must not end in Abuse. To offset Deterioration he must study tissue repair and replacement until he knows his Energy of mind and body as well as I know the power plant of my factory."

Let us submit then to the music teacher that he is a Plant

As a Plant he consists of a mental and physical equipment, which is governed by the Superintendent (his Inner Self). The Plant is located, let us assume, where it can best do its business. Upkeep, Waste, Repair, and so forth, are carefully considered. The Plant is busy to a profit. Hitherto it has run eight months in a year. Now it is to run twelve months.

(The analogy between the personal Plant and the manufacturing Plant should be worked out for illumination.)

PRELIMINARY EXAMINATION

It may be best to look at the Plants themselves after the following manner to determine whether Forethought or Chance is superintending the operations. Here is a Plant established to produce small findings in the metal trade. Before it was built, the owner studied the project in this way:

1. PRELIMINARY: From my past business experience I know that the small goods which I propose to manufacture will pay. I am familiar with the market, the supply, demand, cost, and profit.

2. I am going to set up a shop because I know how to run it and make it pay.

3. I shall build it in the town of B——.

4. The land I own there will permit the growth of the shop to three times the floor space of the building I shall first put up.

5. Supplies can be delivered at the shop at the lowest cost.

6. There is every facility for shipping manufactured goods.

7. Labor is plentiful.

8. A liberal wage scale can be established and still leave a safe margin for profits.

And so on. For months the owner worked out his plans, considering every possible contingency. He tested the location and every other factor until he knew that to begin operations in the town of B—— was justifiable. There were no long hauls, no hill between factory and railway. There was plenty of power and a good municipal lighting system.

So, the undertaking was launched, and because the author of it knew his business from A to Z the plan succeeded.

I have dwelt upon this operation (which is not musical, but which has the orderly beauty of music) because it shows that a highly successful Plant in business is the creation of an accurate designer. It does not just grow up. It is not an accident, a come-by-chance, or a piece of luck.

It is the logical result of logical thinking.

II

Anyone could finish this article because the line of comparison is self-evident. To make it easy to handle, however, let us present the facts to ourselves in question form. By regarding each question worth a maximum rating of ten, we can get our average.

AS TO THE MUSIC-TEACHING PLANT

1. Is my location favorable to my profession?
2. Could I do more in this community if I desired to?
3. Is my purpose as a teacher clear to me? Have I an object?
4. If I knew more, could I secure more business?
5. Am I still learning, that is, increasing my equipment?
6. Am I prepared so to give lessons that the greatest benefit and satisfaction results to the pupil?
7. Is my physical Plant, my teaching room, well located? Hard or easy to reach? Pleasant to enter?
8. Is my equipment adequate?
9. How much equipment that I own do I never use?
10. Have I an Ideal as to a teaching room and does mine come up to that standard?

AS TO THE YEAR'S BUSINESS

1. How much business have I done in the past year?
2. How does that compare with previous years?
3. Am I planning to do more next year?
4. On what grounds do I propose to make the increase?
5. Have I rendered the best service to every pupil?
6. Have I lost business during the year? Why?
7. Do I merely want more money next year, or do I want to give more service?
8. Am I inspired by an Ideal of Attainment for each individual pupil?
9. Have I given just return to the community for the business it has given me?
10. Does criticism make me angry or thoughtful?

AS TO NEW OPPORTUNITIES

1. What have I learned from the past year's work?
2. What new points came up that I have not yet mastered?
3. Along what lines should I strengthen my equipment?
4. Would an expenditure of time and money for lessons during the summer make me a better teacher next year?
5. I graduated ten years ago. Have I kept abreast of education since I left school?
6. Could I graduate from that same school now?
7. Am I a teacher of ten years ago, or of today?
8. Why do I shiver when some one says "Scrapheap"?
9. Am I fairly well up on current musical events?
10. On what basis can I be sure to be a going concern for a long time?

AS TO UP-TO-DATENESS

1. When and where was Claude Debussy born?
2. Name two recent works by Richard Strauss.
3. Who wrote *Maru*, *Mona*, *Boris Godounoff*?
4. Of what nation is each of these: D'Indy, Glazounoff, Massenet, Nedbal?
5. Who is Enrique Granados? How did his death occur?
6. What are some of the best recent text-books in my specialty?
7. Who are the leading violinists, vocalists, pianists now before the public?
8. Who are these: Elman, Dufau, Gabrilowitsch, Hinshaw, Bantock, Taylor?
9. What are five of the most significant recent operas?
10. What is the most significant musical experience that has befallen me these twelve months past?
11. (Extra) Why do significant experiences befall me so rarely?

One can hear the chorus exclaim, "What a mean lot of questions!" Truly, these are not for the purposes of twilight revery or Oriental introspection. They are to furnish directions for practical stock taking. Anyone can make a better lot of queries than these. The main thing is to apply them.

Are we being buried in the Potter's Field of our Indolence long before our time? Or, are we taking deep breaths and pushing energetically on through the loitering crowd?

III

This last question about the loitering crowd will furnish the material necessary for the Coda:

The Community of Self-Interest is not of selfish interest. There is a wide and significant difference between them. What is selfish may not be best for self or others. What is for best self-interest is always best for other interest as well.

So, if there is no water to run the mill in the summer, let us see if it isn't worth while to study the Plant, the Customer, and the Shop-keeper. Let us try to find how to do more and better business, more and worthier service; to live more joyfully and happily, and to pass along the secret to others.

Perhaps, after all, the four months of stock-taking are the most profitable of the year.

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FROM THE REPORT OF THE NEW YORK PEOPLE'S MUSIC LEAGUE

ABOUT one hundred and fifty concerts were given in public schools and in Cooper Union by the People's Music League during the season 1915-1916, exclusive of the many concerts given by the musical organizations connected with the League.

The plan followed by the Program Committee in placing these concerts is to select schools in congested sections of the city where the love of music is most evident and the ability to pay to hear it is lacking. At about twenty such music centers free concerts are given monthly, rather than scattering the concerts all over the city—one evening at one school and another evening of music in a different locality. Such promiscuous placing of concerts would merely serve to give a neighborhood

ie evening's enjoyment, the effect of which would only transitory.

The plan of the People's Music League is to imulate the interest in and love for music by giv- g at regular intervals concerts of good music— peratic, national, orchestral, and folk—with ex- llent artists whom we are able to pay a small sum. this manner the musical taste of a neighborhood trained and improves from year to year. This shown by the nature of the requests for music hich the audiences wish to hear at their concerts w as compared with their requests in former ars.

It is the cumulative effect of good music on the thetic and social lives of the people which is so luable. It is to this end that the People's Music eague is directing all its energies.

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UILDING A CHORAL SOCIETY IN THE COUNTRY

An article in The Musician for March in so any respects resembles my experiences of the st winter that I relate them with the hope that ey will help others.

Fate decreed that I should be "set down" for y summer vacation in a beautiful country town Connecticut nestling among the hills, with blue ies overhead, green fields and flower-bordered ads underfoot.

Surrounded by relatives and friends, with whom had become acquainted at previous visits, e short vacation was nearly over when there me a surprise.

For some time we had dreamed of having a little me in the country to go to in the summer, event- ally to live there permanently. Therefore we de- ded to rent a house and so be on the spot to secure small "farm" if we should chance to hear of one. Thus, instead of going back to the city, I found yself and sons domiciled here.

My husband being an organist and a singer, and yself a singer, we soon found ourselves in demand assist in the choir. Every Sunday afternoon ring the summer there was a concert at "The ake," furnishing a diversion for the visitors and wn people as well, by a band composed of about enty-five young men, amateurs of course, who ay remarkably well.

As the days flittered away. and life settled down r the autumn and winter, I discovered that while was happy, I missed the musical environment of e city. The round of concerts, recitals, and era ceased, no more Oratorio Society, of which I d been a member, no choir concerts.

In my lonesomeness and through my desire to do mething, I conceived the scheme of forming a ging society, feeling sure that there was material ough to do some good work. At a sociable held the Town Hall I made my desire known with the sult that a committee was appointed to ascertain e sentiment of the people regarding it. After a ek the committee reported great enthusiasm and a hearsal was called the following Thursday evening, th an attendance of forty-three, a large number. During the winter this number dwindled so that our concert in March, which closed the season, e chorus numbered twenty-seven, but the parts ere fairly well-balanced. At each rehearsal we d some practising for the benefit of the choir. Thus, our work progressed. Quite a number re, I fear, skeptical of the result, but I insisted at with attention, patience, and hard work we uld succeed.

Behold! my propheey came true.

In the face of one of the worst snowstorms of the inter we had a good sized and enthusiastic audience. he Band, in uniform, played our overture and ale. The program consisted of choruses, solos, ets, male quartets, and a very talented reader. young lady and gentleman (violinists) furnished violin obbligatos and assisted the pianists with the choruses. Some of our numbers were:

Choruses, *O hush thee, my baby*, Sullivan; *Sweet and low*, Barnby; *Three blind mice* (round) and the *May song* (from *Joan of Arc*) by Gaul; duets: *Barcarolle* (from the *Tales of Hoffmann*), *Carry me back to old Virginy*, soprano (as sung by Mme. Alma Gluck) with the full chorus humming the refrain; *Listen to the mocking-bird*, soprano, the refrain being whistled by two young people. These, together with other charming numbers made a complete program of fourteen numbers.

It was a successful concert, many saying that nothing had ever been heard like it in the town and I believe it was a revelation to the people.

It also proved what an ambitious, thorough, and faithful leader can accomplish, even with untrained, but faithful members.—G. S. L.

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CREDIT FOR MUSIC STUDY

Entrance credits are given for music to students who apply for admittance to the University of Illinois. From a circular we gather that "These credits are given not only for work done in music in the high schools, but also with outside music teachers (applied music). Music students can now, when entering high school, continue their work without interruption, and have sufficient time for practice.

"Music may receive one, one and one-half or two credits. Nothing less than one or more than two credits will be allowed."

The gist of the matter is that music is on practically the same basis as other studies.

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MUSIC CREDITS IN THE HIGH SCHOOL FOR WORK OUTSIDE THE SCHOOL

In March the Hartford (Conn.) *Courant* took up the question suggested in the caption to this note and published a symposium of the views of leading teachers of music in the city. It is significant of the attitude of musicians generally that there was practically not a dissenting voice.

Observers of conditions in music education are in accord in this matter the view being that proper organization and regulation of the work offered for school credit will have a great influence upon the growth of music and musical life in the United States.

Bearing upon this matter of accrediting teachers, that is teachers whose work will be accepted by school authorities, The Musician repeats what was told to the Editor by the Superintendent of Education in one of the flourishing New England cities of about 20,000 population.

When the Superintendent offered to the music teachers of the city to put in effect a plan by which pupils in the High School who would carry on their music studies on lines which he would formulate could apply for examination and receive credit if successful, he met with criticism and indifference on the part of certain teachers who seemed to think their work so high in grade that people would continue to demand it.

After a year's trial, when it was demonstrated that parents were turning to teachers whose work was officially recognized by the school authorities, those who stood aside at first were ready to give their adherence to the plan.

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MUSIC EXTENSION WORK IN A WESTERN UNIVERSITY

The University of Arkansas, Department of Fine Arts, has worked out a scheme with the slogan "More and better music for Arkansas," which is in line with the strong sentiment for musical culture in the community.

According to this plan any club or school which has the use of a Victor Talking Maching can have the loan of four sets of fifteen records each, to be used for instructive purposes, each set of records being accompanied by a typewritten talk explaining the music about to be heard, and giving a few interesting facts regarding its origin, the instruments, the singers, etc. Each set of fifteen records will provide a complete entertainment for one evening.

The work will be under the direction of Mr. H. D. Tovey, head of the Department of Fine Arts, Fayetteville, Ark.

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CHAMBER MUSIC CONCERTS FOR SCHOOL PUPILS

Some months ago music lovers in a large American city conceived the idea that it would be a good thing to offer tickets to a chamber music concert at a low price to students of the high schools. It is said that the attendance of boys and girls was gratifying.

One of these boys was interviewed by an enterprising reporter. Among other things he said: "That stuff's over my head. Suppose that's because I'm ignorant, though. The other fellows? They didn't care anything about. They just sat and punched each other and kicked each other and had as good a time as they could, waiting for it to be over. . . . They played the wrong kind of stuff."

No doubt the boy was right. It is a question of attitude. Boys in the high school will listen to a string quartet, but the "stuff" must be "right" to interest them. There is music for the four instruments which can be placed on a program for school children. The mistake made by these worthy enthusiasts was in taking boys and girls to a concert not made for them, and possibly forming a prejudice against chamber music very difficult to change or modify in later years.

If a special class of persons is to be interested in music by means of a concert the program should be made for that class of hearers. And there is music which will fill the bill.

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SHAKESPEARE IN A DEPARTMENT STORE

For three weeks a Shakespeare Festival has been carried on by the Wanamaker Store in New York. The Director announced the Festival in this manner:

The purpose of these concerts is to give a brief outline of the indelible impression which William Shakespeare has made upon the various phases of musical composition: the song, the opera, the orchestra. They have been planned along popular lines, and should prove an interesting interlude in the pageant of commemorative events culminating in the great Shakesperean Masque.

A sample program included:

Overture to *Merry Wives of Windsor*, Nicolaï

A Talk on the Influence of Shakespeare on Opera, by W. J. Henderson of the *New York Sun*.

Excerpts from Gounod's *Romeo and Juliet*.

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OPEN AIR MUSIC

What is announced to be the "most grandiose open air musical performance ever attempted in this country" is a presentation on Sunday, June 4th, of Verdi's *Requiem* with a chorus of 1200, an orchestra of 120, and distinguished soloists at the New York Polo Grounds.

THE COUNTRY TOWN TEACHER: THINGS WE FORGET

BY JO-SHIPLEY WATSON

(Read at a meeting of the Kansas State Music Teachers' Association)

We are apt to forget that when our grandfathers came out West they didn't fly into it on a home seeker's excursion with a return ticket if they didn't like it.

They came in ox teams and blazed their own trails; they came, too, with the purpose of staying and settling down and making something out of the place and out of themselves.

Going to the country town to teach is not going to vegetate as some of our city confréres think. For after all the substance of the musical profession is not the Paderewski, Bauer, Zeisler type of musician, but the countless numbers of earnest teachers scattered all over our land. And it has been these zealous teachers who have created enthusiasm and gathered together audiences for just such artists as those mentioned, and in just such small towns as yours and mine.

Not so many years ago the ordinary music lesson consisted of reading notes, usually quarters, from ten lines and eight spaces and of hitting a few white keys around middle C.

Today the music lesson is rather more complex and its success depends upon a countless number of things not set down in "the method." And it may be a solace for some of us to know that we did not have to take a "summer session" somewhere to find out what these things are.

One of the first things of which the teacher should think is the patron's viewpoint. We forget that while we are sizing him up as a work-a-day nobody without the proper appreciation of "art" he is wondering how to approach us and these are some of the questions he asks his neighbor:

Is she agreeable?

What does she charge?

Is she competent?

And not one word about "the method."

Agreeable? Of course we are agreeable! That is, under certain favorable circumstances. Who could expect one to be agreeable in this place where the people talk nothing but politics and know nothing but corn. We are amazed at the thought of cultivating agreeableness just for Jane's tiresome mamma. But agreeableness and tact are more necessary than the diploma or "the method."

The honest self-denying country mothers who come to our recitals "to see the fingers" may not be appreciative from our standard; but they are usually willing converts to "art" because they "want to know." They are such an important factor in our musical life, they figure so largely in our success, that it will pay to cultivate their needs; without their regard and support our "method" is useless.

We forget that through the country mother we may keep that ever recurrent tide which carries our pupils to such prodigious heights at the June recital from ebbing to a mere riffle the remaining months of the year.

It is not enough to know music, we must know people as well.

What does she charge? This thought is inside the mind of every new patron, and much depends upon the answer.

We forget that "the method," the technic, style, finish, repertoire and what-not, for which we paid the Herr Professor six dollars per thirty minutes is absolutely useless to us now. We cannot copy the master's pose or his prices, and the temptation to imitate him leads us into all sorts of difficulty.

In reviewing those lessons in the light of our present environment it is evident that we cannot sell in the country what we bought from him. Our manifest duty is to sit right down and make over and piece together enough plain material from our store of common sense to keep Jane's lessons from chilling to death. And so it frequently happens that the most valuable and unforgetable lessons are those taken right at home, in our own country town studio.

Is she competent? Naturally we think we are—there is "the method," the technic, style, finish, repertoire—but we forget that the community takes it all largely on trust; even our most indulgent friends have to "be shown" when it comes to our music.

The pupil is usually quite normal when he comes to us. He comes with ideas and a mind of his own. In our nervous haste to save time we manage to turn him into a musical cripple by propelling him through the lesson by the aid of our minds. We rarely allow the unfortunate fellow to think even once in a while.

We count aloud for him; we sit anxiously with pencil in hand ready to jab down fingering, phrasing, accents, accidentals, and we tinkle away at the upper end of the keyboard boosting him along in rhythm. In fact the lesson is so personally conducted that the pupil cannot escape us; if by any chance he is left to find things for himself he will either burst into tears or utter that time honored war whoop "I can't."

Ten Ways of Making a Child Dislike Music

By Lucile Corbett

1. Give an hour lesson.
2. Teach in the abstract.
3. Always be serious, never smile or play with him.
4. Be interested only in his music, not in his life or anything he does outside of music.
5. Always be a grown up person; never be a child with him.
6. Never have time or inclination to tell stories connected with his music, or to amuse him after he has tried hard to have a good lesson.
7. Instead of attractive little tunes with words to be sung, give him technical exercises and easy selections from the classics.
8. Never offer special inducements of prizes or certificates for practice or rapid progress.
9. Teach him in the same way as the other twenty-five pupils. One set of rules for all.
10. Have him play your way. Discourage all individual ideas.

It seems unfair, too, to put the entire responsibility of piano playing upon the fingers. First teach the pupil to use his mind and his ear—there will be plenty of time left in which to curve the fingers—some great pianists never curve the fingers at all!

Much as some of us would like to get down to abstract technical work for a year or even two, it seems impossible with our class of pupils. Hard, dry technic, the kind taught on table tops and on soundless keyboards, has always seemed nothing more than the husk of music—why not go into music from the first lesson onward—why do so many of us hold it away at arm's length?

And can anyone tell why we should keep on playing scales? If we cannot get away from the scale habit, if we feel "called" to implant the time-honored plan of playing scales so many minutes each day why should we persist in teaching the pupil to play them in just two directions, up and down? Why not break up the routine by having them played down and up, contrary, diagonal, sidewise, crosswise, and every other wise; when we take a scale out for exercise we must do something more than merely walk it up and down.

Then, again, why should we continue to use the old études. Our own composers have made études just as good and better than Czerny, Clementi, and Cramer. Indeed, pupils are far more interested in playing those of Foote, MacDowell, Rogers, and Preyer than in scrambling through the battered copies of Czerny which their grandmothers used in their youth.

We forget that student days are far too short to waste time in teaching anything but the very best; if sometimes we must deal out Godard, Wollenhaupt, Lack, and Lange, let it be as little as possible. The classics do not have to be sugar coated to go down. Pupils like them on their own account; for instance the Bach *Partita* and *French* and *English* suites; the Haydn and Mozart sonatas; Handel's suites; the waltzes of Schubert; the romances of Schumann; the preludes and mazurkas of Chopin; no matter how near certain pieces and studies may be like the classics the fact remains that there is nothing so near like a thing as the thing itself.

We are reminded on every hand of our haste and lack of thoroughness. It is a glaring fault in our education that we are not made to be exact.

We forget that even in the country town where we are inclined to look for the worst, that it is imperative to teach exactly so. The great satisfaction to the country town teacher is not fame or money. We get little of either. Money may buy better food and better clothing, but it cannot buy the satisfaction of knowing that wherever our pupils are located they are taking with them the knowledge, the ideals, the impulses received in our country town studio, and when the city teacher falls heir to our pupils he will rise up and bless us.

BRIGHT SPOTS

BY C. W. FULLWOOD

Many are the hours of discouragement in a teacher's experience, but there are also many bright spots, which proves the law of compensation. For instance:

A bright little pupil, nine years old, had to go to the hospital for an operation on the day for her music lesson. She said to her mother:

"Oh, if I could have taken my music lesson today before going to the hospital." That is one of the greatest compliments I have had in my teaching experience.

Another: A young girl was seriously injured in a coasting accident last winter. She was taken into the school building. The superintendent said she must be taken home at once.

"But," she said, "this is the day for my piano lesson," and she worried because she had to miss a lesson.

Another young girl had to discontinue her lessons on account of financial troubles in the family. When she came to tell me she cried and sobbed.

Another bright pupil, as the family was about to move from town, thanked me heartily for the pleasant and profitable hours she had in her music study.

I could amplify these incidents, but I give these few to show the high spots in music teaching.

NOTHING TO BOAST OF

"I was in a Missouri town two years ago," said a local dramatic producer, "trying to get up a show. The landlord of the chief and only hotel seemed halfway intelligent, and I interviewed him, as a preliminary.

"Your town boasts a band, does it not?" I asked.

"Well, no, stranger," he responded. "We've got a band, but we don't boast of it. We jest endure it."

GHT-READING SUGGESTIONS FOR PIANO PLAYERS

BY KATE L. CHITTENDEN

At the 1915 meeting of the New York State sic Teachers, in New York City, Miss Chittenden e three talks to piano teachers, one of them h the general subject of *Reading, Rhythm, and utine.* From this we have taken the following agraphs which have special value to young yers. It is far too frequently the case that dents whose lesson assignments are in the fourth fifth grade are unable to read at first sight, ately, and at correct tempo, many pieces not more anced than the latter part of the second grade. be a ready and accurate sight-reader is an asset igh value to the player, and we urge the readers THE MUSICIAN to devote as much time to subject as they can. The easier numbers in music section of THE MUSICIAN will prove ful.—Editor of THE MUSICIAN.]

AN English woman with a wide experience once mented to me upon the inability of the general of American pianists to read, saying that among associates whether a girl could play difficult gs well or not, she was equipped to read ordiy music at sight.

Our deficiency on this side of our teaching seems arise from several causes, such as too short and equent lessons, or impatience on the part of ents for their children to make a display, or the eral revolt of our young people from any kind of cipline and restraint. It takes time and patience be a good reader, but probably no investment of or that we can make will reward us with more

Reading books are issued by many publishers, etically all of which give too little material and gress too rapidly. If we try to recollect the ndreds of examples that we did in our childhood le learning to add and subtract, let alone mul- y and divide, successfully, we ought to realize t the fundamentals of music reading cannot be stered with a correspondingly less amount of l. In teaching reading we fall into the same ors of judgment that sway our other efforts in cation.

We do not realize that the eye itself has to be ned in steadiness. How many persons can nd twenty feet from a bookcase, and count ckly and accurately each book on a well-filled lf? The distances measured by the eye in ing up and down the filled staff in most instances not more than a thirty-second of an inch, yet a l-trained music reader has an eye so accurate t lines and angles in pictures or other objects t deviate only a sixteenth or thirty-second of an n are instantly perceptible.

The tactile acquaintance of the keyboard surface to become stamped in the memory. After mere h has become automatic, rhythmic patterns must ome familiar; therefore all of the combinations half notes, quarters, eighths, and enths, with their dots, should be ped or clapped quite independently out keyboard contact. All the inary combinations of eighths and rters ought to be a matter of rse to a first-grade pupil of nine or at the end of a year. If pupils e compelled to spend twenty to nty-five per cent of practice time eading, there would be better piece ving and more freedom and poise a we now obtain.

The difficulty in securing adequate erial and enough of it is so great so expensive to the pupil that only hope for a teacher is to acmulate for himself a comparatively e amount of easy music and disute it as a loan from lesson to lesson. One way by which we can accommodate such reading matter is to invest in one of the document cases sold by the Library Bureau, measuring $10\frac{3}{4}$x16x5 inches, price fifty cents, and one hundred sheets of the manila folders to fill it, price sixty cents, together with a tube of library or photographic paste.

All of us subscribe to a musical magazine and out of the many pages of sheet music contained in these books there is a goodly proportion that is really easy. Cut it down and trim the margins and paste on the manila sheets. In the course of time you will gather a lot of easily gradable reading matter which you can carry in a straight portfolio and leave with pupils for use between lessons. In this way a surprise is always in store for your pupils because what is brought is new and the same material can be used for many persons.

In choosing the selections try to carry a uniform rhythm through a goodly number of examples. For instance, do not abandon equal notes until pitch has become thoroughly recognizable. Have the same rhythmic pattern carried through as many tunes as possible. Do not attack thirds or chords until single notes are mentally established. Invest in some rather wide-lined music paper and copy with a blue or waxed carbon pencil easy fragments from such pieces or studies, which, taken as a whole, would be too difficult for the pupil at a given time.

THE PARISH CHOIR

MUCH OR LITTLE DAILY PRACTICE

WHAT an interesting thing it would be to get at the precise amount of daily practice which great musical artists put in! I was struck with the idea after reading what Kreisler, the violinist, said about it. He believes that if one practises strenuously when young the fingers should retain their suppleness later, and that the notion of being compelled to practise many hours daily is the result of self-hypnotism, which really does create the necessity.

That is Kreisler's view. But then listen to Pablo de Casals, the 'cellist. He says that he is a firm believer in hard work and constant practice. "I give every moment I can to practice. I envy the fortunate ones who can dispense with it, but for myself, I cannot." Some of the eminent vocalists declare that they don't practise much. Mme. Clara Butt, for instance, says that for days before a concert she never uses her singing voice. "There is no use in tiring it out unnecessarily," she adds. So many men (and women), so many minds! I remember Sims Reeves (in his palmy days) remarking to me that he was "always singing."

I suspect that the artists who do not practise much are the exceptions. "There is no genius like the genius of labor," said Napoleon. It seems to be true. Liszt, the "emperor of the keyboard," for many years practised not less than ten hours a day. Spohr put in the same time.

Paderewski, in his year of special training, as a pianist, is said to have often practised during fifteen out of the twenty-four hours. On the other hand, D'Albert asserts that his maximum daily practice is two hours. Sauer says he practises about four hours daily. And so on.

On the whole, I am inclined to agree with Kreisler. From a theoretical point of view, it would be hard to conceive of more than six hours being beneficial for the advancement of any human powers, mental or physical. Even with the gymnast and the oarsman any excess in the hours devoted to practice means grief. What said Friedrich Wieck, the father of Mme. Schumann? This: "If it is the number of hours' daily practice that gives the measure to the position of a virtuoso, then my daughters are among the most unimportant ones, or they do not at all belong to that class of persons." But perhaps Clara Wieck practised much more than her father knew.—*Monthly Musical Record.*

BOOK NOTES

Conversation Lessons for the Beginner in Music. By Blanche Dingley-Mathews. John Church Co. Price $1.00.

The book presents such material for the study of rhythm, melody, harmony, and notation as should be a part of the lesson work of beginners in piano playing. The fundamental principles which the best teachers of today recognize belong to the first lessons.

Readers of THE MUSICIAN who are familiar with Mrs. Mathews' work as a teacher, educator, and writer, do not require the assurance that the material is excellent, and that it will enable them to understand what they play as well as enjoy their music. We particularly call attention to the splendid arrangement whereby it is possible to place the instruction before a class or a single pupil, step by step, just about as much as can be learned from lesson to lesson and recited in a small portion of the time ordinarily allotted to a piano lesson. It can be used with any "graded course," and will be particularly effective if used in weekly class meetings of young pupils, covering the most important points in first grade work.

BOOKS OF MUSIC

A Summer Pilgrimage in the White Mountains. Six pieces for the piano. By Arthur Hinton. J. Fischer & Bro., New York. Price $1.25 net.

The separate titles are: *Romance* (By the Ammonoosuc), *Idyll* (Among the hills), *Scherzo* (Fireflies), *Reverie* (At Sunset Hill), *Country Dance* (At the husking), *The passing of Summer.*

These pieces are poetic in conception and very interesting to the player as the composer has worked them out. They require an ample technic and an understanding of the means whereby ideas are expressed in music.

THE MUSICIAN calls attention to two items of special interest:

1. The liberal prizes offered for piano compositions, see another page.
2. The splendid combination offer:

THE MUSICIAN
One Year.

SOMETHING TO PLAY
45 Piano Pieces.

SOMETHING TO SING
50 Songs.

The three for $2.00
For new subscriptions, or renewals.

THE FUSS OF PLAYING AND SINGING

BY LOUIS ARTHUR RUSSELL

The time is quite within the memory of present-day concert goers, when singers, especially tenors (and perhaps sopranos), claimed attention according to their external mannerisms. By many a tenor was judged by his "manner," and a climactic high tone was accompanied by a "killing effort," showing the auditor how great a thing it was to sing so high. Fanciful mannerisms were considered evidences of good artistry in days gone by, though happily much of this is now considered bad form as well as inartistic.

FUSSINESS NOT AN AID

While many of the extremes of mannerisms have been eliminated, the vocalist still clings to some of the traditional "artistic" contortions of the older regime, and we still suffer the sight of distorted faces, showing the agony of the vocalist as she sings with heaving, high and low, of the ample bosom, showing the "full sway" of the singer's emotion, with now and then a tip-toe reach for an especially high or effective tone. These grimaces, eye rollings, lip contortions, shoulder shruggings, chest heavings and bodily writhings were all done "for the sake of art" and were by many considered the acme of artistry, a measure of ability; and, even in church service this emotional or "operatic" manner of voice delivery and platform conduct was accepted and enjoyed by many, perhaps I may add, especially by the singer who indulged in the habits.

Happily indeed these mannerisms are now known to be unnecessary, and nowadays such idiosyncrasies of physical deportment are considered distractions, making a "funny stunt" of a fine art.

The real artist of today seeks simplicity in his public work.

He knows that external effort is not to be in evidence as he sings; that shooting out of the lips or stretching wide of the mouth, etc., does not aid in pronunciation or in tone quality; that the puffing of breath, the heaving of the upper chest, and other external display of the machinery of the voice are distractions, not only to the auditor but also to the art of the singer.

Today we are fortunately bringing the art of song to a more normal status and simplicity of delivery is recognized as a part of the fine art of singing, the demand is now that the singer shall stand before his hearers as an orator with a message, delivered in song, not as a freak performing a feat.

MANNERISMS

When Rubinstein came to this country his playing aroused the greatest enthusiasm and he was watched closely in all of his public work. He had one mannerism which caused much comment. When he held a piano key down for a sustained tone he frequently raised his wrist so high that his hand and fingers were at practically a right angle with the keyboard, and as his hand was in this position his arm and hand wriggled as if he were boring through the key.

This mannerism was copied by teachers, and given by them to their pupils as a means of eliciting a singing tone; it became famous in certain circles as the "Rubinstein bore." Today we have similar mannerisms forced upon our attention, some teachers and performers adding various writhings, wrigglings, depressions, raisings, pushings, pressings, caressings, etc., to their playing processes, with the idea that these contortions of the hand affect the quality of the tone.

HOW TONE IS MADE

With all thoughtful teachers, it is a well-established fact that once the key has been pressed or struck, and the tone produced by the stroke of the hammer on the string, no amount of pressure or any sort of manipulation of the hand or finger on the key can alter the character of the tone. The hammer has done its work and rebounded back toward its resting place, and the key lever has no further influence over it until, upon the release of the key, by the finger, it (the hammer) drops to its resting place behind (or below) the tripping jack, ready for another blow by another stroke of the key.

The holding down of the key has only one true object. It holds the damper off the wire, allowing the tone to continue in its diminishing force until its vibrations spend themselves and cease or are "cut off" by the falling of the damper as the key is released. The weight of the hand is more than sufficient to hold the key down and the damper off the strings; no amount of pressure or motion of the hand can aid in this mechanical item of pianoforte action.

We should guard against any of this unnecessary and often grotesque play of the hand upon the key surface, which is but fussiness, or in mildest critical terms, a mannerism, at once inartistic and (often) vulgar, a mere appeal to the gallery, an external display.

It is deplorable that artists frequently stoop to this sort of appeal for public approval, but since the spectacular element in art has its appeal to the masses, there are bound to be men and women, otherwise artistic, who will allow vanity or illogical theories to intrude themselves in their public performances, and weak-minded teachers and students are bound to copy these idiosyncrasies, to the distraction of the thoughtful and the injury of the art.

METHODS OFTEN JUDGED BY MANNERISMS

A true method develops playing habits along rational lines, finding no need and no room for faddish mannerisms which have no direct use in playing and serve only to confuse the student and befog his mind as to the true playing efforts.

It is an inexplicable fact that methods of teaching which find public favor are often known by students, teachers, and the public at large only through a few more or less vulgar mannerisms, leading many to believe that the virtues of a method are revealed by fuss and show in the manipulation of the playing apparatus.

It is part of our mission as teachers to prove the full efficiency of a rational playing manner, and the needlessness and impropriety of grotesque external display in our art.

EXTENT OF MOVEMENTS SHOULD BE MINIMUM RATHER THAN MAXIMUM

With all of this said, we must not conclude that the player must sit at the piano with body erect and motionless and hand so firmly fixed on the keyboard as to allow a coin constantly to lie unmoved on the back of the hand; for this condition would be a travesty of repose. The modern pianoforte is capable of tremendous waves of emotional expression at the hands of an artist, and to sit before an instrument performing a composition of deep emotional content with motionless body and arms would be as ridiculous as are the actions of some of the poseurs whose gyrations of body and wild throwing of hands and arms make of the playing a feat resembling that of the tumblers and gymnasts of the vaudeville stage.

Both of these extremes should be avoided and proper elasticity of arm and body cultivated by pianists.

THE FOREARM

The great artistic dependence we now place upon the weight of the flexible arm, in tone production, passage playing, etc., calls for a free and exceeding active forearm. The graceful movement of the hand and arm in long skips from one position on the keyboard to another should be through a low segment of a circle. The undulating wrist is at once a source of freedom and of touch variety, and the lateral action of the hand and forearm at the wrist is a necessity in many passages of extended arpeggios, direct or repeated. The rebound of the hand (up-spring from the key surface) is an artistic requirement in many phases of chord and single-tone playing; yet with all of these requirements and many other still subtler items of finger, hand, arm and body flexibility, there is no call for wriggling or sawing of the elbows, or for the hands springing up to a line above the head or reaching (as I have seen) around the shoulder; nor do we require the constantly "teetering" loose-wrist hand action in playing.

There are graceful externals in artistic pianoforte playing which all recognize as necessary, giving freedom of playing action, allowing the artistic use of the weight of the playing apparatus (a most important item in pianoforte playing), and, finally within artistic limit, adding grace and fulness of emotional expression to the interpretative performance.

All of these surface items must be in perfect balance. Fussy mannerisms overdo the physical requirements of pianoforte playing. Evidences of tremendous emotion and effort are ridiculous in the performance of a commonplace passage; the mere physical labor of playing should not be in evidence; the mechanical element is not what we are displaying, the disclosure is of the musical content of a composition.

Pianoforte playing is an art, its artisanship is to be concealed by apparent physical ease. The evidences of power or of delicacy are shown only in phases of emotion; the ease or the difficulty of the performance are never to be paraded; the mighty result shows itself not as due to the player's "strain" but everything is in balance; the show of force is warranted not by the degree of physical effort required but by the emotional content of the music.

Display for the sake of showing the player's skill and energy is unworthy the artist, who effort, at all times, should be self-effacement a workman, revealing himself as an interpret always on a plane of equality with the conte of his program.

Creative Power in Musical Art

By G. H. H. Howard

Creative power in musical art depends, in interpretation, composition, or improvisation alike, on 1. *Vision;* 2. *Use;* 3. *Vitality.*

1. *Vision* is the capability of observing what exists in music. Vision enables one to observe what music has been produced, what laws are in operation, what limitations restrict, what possibilities invite, what resources are available.

2. *Use* enables one to combine, to construct, to develop, to proportion, to balance, and to evolve with completeness. It is, broadly, the technic of musical composition.

3. *Vitality* enables one finely to finish a work, to polish it with highest lustre, to endow it with every form of living power. It thus becomes a strong personality, penetrating to the very center of the heart life of civilization. A work of musical art is not so much paper and ink and so many characters, but a living person, doing a work in the world through decades and centuries. Is not the Beethoven *Eroica* or the *Ninth* symphony doing more in the world today than ever before? Are not more people hearing these works today than ever, and are not those who have heard them for ten or twenty years hearing them today with a deeper sense of their meaning and power than ever? They are new works to them with every hearing.

Thus a work of art is reproductive. It creates itself anew with successive hearings.

Great works not only have this self-developing power; they also stimulate and occasion the production of new works.

EFFICIENCY IN ITS HIGHEST APPLICATION

BY THOMAS TAPPER

No. 10 of the Efficient Music Teacher Series

I

THE whole gospel of applied efficiency has been adequately told more than once, but never better than by Maurice Maeterlinck, in his story of the little bulldog that gloried in the name of "Pelléas." This namesake of a great hero was born in Paris, but was taken to the country to acquire an extensive education while nature attended to its growing up.

HOW PELLEAS BECAME EFFICIENT

The biography of "Pelléas" relates how in a lifetime that lasted but six months the dog attained, because Life compelled it, a high degree of individual efficiency which it gained through pain, discomfort, and self-abnegation, purely because it desired above all things to be an efficient institutionalist. That is, its desire, intention, and its accomplishment was to become the highest possible type of a team worker.

It may seem at first sight ridiculous to attribute so lofty a motive to so lowly a creature, but absolutely nothing less inspired it. Let me see:

He mastered his lord's estate, repelled strangers; gave kindly warning of the coming of friends; ignored the world beyond the fence; lived through the terror of the night alone, while his lord slept comfortably; and braved cruel darkness to be a true sentinel. Despite the alluring temptations of propinquity, he kept his tongue out of the stewpans; resisted the desire to steal the fish on the kitchen table, not so much as looked at the tidbits of meat that lay within reach.

And all these restraints which he put upon himself were a burden borne for the common good. One can see that he could have done many of these acts to his own immediate benefit, but he renounced them for the sake of a family that he honored by his presence.

Would we do as much for a present lord, or would we cheat him and ourselves when his back was turned and the tidbits on the kitchen table within our reach? I wish every teacher of music would read the chapter in Maeterlinck's *Double Garden*, which tells of the experiences of little Pelléas." It embodies all the philosophy and technical necessities of that much-talked-of topic, called Efficiency.

THE APPLICATION

One would not fail to notice in studying the career of "Pelléas" that in proportion to his attainment as a team worker, so he gathered strength as an individualist. The great about him fed the small within him and made it great. And it came to be that he built himself for himself in proportion as he built himself for others.

And therein is all Efficiency. Devoted to selfish aims and purposes its value is reduced to the minimum; but devoted to the well-being of others, its potency is without limit. For some months THE MUSICIAN has advocated that wider application of the private music teacher's activity which results in some form of community work. The value to the community is always obvious. One has only to master the main line of effort in the life of "Pelléas" to know that the individual gain to the teacher is great and indispensable.

II

FORGETTING SELF FOR OTHERS

Let us then, following the inspiration of the little bulldog, take the subject of Institutional efficiency under advisement. Most of us can handle the self in connection with self-affairs very well; but we hesitate to come out into the open when a greater call bids us to come away from ourselves. There is something about the free open space of a big salon that makes us nervous. In our early life, eons ago, we were compelled to defend ourselves and our family, so we backed up into a ravine where we could fight with the natural protection of a fortified background. We wanted a wall around us so that we could see our enemy in front of us.

Oh, it is a very short way back to our origin. We have veneered our primitive self; but the original impulses are still slumbering beneath the surface, and it takes only a scratch to make them cry out in alarm.

It is a trifle hard to give up primitive impulses and to stop working in our own immediate circle of a yard or so from our feet. So it comes that we conquer too little of the environment. Then, there come exercises, like technics in piano-playing which we must make up our minds, as "Pelléas" did, exist for the benefit of others; we must learn them for their well-being and to our own pain. Hence the desirability of the investment in Community Music to the one who inaugurates it. It helps the great family of sustaining lords about us, but at the same time it is mighty in the way it helps the humble practitioner within us.

WHAT AN ORGANIZATION MAY MEAN TO US

Few of us master organizations. We partake of them. But because we are afraid we rarely receive all they would give us, if we knew the secret of their possession. Let us ask ourselves this: In the family life of which we are a part do we more or less unconsciously receive, as a natural heritage? Or do we consciously contribute to its uplift and betterment? The main question here is: *Do we think about it constructively?*

The same query most appropriately applies to the group of pupils forming the music teacher's class. Do we receive their patronage with checks, and for checks, or is there in our intention toward the class a constructive form of thought forever at work for their well-being?

This concentrated habit of working for the self leads us frequently out of our own domain, and we fail to perceive the *greater* instances where we should work for ourselves. To be specific: It is a most beneficial and surprising exercise to practise any one of the following technics:

1. What can I contribute to my family to the end of happiness and joy, that is the peculiarly original outcome of my constructive thought?

2. How many things can I name now, this minute, that a class of pupils may do to the group-benefit and which mine do not do?

3. I attend a Conservatory: Do I know its every department? What each department can do for me to my future benefit? What I can do by thinking about it to bring credit to the school?

4. Next winter (let us change the pronoun) you are to live in Boston or New York and you are going to study music; it matters not in what form.

Now a great city has its libraries, museums, lectures, concerts, its church music, its municipal activity, and so on. A little efficiency properly applied will make you aware of the total of all this activity. You will master the library, for example, its floor space divisions, its rules, regulations, and benefits. You will know its music department and its other special departments that may have value to you, and you will accomplish this so instinctively that you can use the entire library as readily as you can use a pen or a pencil; that is, by forethought, by earnestly entering into and co-operating with the library and its purposes it will become yours as completely as your gloves and your living rooms are yours. It will cease to be an Objective and will become a Tool with which you build your career.

Then you will find next winter, when you live in New York, that the extent and variety of its church music is amazing. Here are distinguished men and women, organists, singers, directors, and composers, performing their most efficient and perfect acts. To be witness of such work is an education without price. Here is the best of its kind doing its best, offering an opportunity so rare that no student in New York should be without a calendar of

Great Opportunities to be enjoyed In New York City

MISSED OPPORTUNITIES

That he does not possess such a calendar is less his fault than it seems to be, and yet it is his fault. The trouble is, our educational scheme still persists in giving us information but it does not make us keep keenly perceptive of what environment holds for us. It does not teach us to analyze our surroundings readily. And so we fail to see that we are literally living amid "Acres of Diamonds." Most of us are marked, literally branded, by a negative; by the scars of the opportunities that we have failed to grasp. The mixed metaphor is recognized but not regretted. We come to believe that the distinctive biographies of the future will be written by men who have *not* made good. If we could have an honest expression of fact, such books as these would be among the Best Hundred.

1. How I Lost My Opportunities.
2. How I Failed in Life, by One Who is a Failure.
3. Blind to the Chances of Fortune.

III

Individual Efficiency is easily overdone, ridden to death, made too much of. It is more or less useless unless applied. And its application lies in the mastery of institutionalism, for the sake of, 1, direct benefit for upbuilding; 2, direct means for the multiplication of oneself into service.

The moment we so individualize ourselves that we speak out from ourselves alone, we have reduced our power to its lowest terms.

THE VALUE OF ORGANIZATION

The world's best workers have always managed to speak through some form of organization for the purpose of obtaining greater intensity. The man who speaks through the organization as its Secretary of State is multiplied by a marvelous resonator that carries his silver-tongued oratory to enormous distances. But let him speak from the flat-land of his own state and it is as if he whispered.

The teacher who acts for himself alone and *receives but gives not* is a turtle with the shell closed. He cannot travel for his legs are tucked up too tight. But even a class of two pupils will let him out into public manifestation of Service that will make him feel like a full river flowing to the benefit of the sea rather than like a milk pail.

It becomes then an interesting question for one's self-development:

1. What institutions are available to me, now existing? What ready to come to life at the call of my voice, by which I can be benefited even as I give benefit?

2. Have I mastered the Institution of my town *thoroughly*?

3. Does my town know me as an Institution?

4. Or does it think of me as a sort of Man Friday who makes about one footstep in the Sands of Time?

5. Am I aware of concurrent benefits? Do I know what is at one hand to take and at the other hand to give?

And being aware, am I willing to act?

AN EFFECTIVE SYSTEM OF LESSON REPORTS

BY RALPH B. ELLEN

I

As a rule the simplest part of a teacher's work is to tell pupils what to do. The difficult thing is to get them to do it. A pupil beginning to study should have *daily* lessons as in public schools. As this is generally impracticable, the alternative is to enlist the aid of the parents during the practice hour.

The weekly practice slips are valuable in that they enable pupils to see how much, or how little time they really spend at the piano; and by the way, they are as great a help to some of the older pupils as to the children. I supplement these by a monthly report which will explain itself.

Report of .....month of.....191....

Technique .....

Studies.....

Pieces .....

Repertoire .....

Average Daily Practice .....Hours.....Minutes

REMARKS:

Reports are based upon the individual ability of each pupil.
Pupils should practise not less than one hour daily. Seldom or never do they do enough technical study, as finger gymnastics, scales, etc.. etc.
Most pupils work better with some attention from their parents. With young pupils supervision of the practice is absolutely necessary.
Time spent at the piano is worse than wasted unless the mind is concentrated upon the work.
Parents are urged to attend the lessons occasionally in order better to assist the pupil.

The highest grading or "excellent" I use in frequently. Some pupils never get it. By these reports the parents know just what grade of work the pupil is doing and are able to assist them along the lines which the teacher feels are most necessary.

Of course I use a card system for my cash accounts and on the reverse of each card I have printed (gelatine process) the following form which gives a concise record of the pupil's work:

Age	Ability			Persistence			Previous Study	Grade
1914 1915 1916 1917	Av. Pract.	Quality	Tech.	Studies	Pieces	Rept're	Remarks	
Sept								
Oct.								
Nov.								
Dec.								
Jan.								
Feb.								
Mar.								
Apr.								
May								
June								

CORRECT, BEAUTIFUL AND EFFECTIVE PIANO PLAYING

BY GUSTAV L. BECKER

I

It may seem but reasonable that correct piano playing should be insisted upon before much thought or attention is given to the beautiful playing, or that some students are content if they can play fairly correct and agreeably, even though their playing is far from effective.

Most teachers, if they are bent upon success, will correct and try to remedy the faults of their pupils, or, better yet, will strive to help their pupils entirely to avoid them.

It would be best though not to have any faults at all, either to encounter or to cure. To many this may appear to be a millennial vision. Yet it is something not far from possible for those, with sufficient mental equipment, who start right and continue right, that is, with enlightened and comprehensive guidance. The time-honored way was to experiment and struggle with an enormous mass of crude, erroneous, and jumbled impressions, mingled with aimless, inadequate, and misguided efforts, in the striving and craving for the attainment of some but vaguely discerned goal!

How much better it would be to have, from the beginning, clearly defined aims and concepts, which by degrees, should lead quite habitually towards accurate, precise, and in every way efficient action. Such ideal attainment may some day be brought about through scientific training, training in which the accumulated fund of centuries of observation and experience illumined by modern exact research, is fully taken advantage of for the greater benefit of the students of the day.

We should educate our students more toward keeping well in mind all that is good, right, beautiful, and best, to the end that they shall make it their constant endeavor, freely, abundantly, and spontaneously to express these things in every outward manifestation, especially through all action which produces tone.

This were better than hampering their musical powers of self-expression by excessive injunctions towards caution, often bordering on fear, because of the struggle with the accumulated faulty habits and tendencies, in the old way inevitable. The all too familiar admonition "don't!" tends to let numerous inhibitive forces, along our nerve tracks and in our minds, become effective.

It is thus, for example, better to say: "Let your wrist be free and hold it naturally poised," than to scold: "Don't stiffen your wrist!" It is vastly better to fill the pupil's mind plentifully with model impressions and to lead him securely to form only correct habits, both of thought and action, than to let him plunge, unprepared, into musical briars, tangles and pitfalls, to emerge confused, discouraged, and sorely damaged mentally!

If most persons could only realize that the faults committed unintentionally will leave their injurious impression upon the mind just the same—after leading to the formation of most undesirable habits—we would not go on excusing or forgiving ourselves for such faults.

A good way to avoid ordinary faults is at first to learn to think and act deliberately, giving ample preparation in heart as well as mind. Yes, we must *learn to love our work*, to love the ideal of it, to be happy in striving for its perfection, trying always to *express* its perfection, its beauty, and its wholesomeness! With such an attitude of mind, faithfully maintained, an increasing sensitiveness for what is right and good in music will be cultivated, that will most naturally lead its possessor towards doing, in an anticipating way, that which is correct and desirable, and, of course, will enable him most readily to detect almost any errors which might after all occur.

But, the reader will say, what about those less gifted ones, who, moreover, have not had the advantage of modern *constructive training* and guidance, those whose minds are veritable battlegrounds for the conflict of good intentions with bad habits, who are even further accumulating erroneous impressions and confirming unprofitable trains of thought and ruts of action? How may these, as it were, be snatched from their path of failure and started off in the right way?

Recent experiments in educational psychology have shown good results in cases of persistent, undesirable habits, tendencies, and impulses by causing a *strong diversion* of attention or effort with the purpose of relaxing the hold of the habit, etc., and then, if feasible, to cause efforts of mind and muscle to be made of *diametrically opposite kind and effect* from those found objectionable. This method has proven much more expeditious than that of simply trying to do the right thing in exactly the right way. In the latter case the objectionable habit or tendency would, for some length of time, again and again reassert itself, while with the more radical procedure, that employing counteracting efforts, the fault would, in most cases, soon vanish.

The mental effect of such method may be compared to one's getting a semi-elastic wire to assume a desired curve or angle, by bending it just beyond its natural point of resilience; the wire, when released, will then, of its own tendency, spring back only so far as to assume the desired line or position.

And just as a wire which has never been bent and again unbent, will show more strength and elasticity, so will prove the better fitted for success the mind which has been spared the innumerable, but possibly erroneous impressions and accumulation of useless and obstructive habits, also considering the saving of time and energy subsequently needed for effacing and unlearning these impressions and habits.

Yet while there is abundant vitality left, and there are millions of alertly receptive and ready to be active brain cells available (as in time of youth and prime), no one, who really desires to be successful, need despair. One must be filled with earnest purpose and eagerness to find out exactly *what* is necessary to do, rather than just *how* it is be to do it. After these points are definitely estal lished one will go on perseveringly *doing* the rig thing the right way often enough.

———o———

WHAT SHOULD A SYSTEM OF HARMONY EMBODY?

BY CAROLYN A. ALCHIN

We live in a day of new standards and new va ues. With the modern needs and accompanyi problems, teachers and students are confront with the question, "Does my system of study me these needs?"

The methods of harmony show fewer chang than those of any other subject, and progressiv thinking teachers who desire practical results agr that the old systems are inadequate.

We should use a system of harmony which dea with musical effects; which appeals to the ear, cu tivates discrimination and a feeling for tone qualit We should use a system which deals with vit music principles, instead of stuffing the memo with arbitrary rules. We should use a system whi emphasizes the importance and relation of rhyth one of the two determining factors in the choice harmonies.

The building of chords, note by note, accordi to fixed rules, makes very little impression on t aural sense. To acquire a true harmonic perce one should hear each tone in key as root, thi fifth, etc. To be of practical value, the parts mu be heard melodically and in relation to the acce not only of measure, but in the larger forms. O must think in larger units as the work progress In harmonizing melodies the choice of harmonies considered in the larger relations only.

If the student is to feel and hear the varie harmonies, they should be introduced progressive It is only the especially gifted who realize the cha acter and mental effect of each chord, when all of t chord material is given at one time.

Melody construction should be developed on t rhythmo-harmonic basis, which is very simple principle and with never-failing results.

A text-book of harmony should contain a lar number of good melodies to harmonize, patter for transposition at the keyboard, a considera material for analysis from the best musical liter ture of the contrapuntal, romantic, and impressio ist schools. Analysis that includes the architectu of music increases the appreciation of music to high degree.

PREPAREDNESS

BY CARL HOFFMAN

With the grim spectre of war behind it, the ord "preparedness" just now has an ominous gnificance. So tenso is its meaning in fact, that y ordinary application of it may seem trivial and en flippant. Nevertheless, it has a very practical plication to the piano teaching profession at this ne when conventional methods, generations old, e involved.

Anyone who keeps at all in touch with the litera- re pertaining to music pedagogy, must have served that new, revolutionary ideas in piano chnic are coming to the fore. Moreover, it ap- ars that these ideas have already passed the oradic stage and become crystallized in methods. We seem to be at the parting of the ways,—the w against the old,—where we must needs adjust rselves to changed conditions. To make ef- tive the complexities of modern music, readjust- ents of playing forces are imperative. Here is here the call to preparedness makes itself heard. s we see, these ideas have acquired cumulative portance and we are bound to examine them en-mindedly. It may be, of course, that not all e ideas advanced will finally survive. It is so sy to yield to empiricism in the search for rock- ttom foundations. Again, there is a natural ndency in new systems to over-emphasize one or nother of their phases, so that the proper balance forces may not at first be clear.

But for all this, science and common sense are idently back of the protest against the conven- nal methods of piano teaching. Matthay, the ponent in chief of the forearm rotation principle, akes the "roll" the controlling factor in all tone oduction. He says:

"We see that it is practically impossible to play y note on the piano without the intervention of is ever present principle (i.e., rotary action)." Breithaupt, Steinhausen, Bandmann, and others note apply the arm-weight principle, together th forearm rotation, to tone-making efforts, and nsider all finger action as secondary. "The ger is simply the swinging part of a swinging ole,—the arm." Again: "In weight play, finger xibility to the utmost is needed but not individual tivity."

The only finger action admitted by any of the w authorities is one which begins at the nail int followed by a sweeping motion towards the lm of the hand until opposed by the depressed y. The loosely held arm reacts to the pull of the ger by a forward movement which gives an up- ard thrust to the wrist. This is applied to single tes in melody forms, and also to rapid notes ken serially.

The habit of basing all technic methods upon etacarpal action, with still hand and rigid arm, is strong that it comes as a distinct shock to be told at such a habit is false, unscientific and even nhealthful." From observation we know that tists in their performances make little or no plication of the technic units on which the gulation teaching and practice spend so much time d energy. Now, real efficiency would seem to mand that teaching methods conform to the quirements of artistic interpretation. Prolonged, earisome exercise, day after day, only to attain a nd of finger skill which is not essential (or at best secondary importance), in good piano playing, us appears to be a lamentable waste of time and rve force. Would it not be better to develop chnic strictly according to the ends it is to serve? It is a common saying that theory lags behind actice. This means that established systems eld reluctantly to new advances. Here is a allenge to the progressive music teacher. It quires initiative and courage of no mean order go against the current of convention, but where y notable advance is made these qualities are nerally in evidence.

NOTES ON THE MUSIC IN THIS ISSUE

June marks the close of the main teaching season, and the beginning of the period of summer work. Therefore we must still have regard for the needs of the teacher and the serious student. The music which we have incorporated into the present issue readily shows its special character and usefulness. The following suggestions may prove interesting to our readers:

Valse courante, by Walter Rolfe, is for the more advanced among our readers, a concert or recital number, brilliant in style, and with considerable rhythmic variety, more than is usually found in a waltz. Not so fast until you have gotten it well learned by the fingers, a section at a time; then increase the speed up to that usually employed in a concert waltz. The section marked *con brio* has just a little of the "ragtime" element, one may say. Play it with a light, flying touch to get the best effect.

A blush rose, by Thurlow Lieurance, is especially suited to June musicales, for it is a flower song with the delightful melody and rich harmonies one might reasonably expect. Don't take the tempo too fast, and give the melody a full legato effect, so that it sings. In the section marked *maestoso* make the crossing of the hands as easy and free as possible, keeping the melody in the right hand broad and very legato. A little later add the grace note arpeggios lightly, so as to avoid a thump on the principal note.

A Man and His Work

It is for every man to determine in which class he shall fall, and how the community shall rate him.

For the man who loves his work there will ever be work; for no one can love his work and do it ill.

For him whose daily companions are dissatisfaction and indifference there will be short shrift and a swift reckoning.

Let us, then, do whatever comes to our hand to the limit of our powers; to each task give the best we have of intelligence and skill. The world has no use, and assuredly will make no place, for the shirker, the pretender, the bluffer, or the incompetent.

(From a house organ of Taylor & Taylor, San Francisco)

Will-o'-the-wisp, by Cedric W. Lemont, Op. 16, No. 5, is a delightful little descriptive piece, marked *allegro*, and to be played with a light, free touch in the style one would deem correct to represent the flight of the will-o'-the-wisp. Move the hand from one position to the next without stiffness or hesitancy. Be sure just where it is to land, that is prepare for the next position while in the air. This is a useful little teaching or recital number.

A lament (Plainte), by N. Sokolovsky, is from the Russian elementary repertoire. Play the melody, whether in right or left hand, with a sustained legato; but the supporting chords must be given with a light, free, caressing effect, wiped from the keys, as it were, always subordinated to the prominence of the melody. And do not forget the melancholy which the minor mode tends to impart to the theme.

Cry-baby (Pleurnicheur), by N. Ladoukhine, is also from the Russian repertoire, more distinctly national in character. Some of the young readers of The Musician may not be pleased at first with some of the harmonic combinations (chords) which the composer uses. They should keep in mind that the composers of the present day use discords far more than did those of a generation or two back. For example the G♯ in the second measure gives an effect rather infrequently met by the young pupil. Play G♮ as a contrast, and then come back the G♯, and decide which appeals to you the more strongly. In the fifth measure the first E in the left hand makes a sharp dissonance. Do not dwell on it but go right on to the D. Measures 11 to 13 have some striking chords. Study them carefully and memorize them so as to be sure before you strike the keys.

Hobby-horse (A cheval sur un baton), by N. Ladoukhine, is from the same set as the previous number, a bright little piece for young players, boys especially. Note the alternation of the notes of the melody between the right and the left hands in certain measures. This is a neat and interesting technical effect which will appeal to young players. It is a piece worth learning.

The mammy's lullaby, by Constantin von Sternberg, Op. 110, No. 1, has a little of the popular style which we will call syncopation rather than ragtime. Be sure to use a slow tempo. The composer introduces a fragment from an old plantation song with good effect. Work out the indicated realisms of the last few measures. These make a very good study in light, caressing touch.

A gipsy dance, by Frederick A. Williams, Op. 19, No. 3, has life and grace, with a suggestion of the Oriental origin of the race. Here is a good study or teaching piece, specially helpful for the right hand technic.

Barbara (Valse sentimentale), by Robert Leonard, Op. 156, is for the more experienced player in a key which brings into use a large number of the black keys. Follow the fingering as marked so as to get the most favorable positions. It ought not to be a matter of much difficulty to reach considerable speed in playing this waltz. It is effective.

Song of the North (Chant du nord), by Gustav Lange, is from the pen of a well-known composer, presenting broad melodic character with a touch of the vigor and virility of the North. If the passages in octaves are troublesome, practise them at first with the right hand alone and slowly until you can shape the hand for each changing position. This will virtually make octave studies out of these passages.

Elegie, by Julius Lammers, is from Op. 39, a set of easy little pieces, the one under consideration representing certain broad, lyric qualities which give an elegiac character to music. It is not very difficult and should make a good recreation piece for the average player. Note the crossing of the hands.

Moment musical, Op. 94, No. 3, by Schubert, transcribed for the violin by Karl Rissland, makes available for teachers and players of the violin a piece which has long been a favorite for the piano. It is worth adding to your repertoire.

A cradle song of the war, by Margaret Ruthven Lang, is certainly suitable to the present period. Judging from the text it might be a Belgian or a Polish mother who addresses her child, for reference is made to the benevolences of the American people. It will be especially appropriate for concerts in aid of European war sufferers.

Never again, by Louis Schmidt, is a light song, with a humorous or satirical touch, which will especially suit summer musical programs. It is not difficult and is attractive rhythmically. It is worth adding to your repertoire.

Be brave, be strong! by Alfred Wooler, places before our readers a fine sacred song by a composer who has a number of successes to his credit. As usual in his compositions we find here a flowing melodic quality which at once interests both singer and hearer, the voice part amply supported by effective harmonies and kept within the range of the average voice.

Prelude in E Minor, Op. 28, No. 4, by Chopin, transcribed for the organ by H. Clough-Leighter, makes available for organists a favorite piano piece from the classical repertoire.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

THE GRADUATE

A PSYCHIC EXPERIENCE

ALL of us would like a peep into the future. We want to know what of success—rarely do we anticipate failure—the days and months to come may have for us. Here is an account of an experience reported by a young man soon to complete a course of study at a prominent conservatory:

I have always inclined to think in pictures, to visualize an idea. Hence it seemed natural to me the other night in thinking about my future work as a musician to project pictures upon the screen of my imagination.

First I saw myself with eager intent face looking straight before me. And then back of me, as I stood there, one by one, out of apparent obscurity, appeared faces which I seemed dimly to recognize. And as these became clearer I knew them for Paderewski, Leschetizky, Rubinstein, Liszt, Chopin, Czerny, Clementi, Beethoven, Mozart, old Bach, and other heroes of music. And as I gazed in blazing letters appeared the words:

"These men prepared the heritage of music which is yours."

"As you have received so must you give."

"You are an understudy to some master of the present."

"The contest for the big prizes of success is open to all comers."

My mind was filled with the power and responsibility of these thoughts. What I had gained I must give out again. I am but one link in a great chain stretching from the beginnings of art into eternity. As those heroes worked so must I work. As they developed themselves so must I develop myself. As they aspired high so must I aspire to the highest. As they maintained courage under all conditions so must I keep up my courage.

And now the picture changed! In front of me gradually appeared the great army of those who are to come in the future days. In the eyes of each one was an appeal to me to do my full duty. And then I knew that in the days to come I should find my greatest happiness in doing my best for my art, with regard to the blessings of the past and the opportunities of the future.

We add a few words of comment to this young man's account of his experience.

Every one of us is building on the experience of the past. Bach studied the works of his predecessors. Haydn studied the structure of Emmanuel Bach's sonatas. Mozart, and then Beethoven, further developed the principles. Today composers study form in order to write in free style.

This chain of master and pupil is the great secret. The pupil of today must be the master of tomorrow, ready to take up the work as it is laid down.

You *can* be a leader according to your abilities. The president of a great American corporation some time ago stated that he was always looking for men worth $10,000 a year. Quite recently he said that his company can use all the $10,000 men he can find. It is plain therefore that he has not found many. But don't forget that a man must feel that he is worth $10,000.

The great prizes in the world of science, politics, letters, art, are always open to the men who can take them from others. The presidency of the United States may be changed every four years.

You feel that you must work up the ladder. You want to deliver your share of the work. And the price you will have to pay is determination, originality, character; determination to keep you at work, originality to give value to your work, and character to give it the stamp of quality.

Up to now the graduate has been working with the thoughts of others. From now on he must make these thoughts his own, must assimilate them, must melt them in his own individual crucible, and recast them into ingots of thought and action which are his own.

He must now supply his own motive power and be ready to give to others. Around him are competitors many of them straining every nerve to win ahead. Our graduate must pay the cost of success as they do. Some are inclined to think that they deserve more than they get. The truth is that most of us deserve just what we get.

Many a graduate feels that if he could spend one year, two years, or more in additional study he will be much better prepared for work. There is some truth in this. On the contrary it is possible to remain a student for too long a period, fixing himself in the student attitude, rather than that of the one who is to apply what he has gained.

A professor in a prominent theological seminary remarked that the faculty frequently forced students to give up graduate study and go into the active ministry in order that the men might develop their own resources.

A writer says: "Folks grow long-headed when they grow short-handed." The European war has shown the people of the United States how dependent they had become on another country for certain articles, dye stuffs, for example. Now manufacturers are at work to make our own. We have depended upon the nitrate deposits of South America for fertilizing products, and explosives. Now it is proposed that the National government erect plants to extract nitrogen in inexhaustible supply from the air.

The musician need not fear difficulties in the work he has laid out for himself. The will and endeavor to solve the problems generally brings success. What may seem impossible or ridiculous today is an accepted fact of common experience a generation later. Therefore test out every idea which comes to you.

A commencement sentiment: May the graduate of 1916 be the master of 1937.

TWO NOTES OF APPROVAL

OUR policy is to get our readers to THINK about their art and their profession. For when a man thinks there is a probability that he will translate thought into ACTION.

Letters like the following give us encouragement to put still more good things into THE MUSICIAN. The director of a flourishing western school of music writes: "I am enjoying your editorials and Mr. Tapper's article on efficiency in teaching very much. I know they have been responsible for much of the 'pep' in my work this season." We hope many more have had equally good help.

Another reader, a private teacher, writes thus to the Editor: "I take this opportunity to congratulating you on the great work you are doing for community music and for more efficient music teaching. You have grasped two great needs of our time and your journal is leading the way in splendid fashion. I also appreciate the very instructive series by Prof. Hamilton on *Literary Methods as Applied to Music Study.*"

We have given value on three points to the reader. We want to have at least one BIG IDEA ON EACH PAGE for every reader.

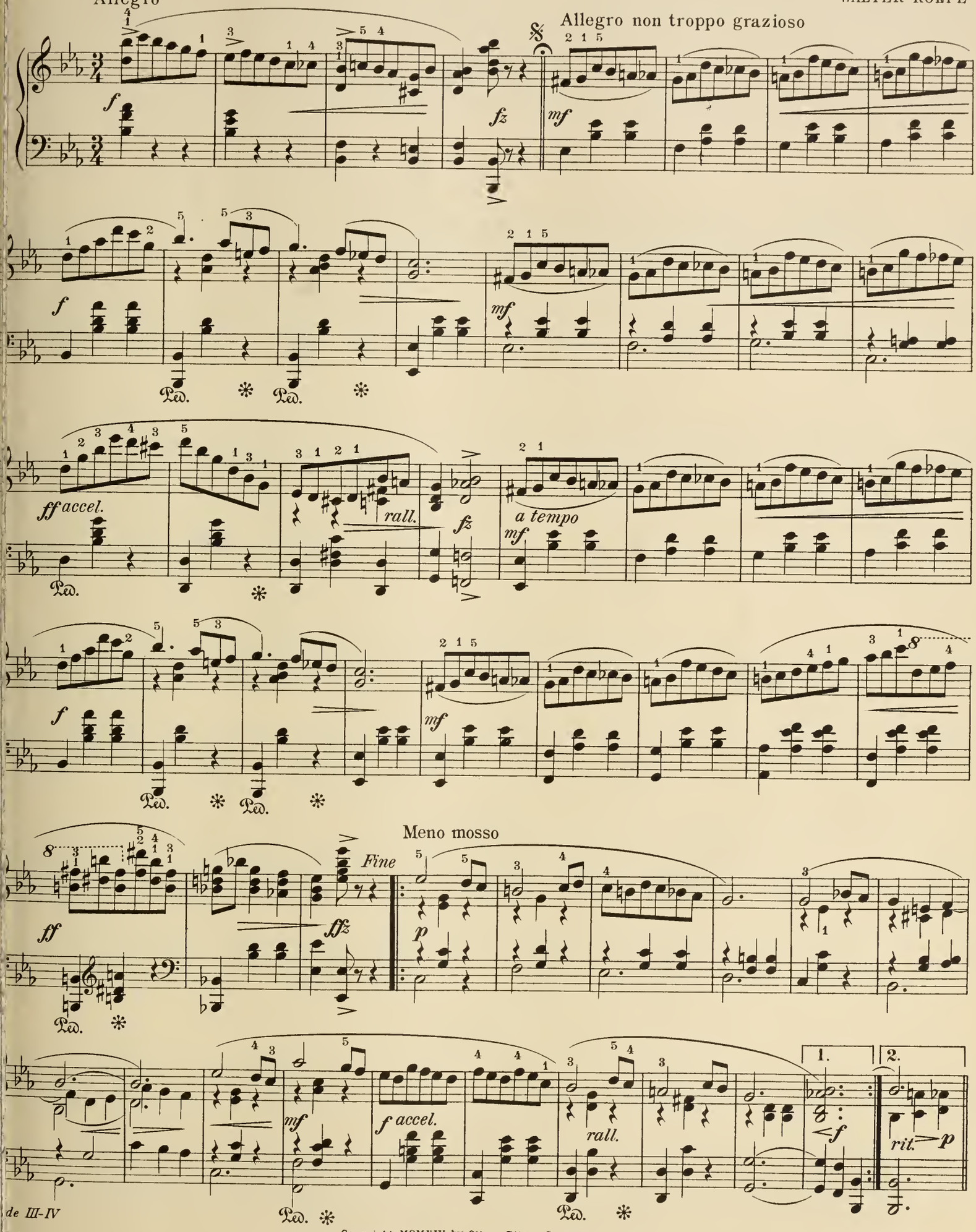
Make your summer count for your musical benefit. It is too long a time to be idle.

To Mr. Hans van den Burg, New York

VALSE COURANTE

Allegro

WALTER ROLFE



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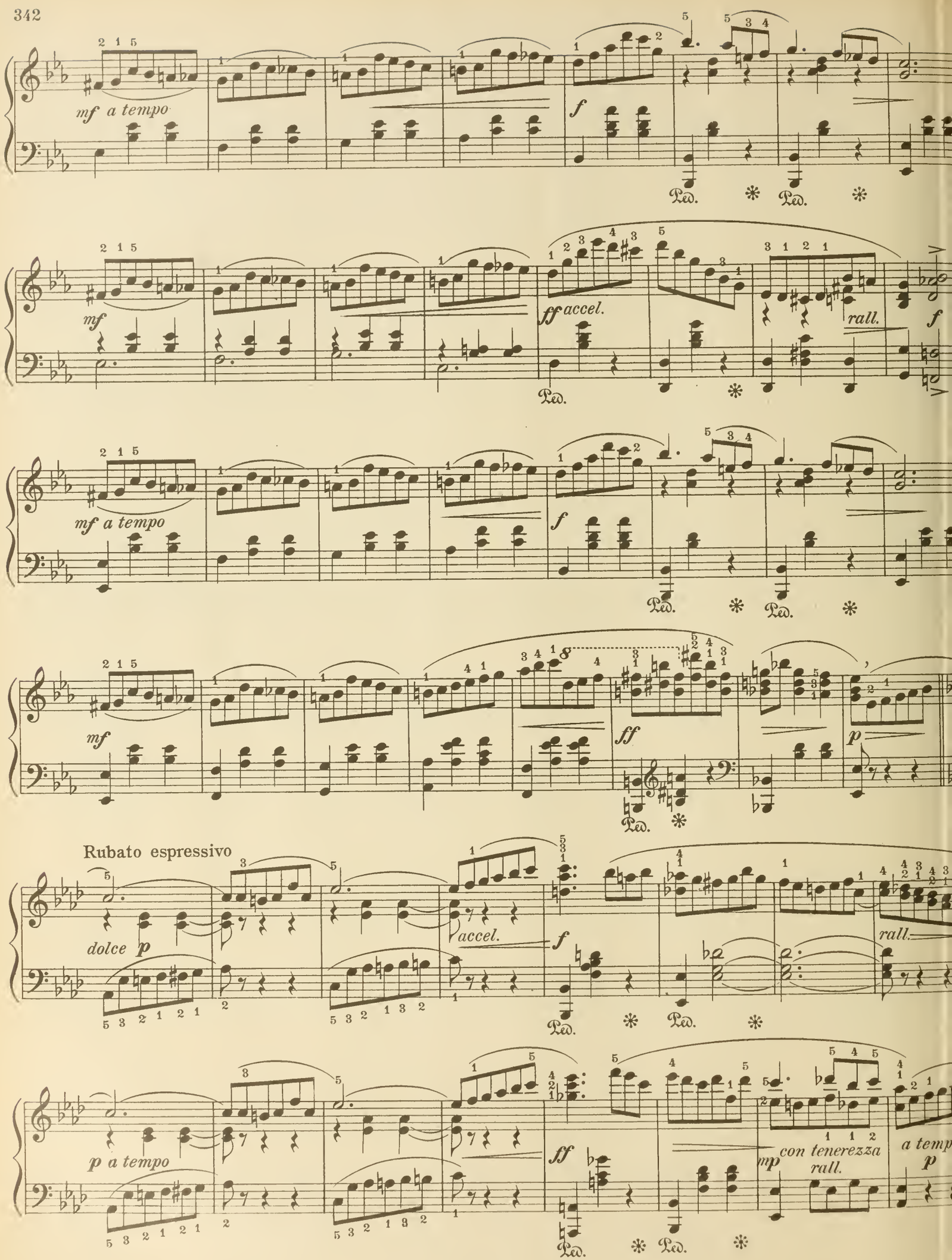
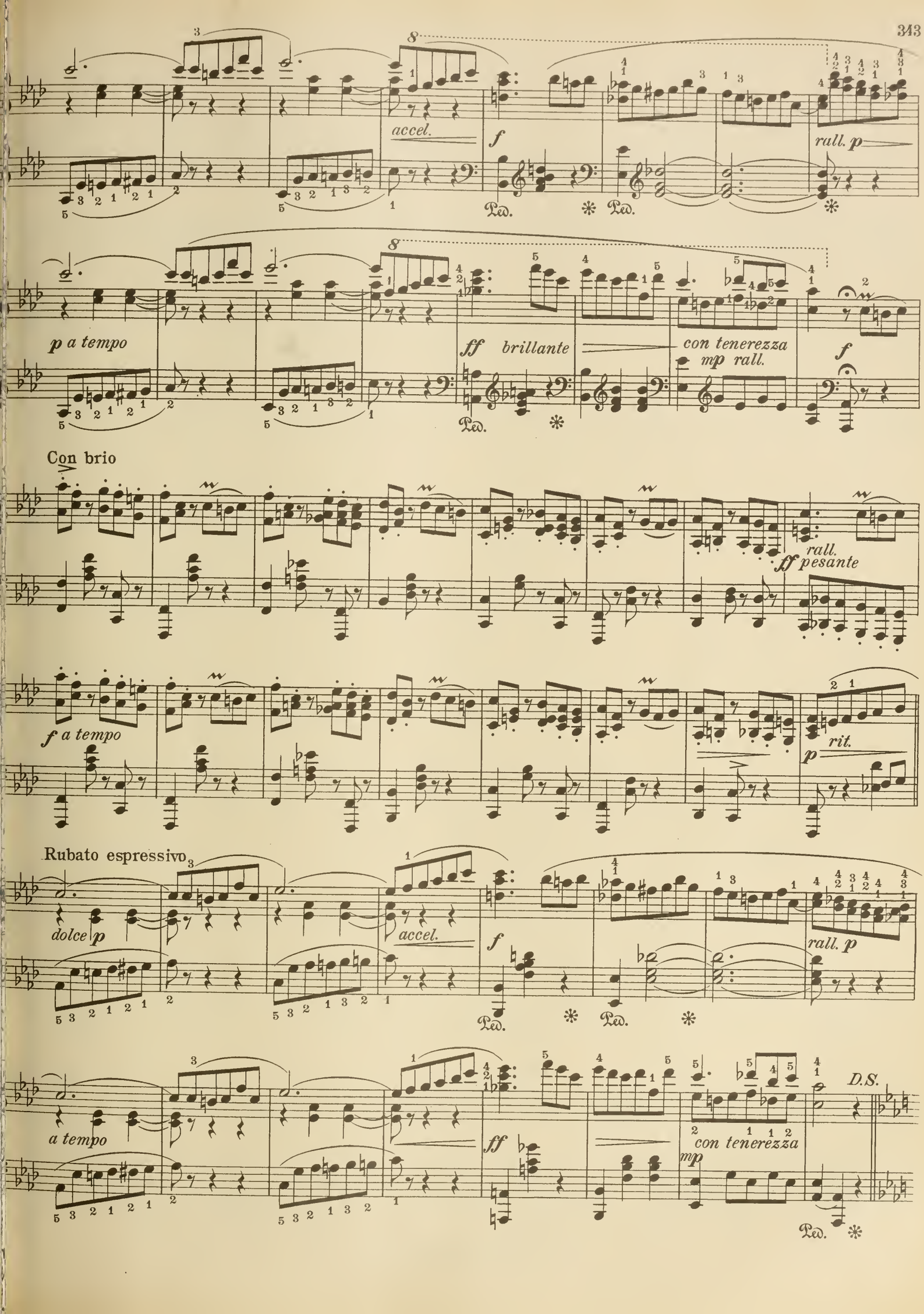
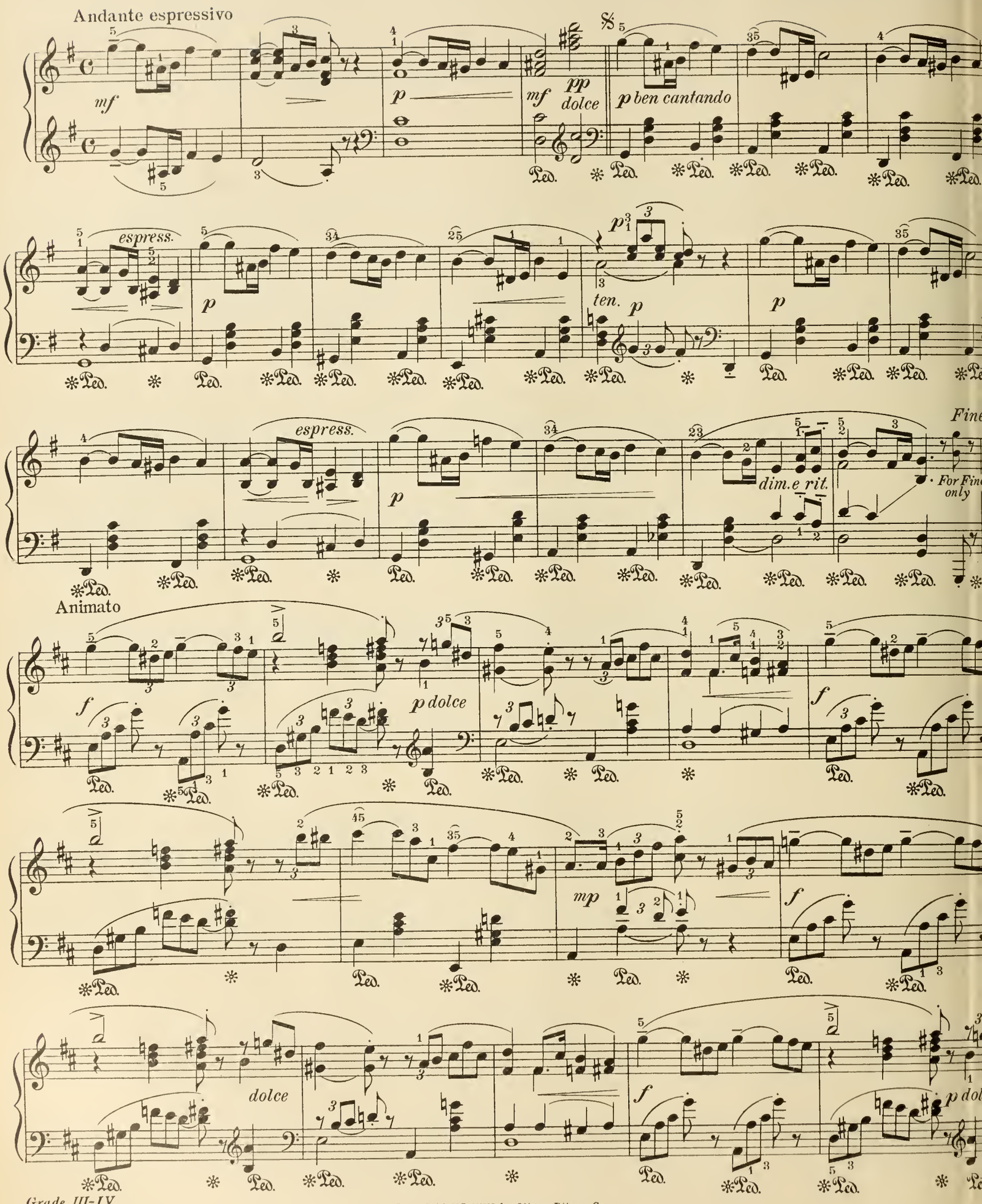

mf a tempo
f
Ped.
mf
ff accel.
rall.
Rubato espressivo
dolce p
accel.
p a tempo
con tenerezza
rall.
a temp
p


accel.
f
rall. p
Ped.
p a tempo
ff brillante
con tenerezza
mp rall.
f
Con brio
ff pesante
rall.
f a tempo
rit.
p
Rubato espressivo
dolce p
accel.
f
rall. p
a tempo
ff
con tenerezza
mp
D.S.

A BLUSH ROSE
FLOWER SONG

THURLOW LIEURANCE



Grade III-IV

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Tempo I

p *leggiero* *mp*

p ben cantando

Maestoso

dim.e rit.

ff

p dolce

p *cresc.* *accel.* *poco a poco* *poco* *f poco rall.*

martellato *rall.* *a tempo*

ff

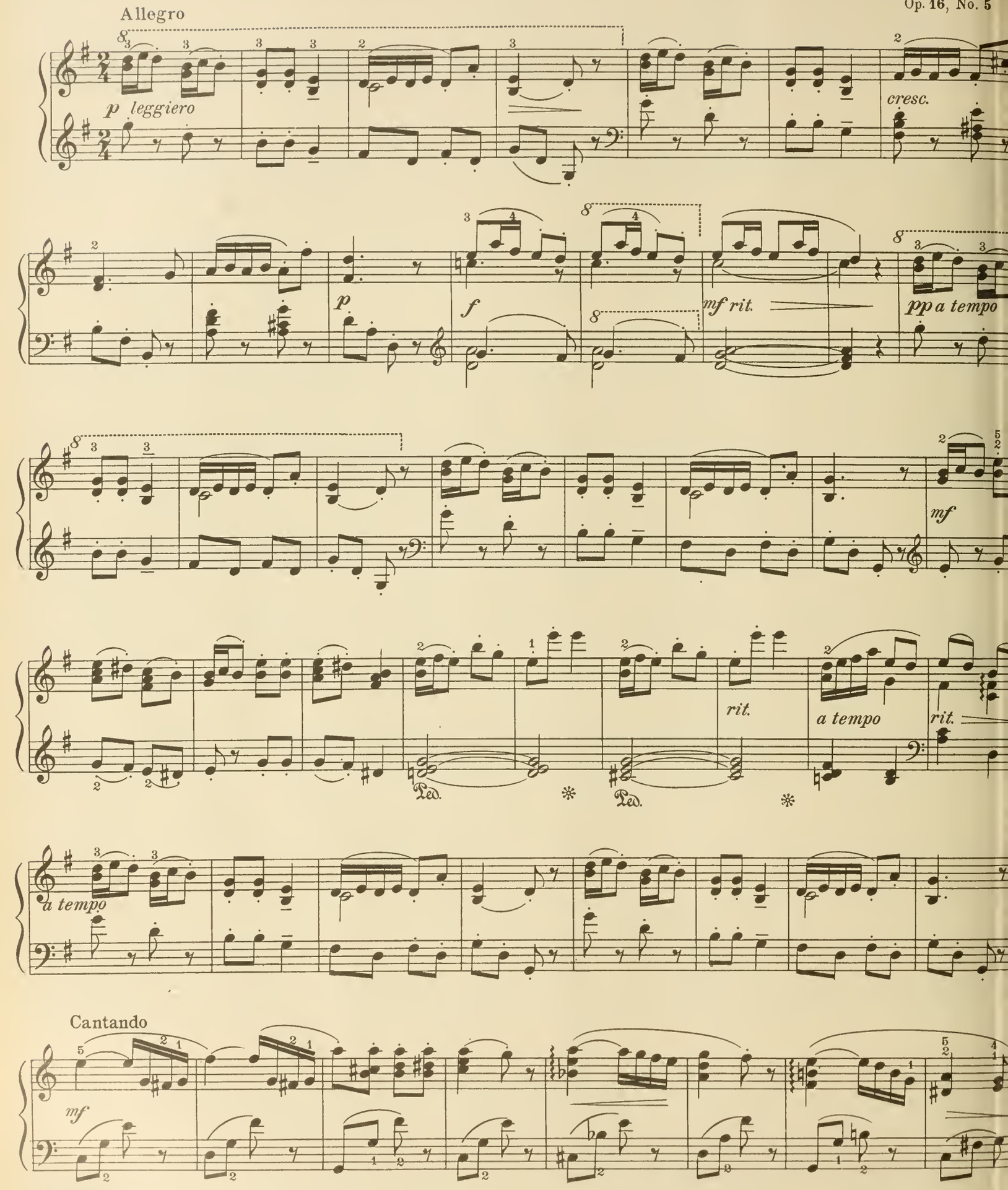
p dolce

mf *f* *ff* 8 *D.S.*

WILL-O'-THE-WISP

CEDRIC W. LEMO

Op. 16, No. 5



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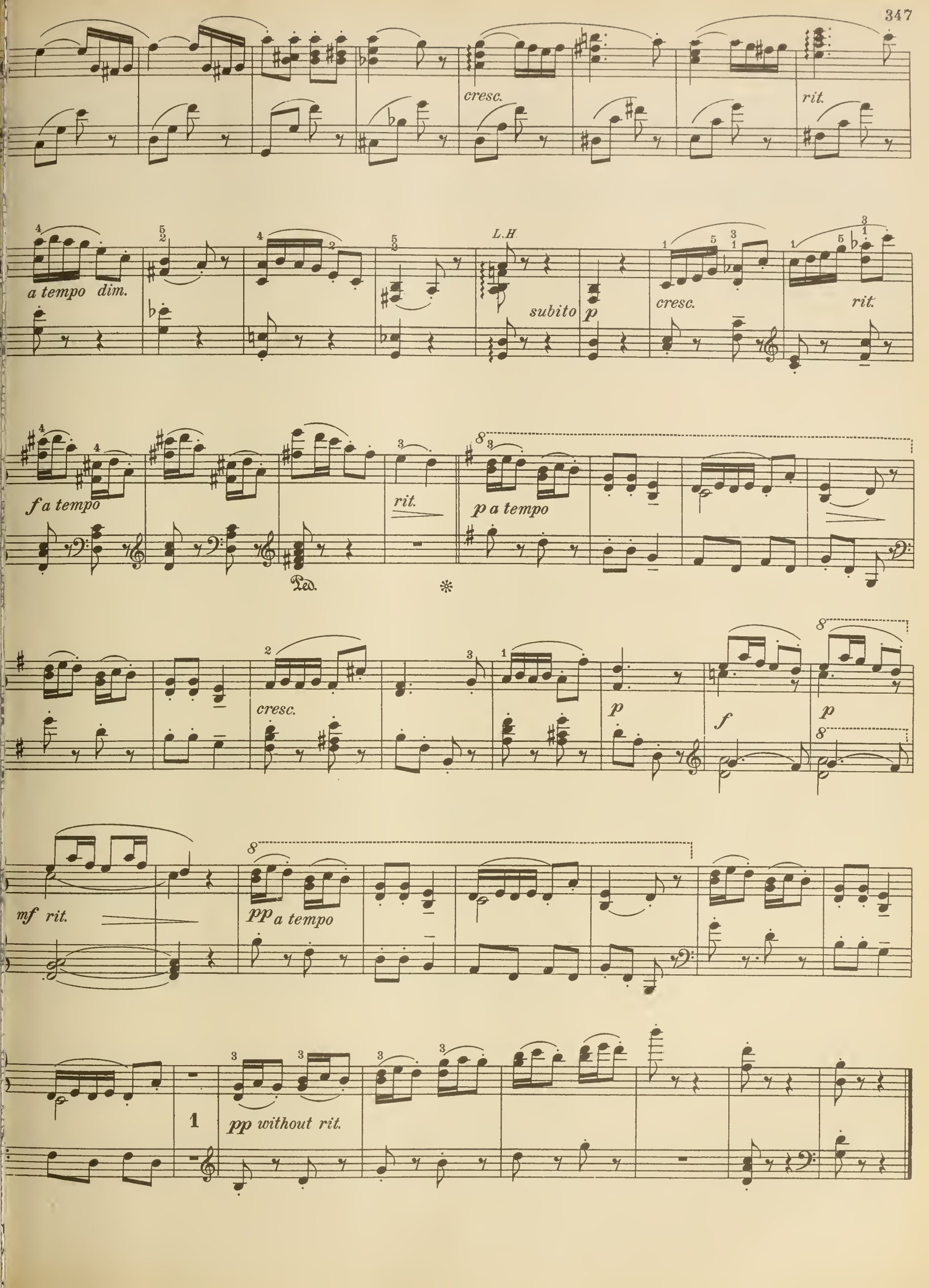
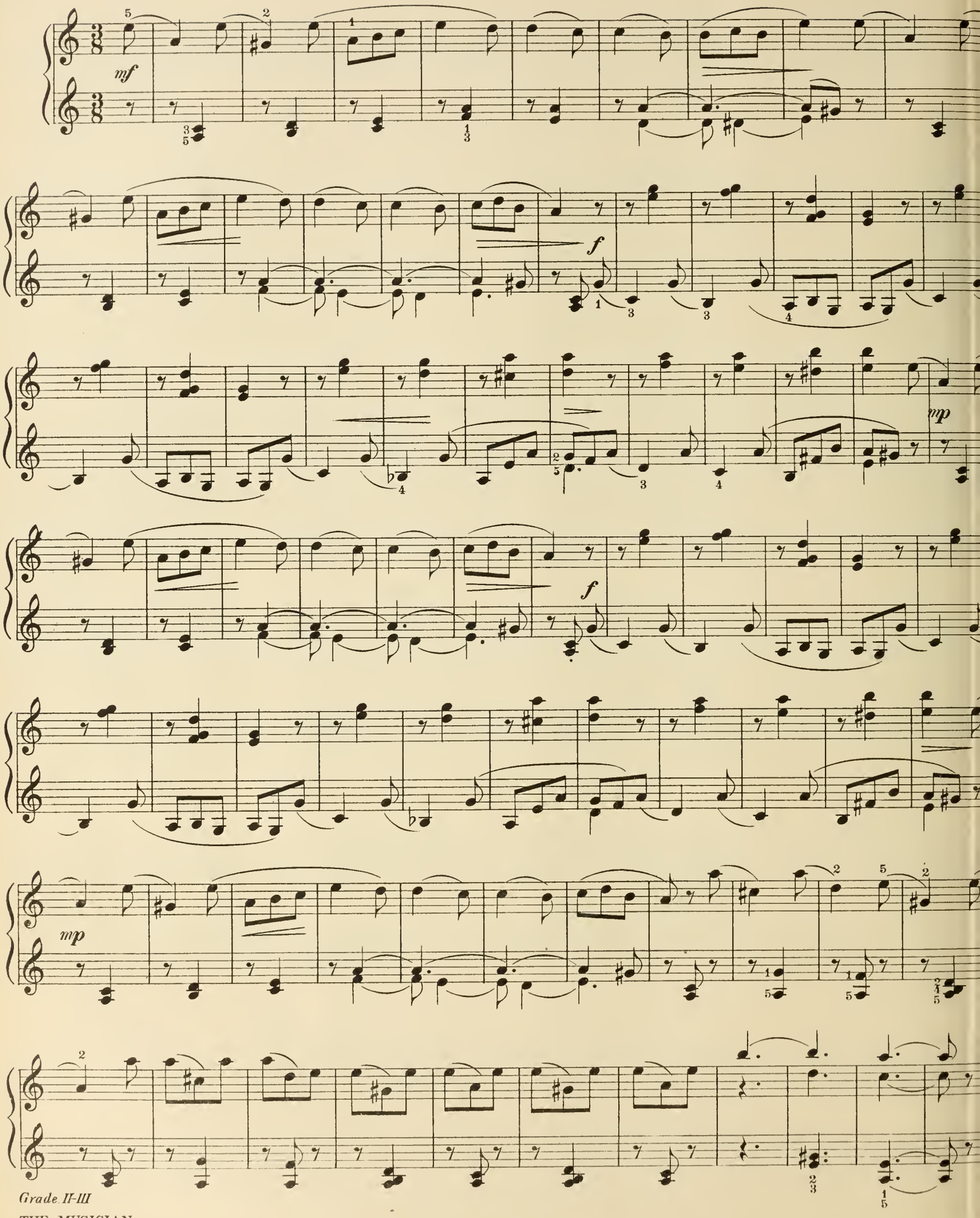

cresc.
rit.
a tempo dim.
L.H.
subito p
cresc.
rit.
f a tempo
rit.
p a tempo
Ped.
*
cresc.
p
f
p
mf rit.
pp a tempo
1
pp without rit.

A LAMENT

(PLAINTE)

N. SOKOLOVSK

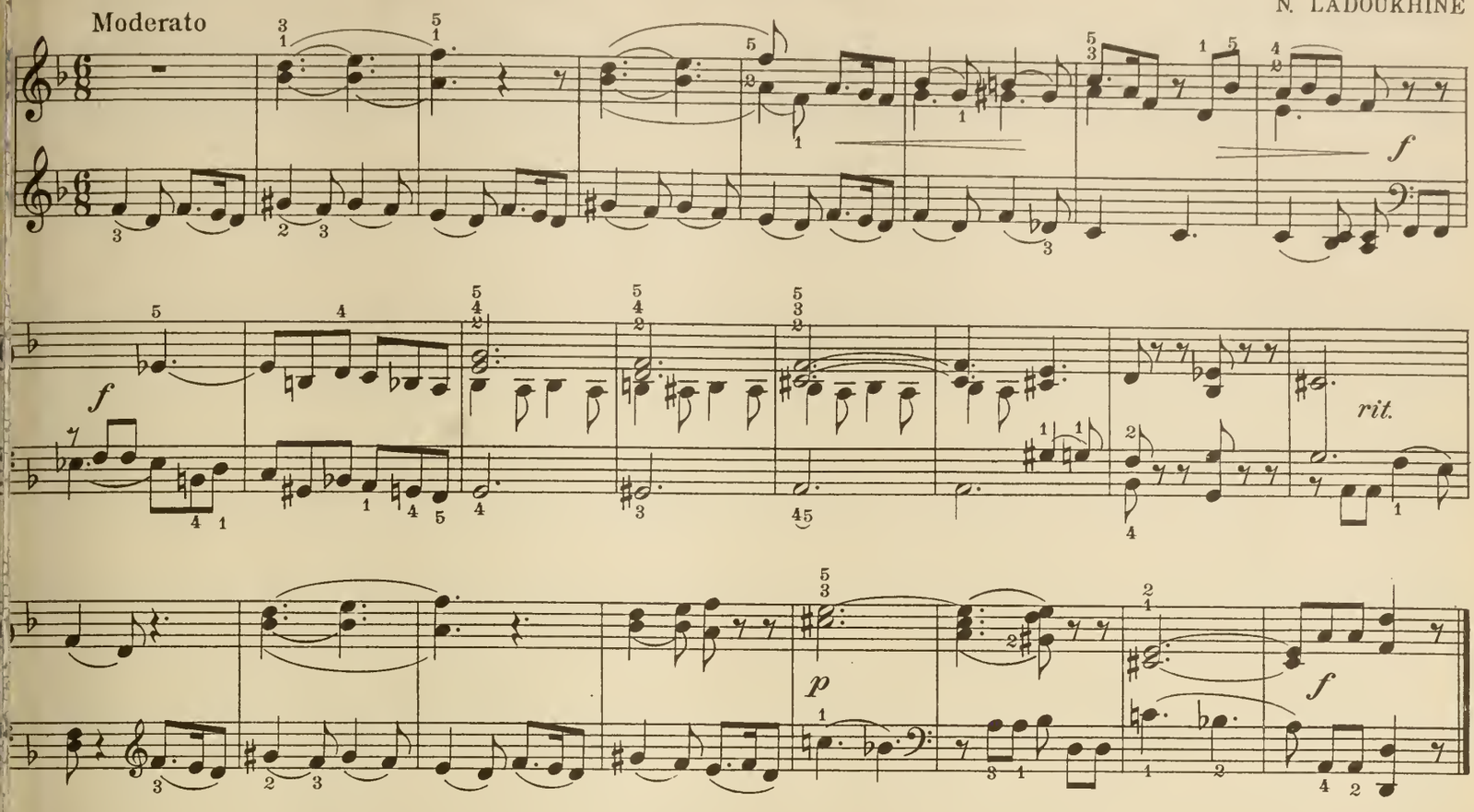
Moderato



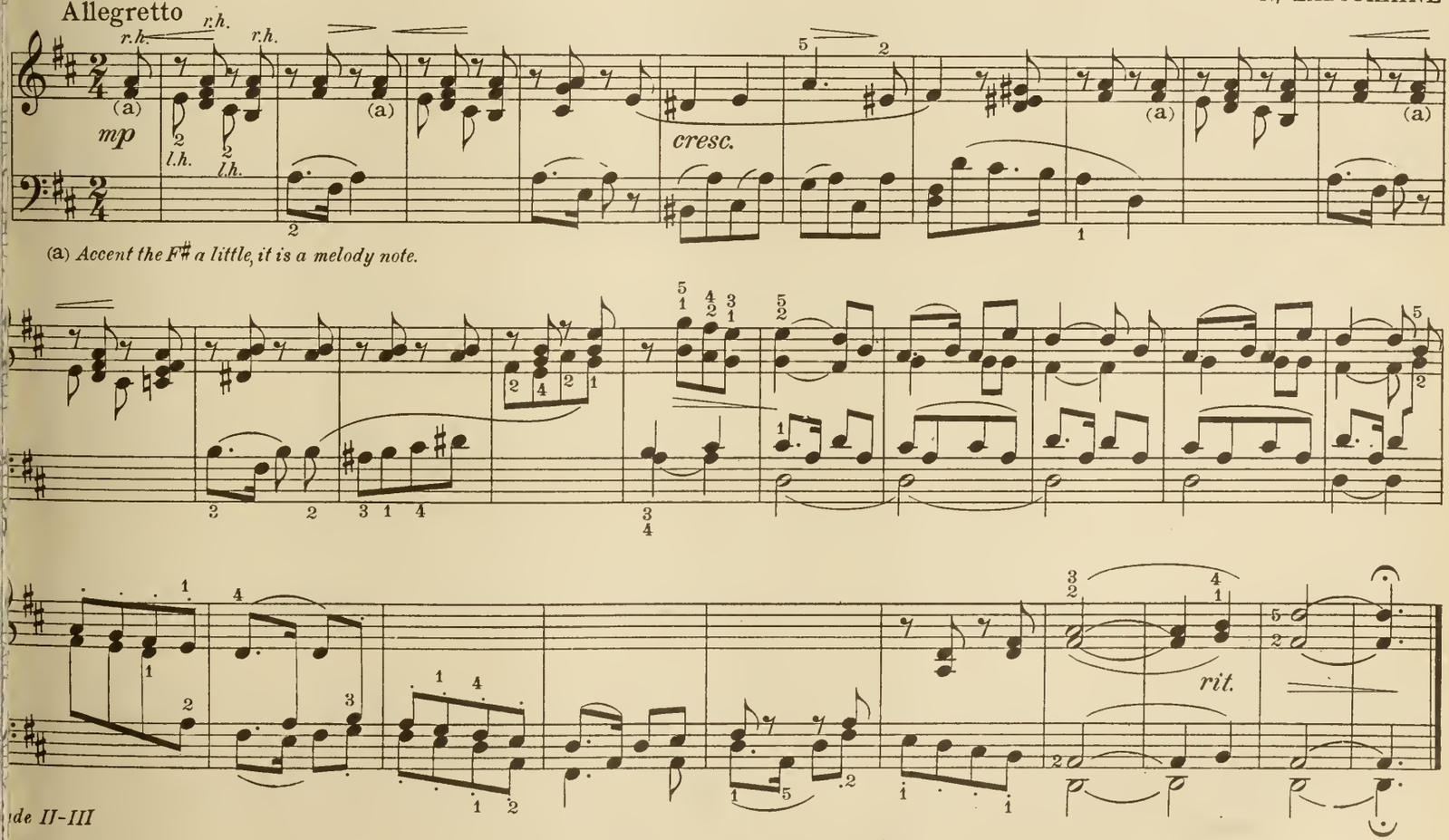
Grade II-III

CRY-BABY
(PLEURNICHEUR)

N. LADOUKHINE

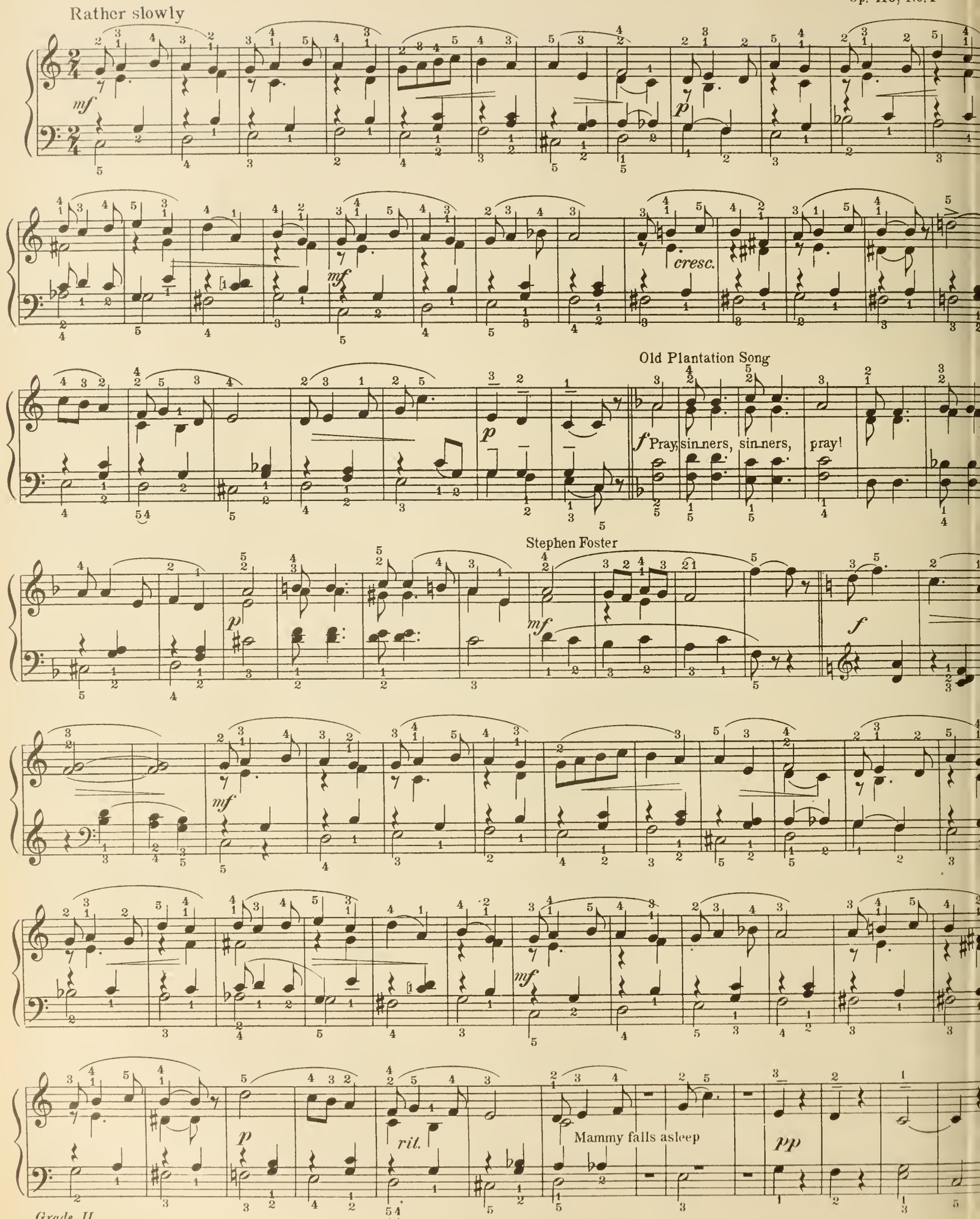


HOBBY HORSE
(A CHEVAL SUR UN BÂTON)

N. LADOUKHINE

(a) *Accent the F♯ a little, it is a melody note.*

THE MAMMY'S LULLABY

CONSTANTIN STERNBERG
Op. 110, No. 1



Grade II

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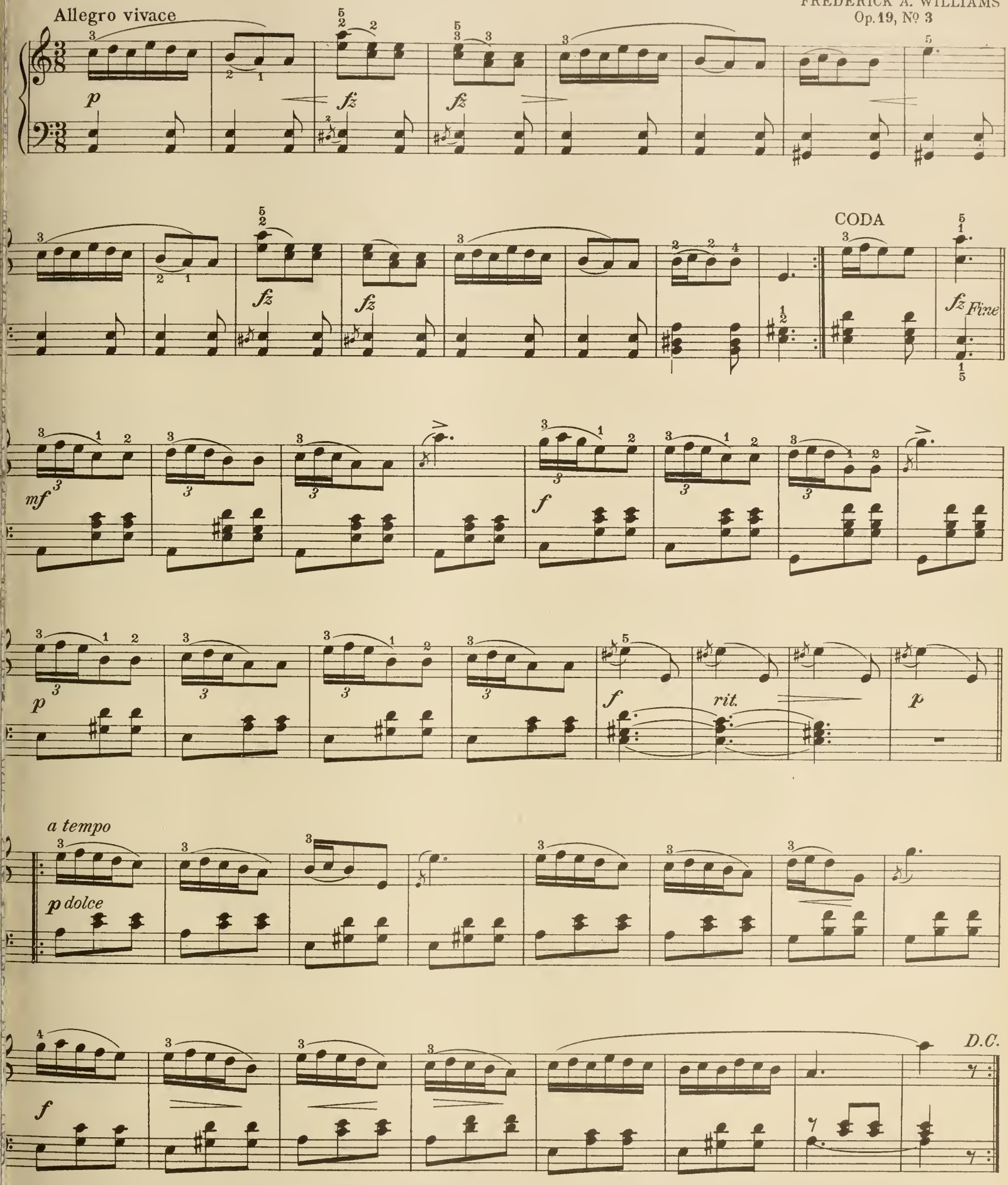
To Miss Grace Jones

A GIPSY DANCE

FREDERICK A. WILLIAMS
Op. 19, № 3



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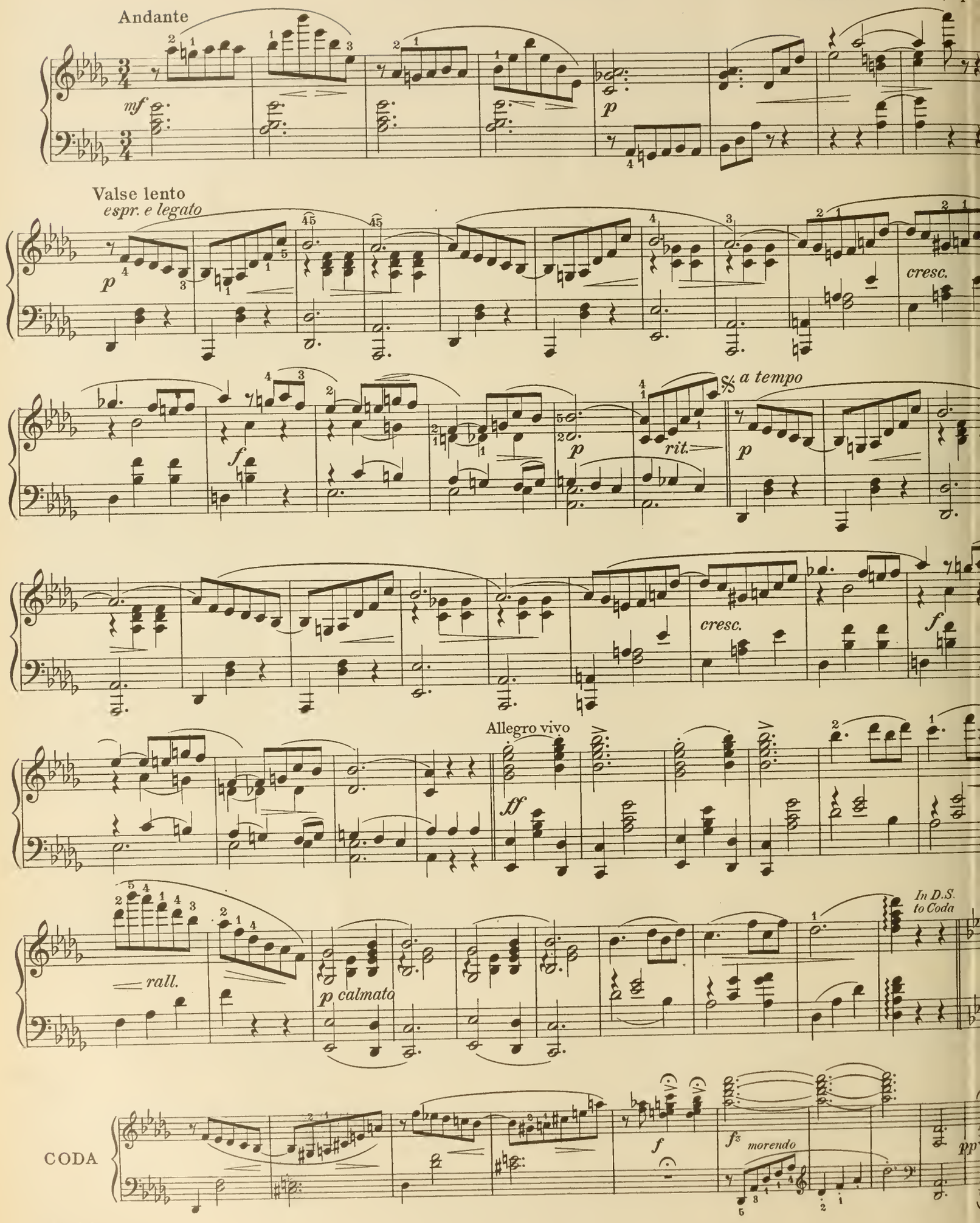
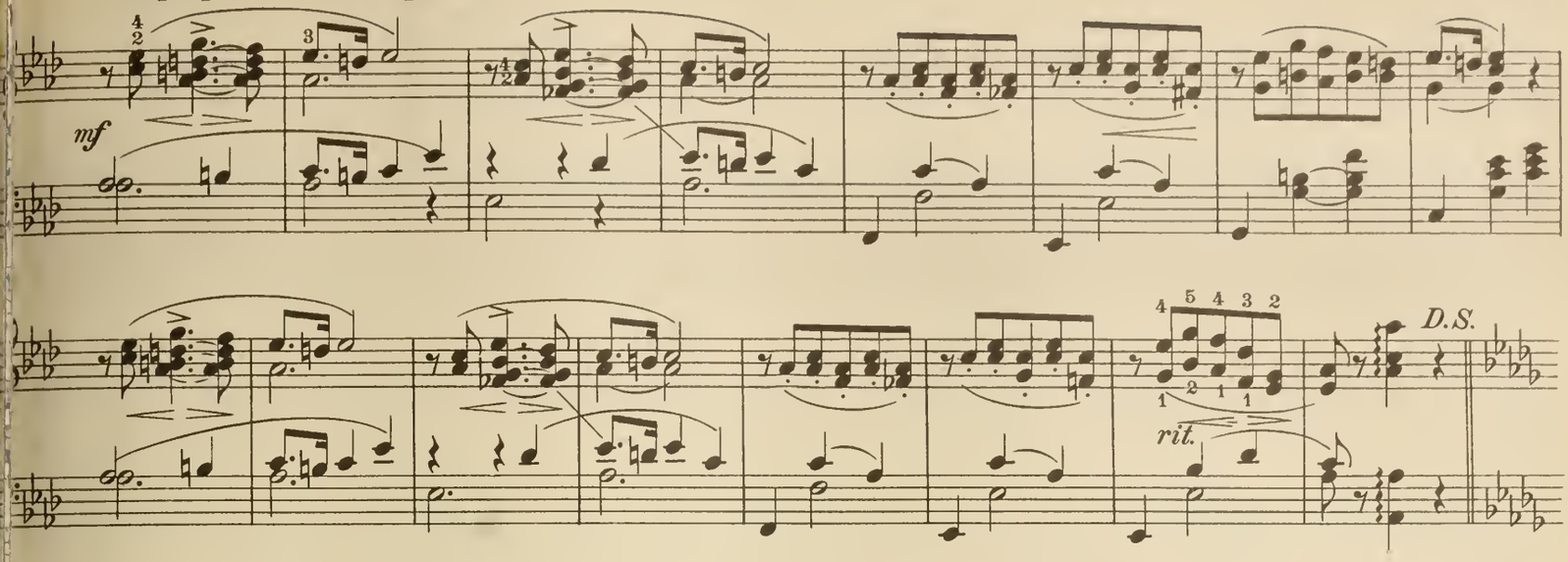
BARBARA

(VALSE SENTIMENTALE)

ROBERT LEONARD, Op.1



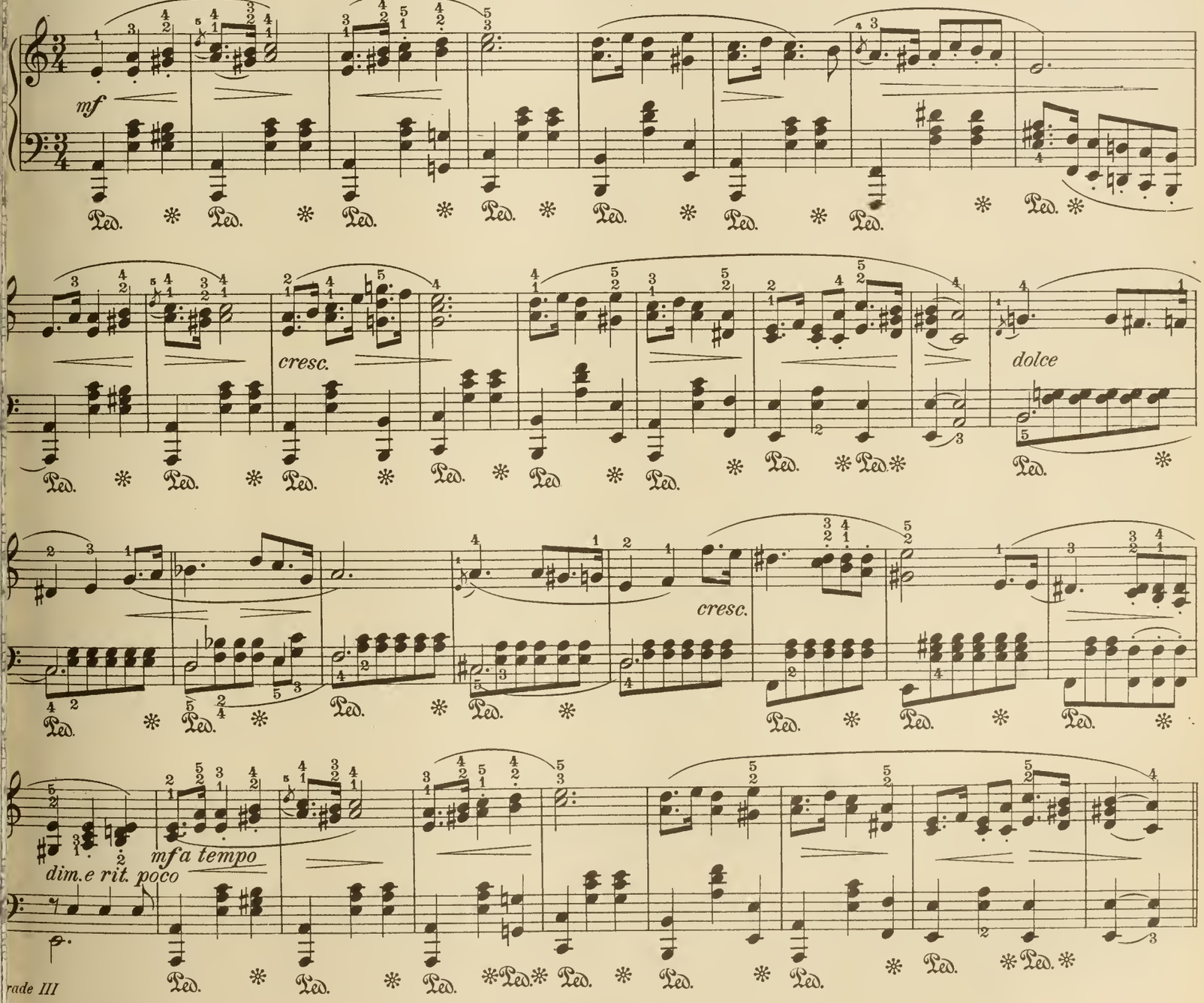
Tempo primo e con espressione

ted and fingered by
ANS LICHTER

SONG OF THE NORTH
(CHANT DU NORD)

Andante con dolore

MÉLODIE

GUSTAV LANGE



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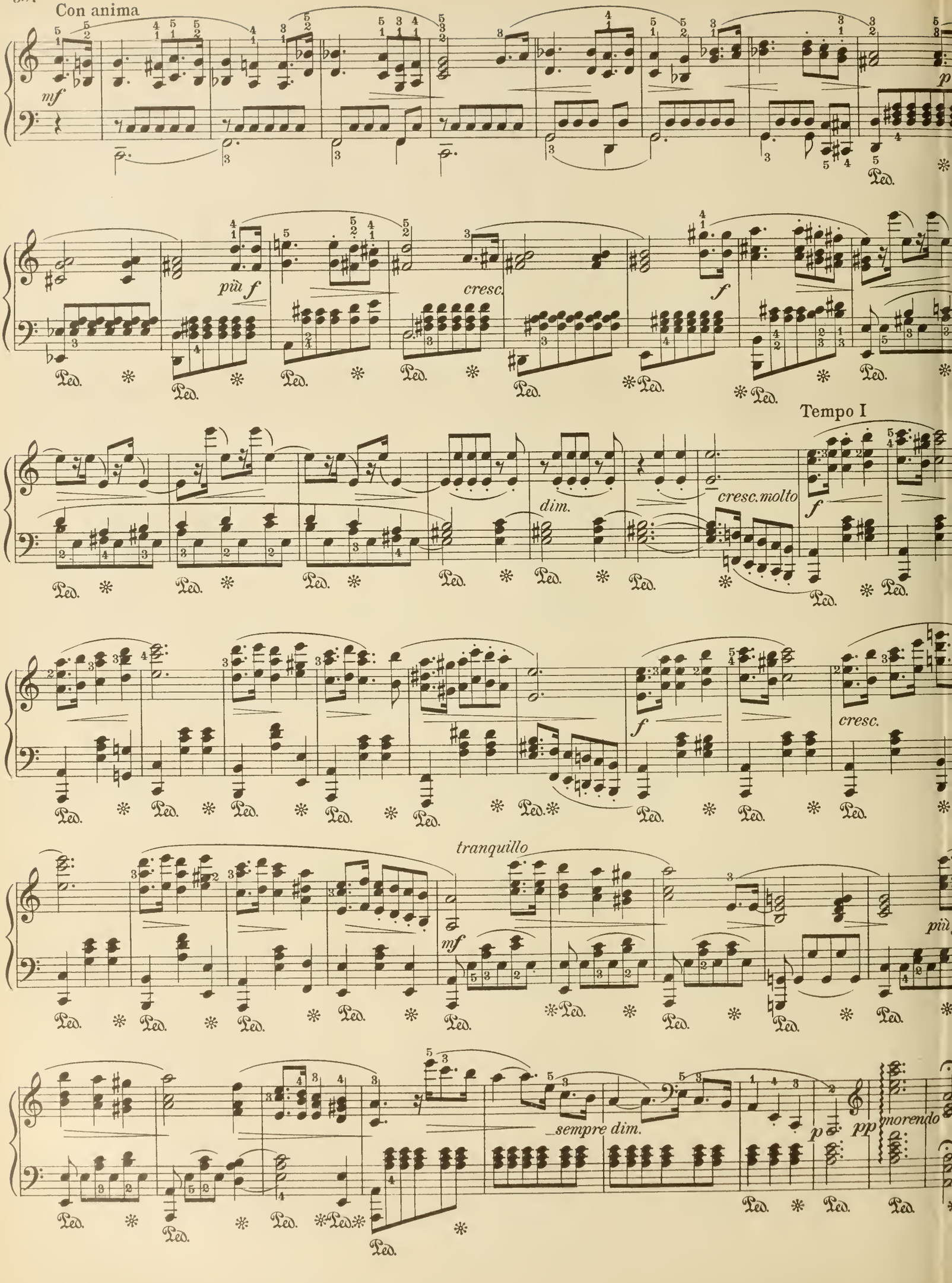
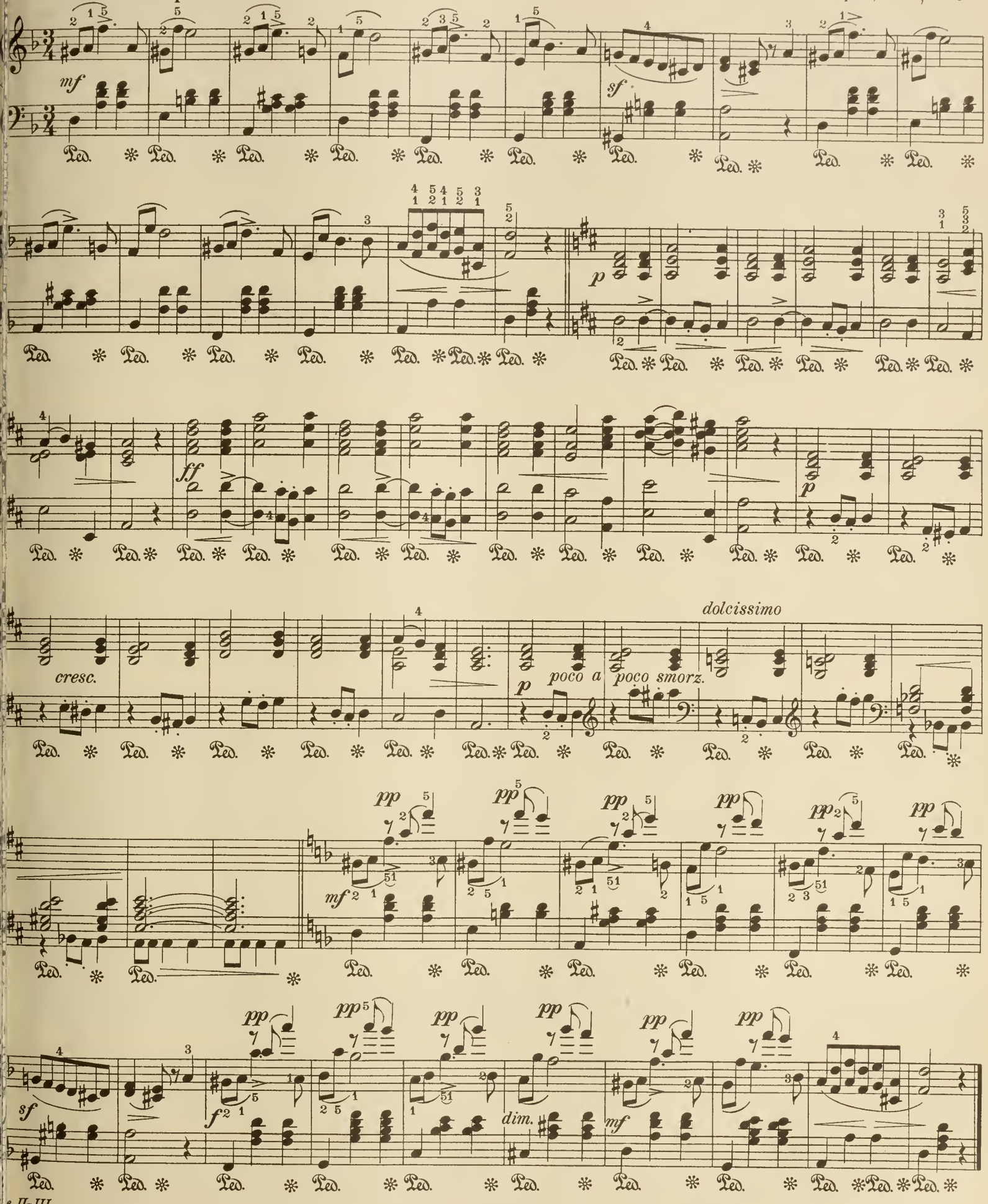

Con anima
mf
più f
cresc.
f
Tempo I
dim.
cresc. molto
f
cresc.
tranquillo
mf
più
sempre dim.
p
pp
morendo

ed by Walter Niemann

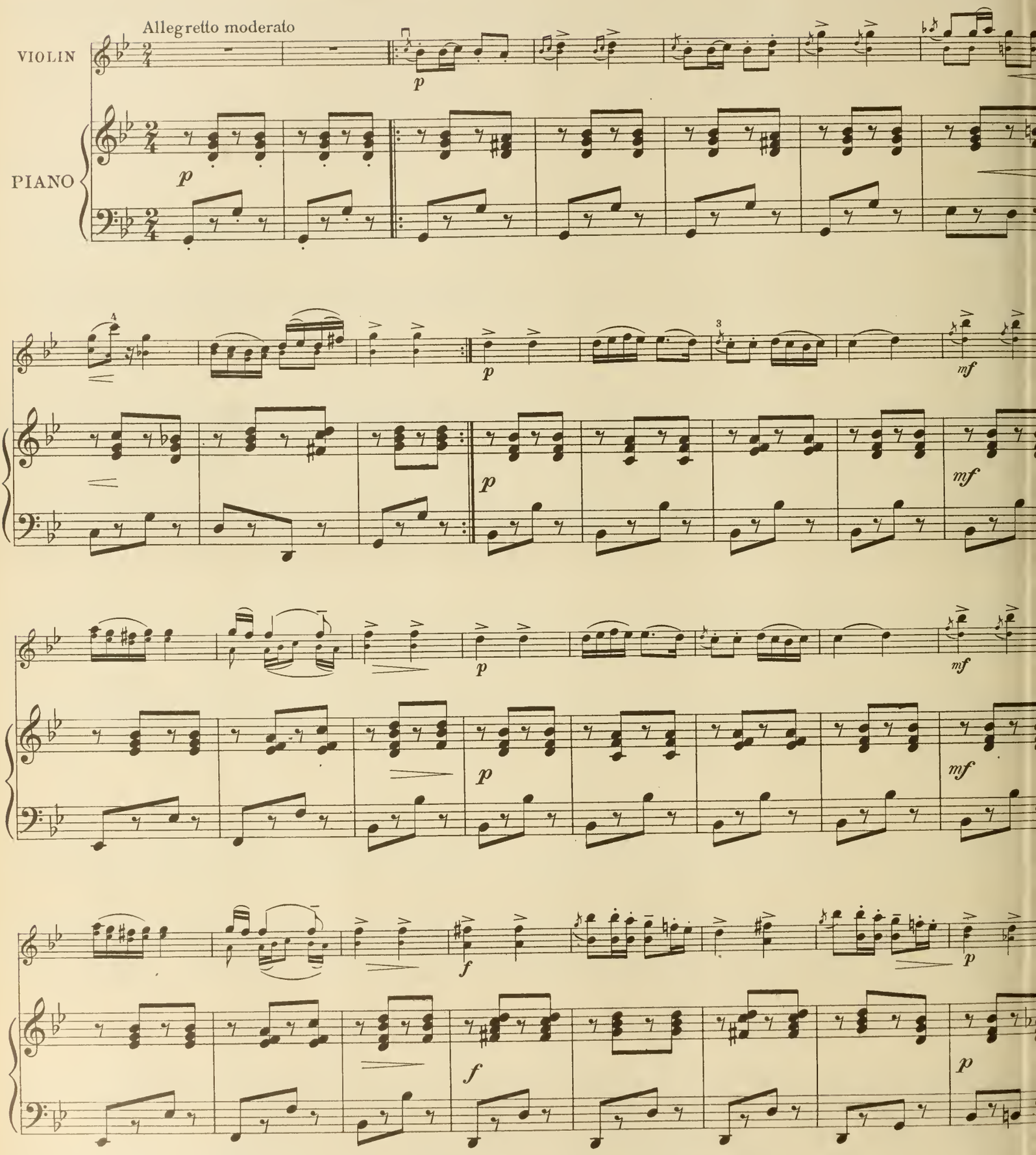
JULIUS LAMMERS
Op. 39, Bk. II, No. 6

Andante con espressione



MOMENT MUSICAL

FRANZ SCHUBERT, Op. 94, No
Transcribed by Karl Rissland



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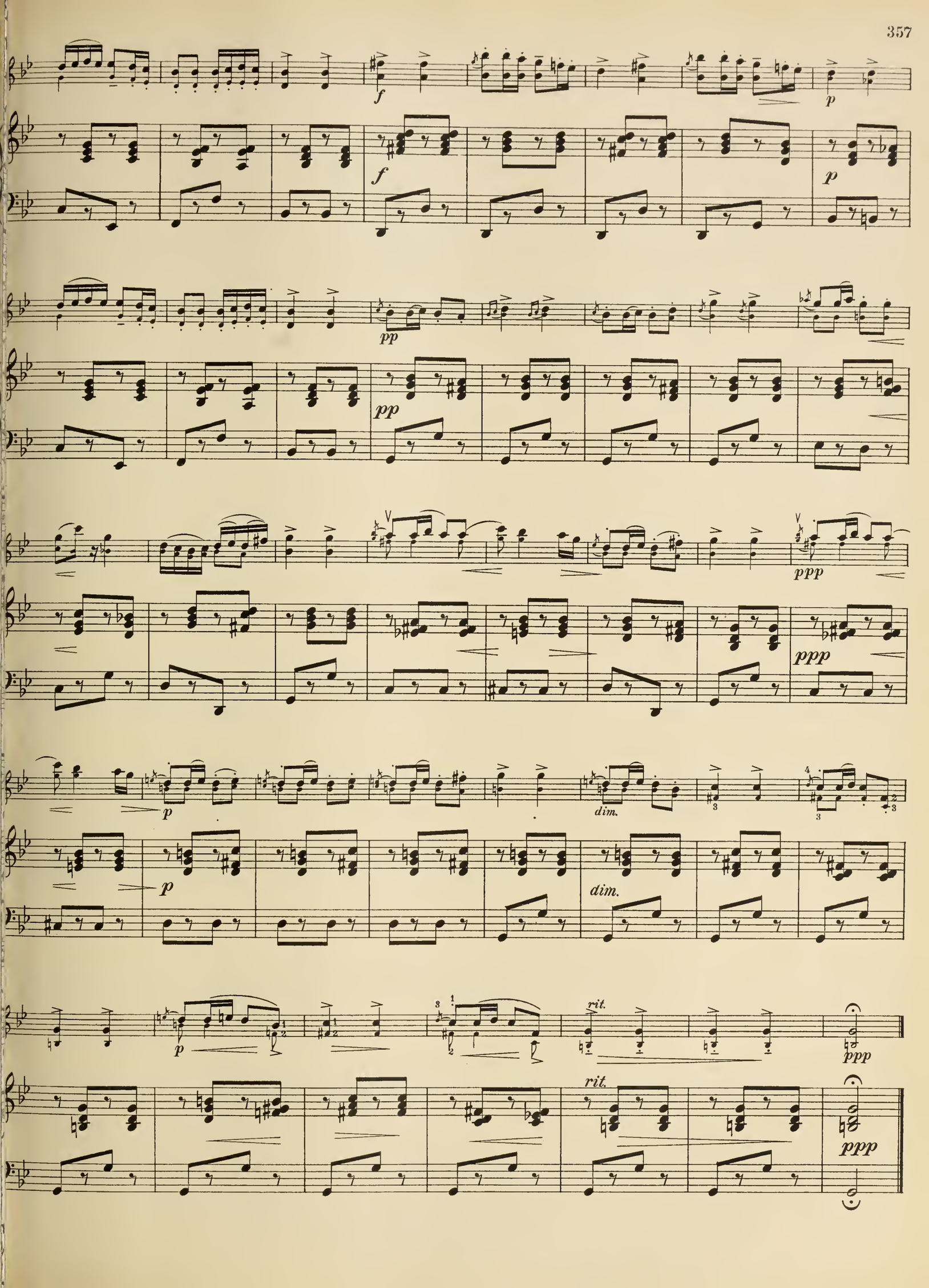
f
p
f
p
pp
pp
ppp
ppp
p
dim.
p
dim.
p
rit.
ppp
rit.
ppp

A CRADLE SONG OF THE WAR

N. S. D.

(Original Key)

MARGARET RUTHVEN LAN

Op. 55

Andantino, Andante(♩=76)

Andante(♩=60)

p mp

Hush! Hush! oh, hush your sob - bing

p pp mp

mf mf

child of my breast; 'Midst cru - el war our he - roes know no rest. Cold and hun-ger, dear o

mf f

Ped. * Ped. * Ped. *

ad lib. poco rit. mp a tempo

p

soon shall pass a - way; Help will come when night shall turn to day. Hearts of pit - y, love, far in the west,

poco rit. a tempo

colla voce mp

mf poco rit. te

Pray for our safe - ty, giv - ing of their best. Hush your sob-bing, O my child; have no fea

poco rit. te

f

Ped. * Ped. *

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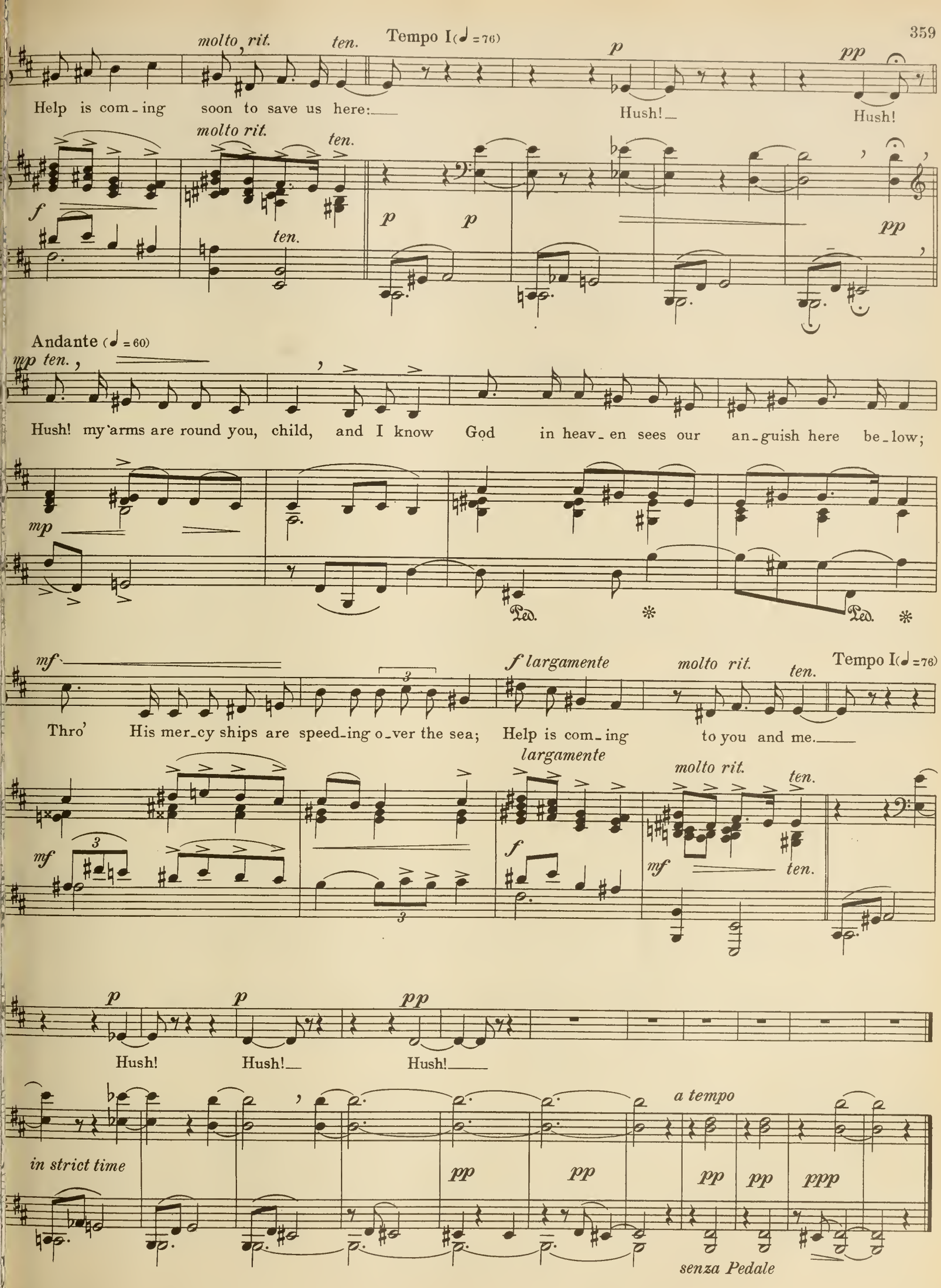
molto, rit.
ten.
Tempo I(♩=76)
p
pp
Help is com_ing soon to save us here:
Hush!
Hush!
molto rit.
ten.
f
p
p
pp
Andante (♩=60)
mp ten.
Hush! my arms are round you, child, and I know God in heav_en sees our an_guish here be_low;
mp
Ped.
Ped.
mf
f largamente
molto rit.
ten.
Tempo I(♩=76)
Thro' His mer_cy ships are speed_ing o_ver the sea; Help is com_ing to you and me.
largamente
molto rit.
ten.
mf
f
mf
ten.
p
p
pp
Hush!
Hush!
Hush!
a tempo
in strict time
pp
pp
pp
pp
ppp
senza Pedale

NEVER AGAIN

THEODOSIA GARRISON

LOUIS SCHMI

Tempo di Valse

(Original Key)

mf con spirito *cresc.* *rall.*

mf *poco rit.* *cresc.* *f* *a tempo* *rall.*

I will sing with you, I will jest with you, I will dance with you down the year;

a tempo *p* *poco rit.* *cresc.* *colla voce* *a tempo* *rall.*

piu lento *cresc.* *f* *p Slowly* *rall.* *mf Più moto* *con anima* *poco f*

trudge a day on a drear-y way Nev-er a-gain, my dear! I will feast with

p *cresc.* *f* *Lento* *p* *rall.* *a tempo lento* *pp* *p*

you when the lights flare high, And the hall is warm with cheer; But share you

poco rall. *p* *Meno moss* *cresc.* *mp* *poco rall.* *p*

f *p cresc.* *poco rit.* *f* *rall.* *With spirit* *mf*

crust in a gar-ret's dust Nev-er a-gain, my dear! I will laugh w

poco f *p* *poco rit.* *cresc.* *rall.* *cresc.* *Con anima* *f dim.* *pp* L.H. *mf*

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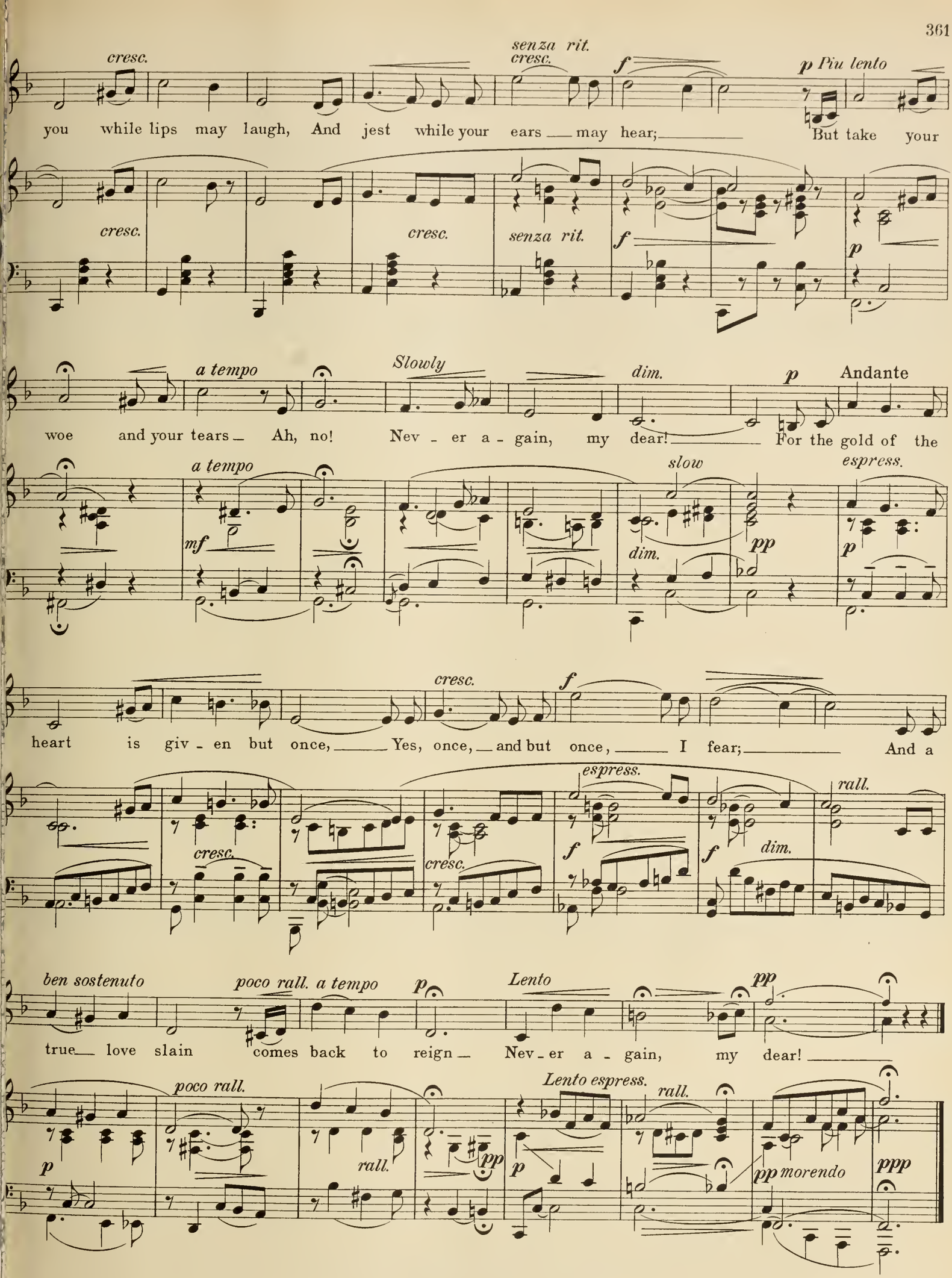
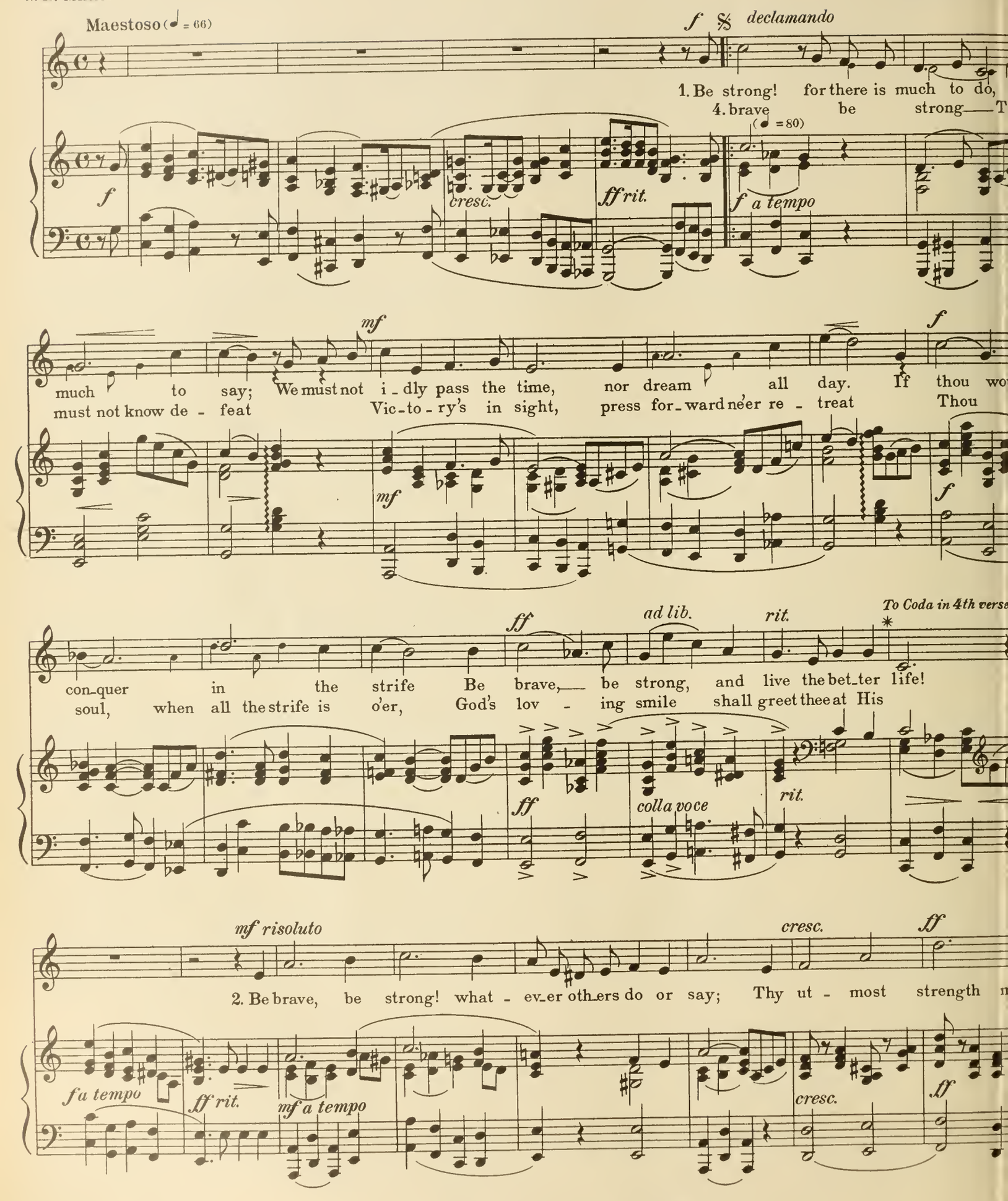

cresc.
senza rit.
cresc.
f
p Piu lento
you while lips may laugh, And jest while your ears may hear; But take your
cresc.
cresc.
senza rit.
f
p
a tempo
Slowly
dim.
p Andante
woe and your tears Ah, no! Nev - er a - gain, my dear! For the gold of the
a tempo
slow
espress.
mf
dim.
pp
p
cresc.
f
heart is giv - en but once, Yes, once, and but once, I fear; And a
espress.
rall.
cresc.
cresc.
f
f
dim.
ben sostenuto
poco rall. a tempo
p
Lento
pp
true love slain comes back to reign Nev - er a - gain, my dear!
poco rall.
Lento espress.
rall.
p
rall.
pp
p
pp morendo
ppp

To Mrs. Clarence Eddy

BE BRAVE, BE STRONG

S. E. MEKIN

ALFRED WOOL


Maestoso (♩ = 66)
f
declamando
1. Be strong! for there is much to do,
4. brave be strong T
(♩ = 80)
cresc.
ff rit.
f a tempo
mf
much to say; We must not i - dly pass the time, nor dream all day. If thou wo
must not know de - feat Vic - to - ry's in sight, press for - ward ne'er re - treat Thou
mf
f
ff
ad lib.
rit.
To Coda in 4th verse
con - quer in the strife Be brave, be strong, and live the bet - ter life!
soul, when all the strife is o'er, God's lov - ing smile shall greet thee at His
ff
colla voce
rit.
mf risoluto
cresc.
ff
2. Be brave, be strong! what - ev - er oth - ers do or say; Thy ut - most strength
f a tempo
ff rit.
mf a tempo
cresc.
ff

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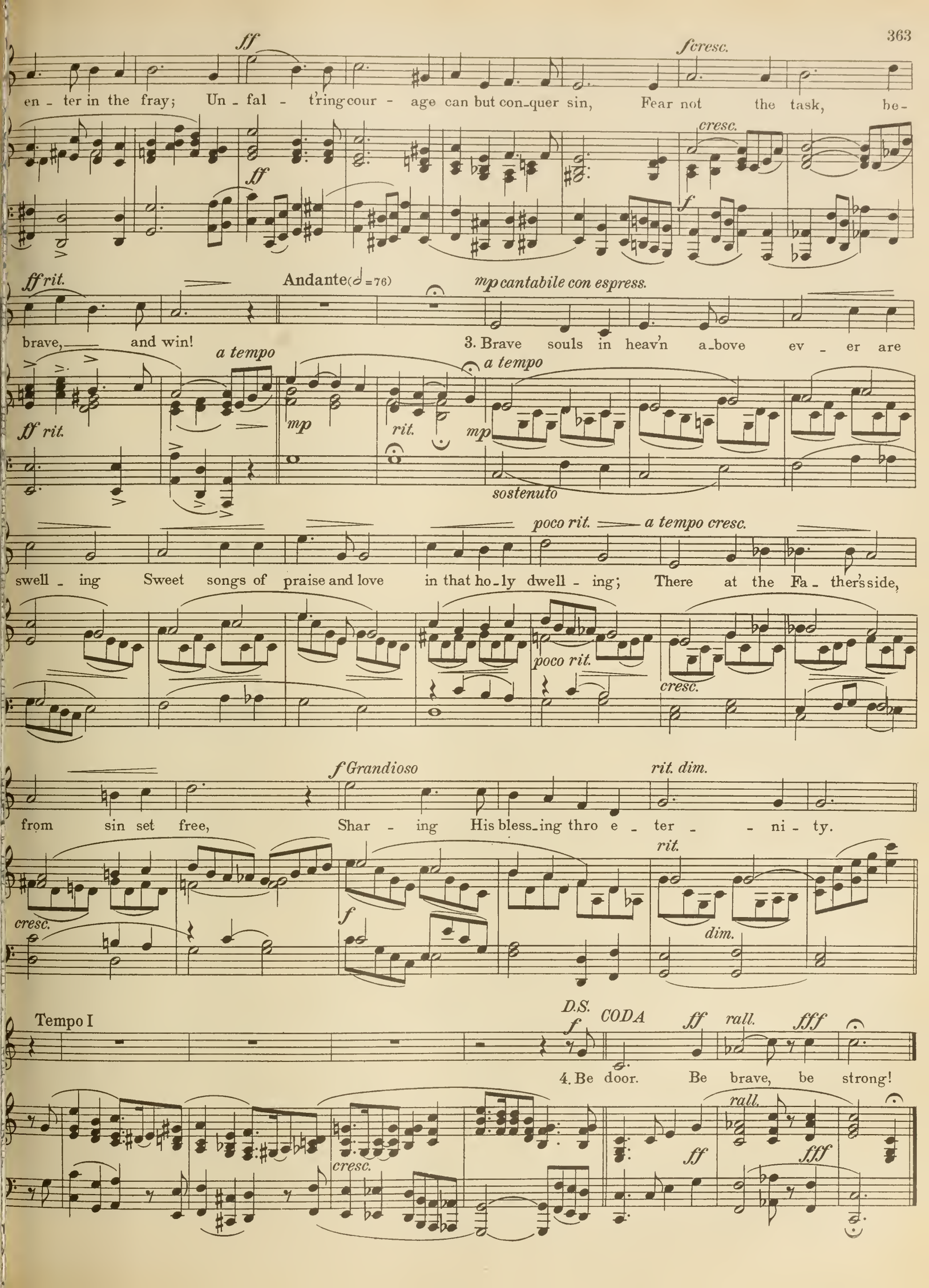
ff
fcresc.
en - ter in the fray; Un - fal - t'ring cour - age can but con-quer sin, Fear not the task, be-
cresc.
ff
f
ff rit.
Andante(♩=76)
mp cantabile con espress.
brave, and win!
3. Brave souls in heav'n a-bove ev - er are
a tempo
a tempo
ff rit.
mp
rit.
mp
sostenuto
poco rit.
a tempo cresc.
swell - ing Sweet songs of praise and love in that ho-ly dwell - ing; There at the Fa - ther's side,
poco rit.
cresc.
f Grandioso
rit. dim.
from sin set free, Shar - ing His bless-ing thro e - ter - - ni - ty.
rit.
cresc.
f
dim.
Tempo I
D.S.
f
CODA
ff
rall.
fff
4. Be door. Be brave, be strong!
cresc.
rall.
ff
fff

PRELUDE in E minor

Prepare { Swell *mp* = Bourdon 8′ (or Stopped Diapason 8′) and Voix Celeste 8′
Great *mf* = { Viol di Gamba 8′ and Rohrflöte 8′ (or Stopped Diapason 8′) with Sw. coupled
Choir *p* = Dulciana 8′ and soft Flute 8′
Pedal *p* = Bourdon 16′

FRÉDÉRIC CHOPIN, Op. 28, No. 4
Transcribed for the Organ by
H. CLOUGH-LEIGHTER

Largo ed espressivo

Sw. *mp*

MANUALS

Ch. *p*

PEDAL

un poco tardo

a tempo

un poco rit.

add Sw. to Ch. coupler and Flute d'Amour 4′ to Ch.

a tempo

Ch. *mp*

Gt. (Sw. coupled)

stretto

add to Sw. Spitzflote 8′ & Salicional 8′

Sw. lh.

Sw. (*closed*)

Gt.

p

add Sw. to Ped. coup.

poco a poco più lento al fine

Ch.

mp

Sw.

reduce Sw. to Salicional alone

Sw.

pp

off Sw. to Ped.

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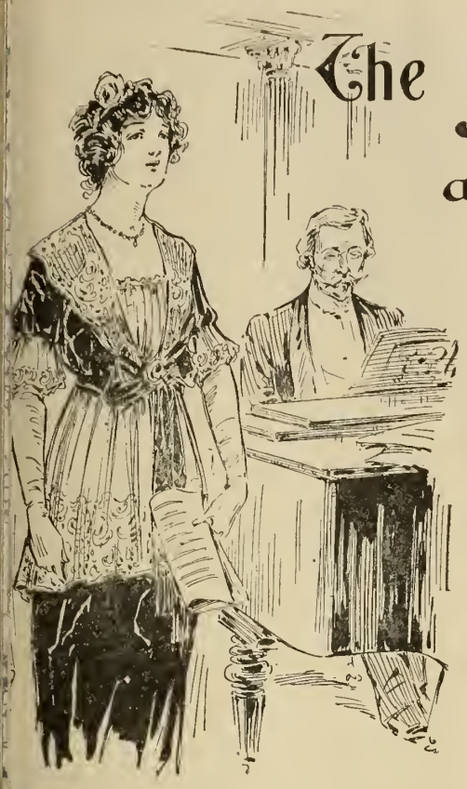
The SINGER and His ART

REMEMBER that success is partly (I should say largely) due to character. Do not be satisfied with vocal studies only, but strive to add to your general knowledge, and grasp every opportunity to improve yourself, not only as an artist but also as a human being. It is astonishing how nothing learned is wasted. Develop your powers of observation and appreciation. Expand your imagination. The better the brain power, the better the artist! Read fine books. See fine pictures. Hear the best in music. Be patient but determined, and "Hitch your wagon to a star." —Liza Lehmann: *Practical Notes for Students of Singing.*

MME. JULIE CULP TALKS ON THE ART OF THE SINGER

SET DOWN BY WILLIAM ARMSTRONG

MME. JULIE CULP

HOLLAND is a land with a charm all its own; the canals in the twilight, full of mystic shadows, pink reflections in the still waters, and a crescent moon; the gorgeous tulip fields near Leyden in April; at all times, on every hand stretches of landscape whether beneath mist masses or lazy sunshine, a perfect picture in their composition; surely such beauty in nature must inspire to expression of the beautiful in art. And to many among us Madame Julie Culp, through her interpretations, has brought a closer realization of the Dutch temperament, the Dutch sense of beauty, and the Dutch delicacy of appreciation in musical art.

To the majority Madame Culp's career as a singer is so familiar that a brief summary of it will suffice to refresh memory. Born in Groningen, in 1883, as a tiny child she sang; at seven she began the study of the violin; at fifteen she gave her first public song recitals in her native town and Amsterdam. Subsequently she studied at the Amsterdam Conservatory with Corneli van Zanten. Following this came her Berlin début and withdrawal from public appearances to study with Etelka Gerster in that city. Since then she has sung throughout Europe, frequently in conjunction with famous composers. Her American début was made in Carnegie Hall, New York, in January, 1913, before a distinguished audience which included Madame Nordica, it being the last concert she attended prior to that fatal journey shortly to follow.

THE SINGER SHOULD GIVE HAPPINESS

In speaking of her art Madame Culp gives in the following a frank expression regarding certain experiences and impressions of things as she finds them in the singer's life. Her first words summarize her individual point of view as to her mission: "A singer before the public wants to give happiness to all." And then she turned logically to an explanation of the absence from today's programs of many songs by classical composers.

CLASSICAL AND MODERN SONGS

"Though beautiful intrinsically, they are ungrateful. The same fact exists in the case of songs by moderns, which remain unknown. Brahms, for instance, has given us some songs not of so much worth, but Hugo Wolf one cannot sing too often. In this connection it may be said, too, that composers complain, and often unjustly, that their best songs are neglected. I do not believe that composers are able to judge correctly which songs are really their best; it remains for the singer to prove by actual test which are the best, and the best are pretty sure to be singled out.

"So far as this aspect which I will mention is concerned, the whole world is as one big town. I sing many things that the public does not understand, and that do not go from heart to heart. Even in Germany and Holland I sing songs with tears in my eyes, and yet those songs do not appeal to the general public. It is just the same with pictures and literature.

"Perfect beauty, not on the surface, but beneath it, is not universally understood.

"And so I cannot blame artists when they select for records, *The rosary, Little grey home in the west,* and kindred songs. The general public loves to hear them, and when artists like Alma Gluck sing them I love to hear them too. On the other hand I understand quite as fully why, with the cultivated, only the greatest things will please

THE SINGING OF LIEDER

"With those who would sing *lieder,* one gay of mood and perhaps the one next following steeped in sadness, response, intellectually and temperamentally, must be exactly that of a great actress. But in the case of *lieder* this condition surely exists. Time will teach all to sing the sad things; life itself, which grows more beautiful as we grow older, because of experience and a calmer, broader outlook, teaches us to sing songs that are sad. But life will never teach us to sing gay things, if the spirit of gaiety is not inborn; neither will experience and years bring sense of humor if it fails to exist as natural gift, for humor, too, cannot be learned.

HOW MADAME CULP STUDIES A SONG

"In studying a song, I first *read the words aloud to find the accent,* and the beauty in them; the melody I acquire easily, for I read well. But it is one thing to sing a song at home, and quite another to sing it in public. There are singers who claim that it is impossible to get the voice into proper condition for a program unless they begin it with the old Italian. That is merely habit or imagination. One should be equally able to begin a program in any language.

SINGING IN PUBLIC

"Poise and authority can best be learned by singing in public. It is a sad and difficult way, but it is the only one. Things that go so beautifully at home, do not go beautifully before the public; nervousness may interfere with the breath; the sense of responsibility that one must do one's best may prove a handicap; perhaps one is not in the mood; but in all these things control comes through experience, even though nervousness increases the longer one sings in public. There may be such a thing as saving oneself in a recital before the public, but I only know this. Sometimes with a big and trying concert ahead for the following day, I decide upon a program of songs to show only the voice, and find myself so carried away by their beauty that I give out the best I have.

CHOOSING SONGS FOR A PROGRAM

"The making of a program costs me many sleepless nights; it is a matter of such tremendous importance. This branch, too, is a something which cannot be learned, but must exist inherently. If one be never so good an artist, and yet have no taste for program making, hope is gone.

"In making a program there must be something for every taste. The musically conservative prefer rather a strict adherence to the traditional in selections. In Germany only *lieder* will be tolerated in a *lieder* program, and yet, after my American experiences in giving mixed programs, at first I must confess against my wish, the desire has grown with me to wake German audiences from the old, set fashion, and make them less conservative. In arranging these mixed programs, I try to select the best.

"Of Dutch song composers we have interesting and good ones, such as Bernard Zweers, Kor Kuillen, and van Rennes, who has composed some children's songs which are charming. Among the men of today in Germany, Hugo Rasch and Paul Schwers have both written lovely songs. I sing the songs of Sandby, the Danish composer, and love many of them; to Erich Wolf, who was for seven years my accompanist, we owe thanks for lovely *lieder*, and his early death was surely a sad loss to art.

THE SINGER CAN LEARN FROM THE VIOLINIST AND 'CELLIST

"There is no greater help to the singer than studying the violin,—I know this from my own early practical experience with the instrument,—neither is there any better way to gain extended knowledge of breathing, phrasing, and tone color than by listening to great violinists and 'cellists. I go to their concerts to listen and to learn, and in turn have been made happy by having them tell me that in hearing my recitals they can learn from me.

"To me there is only one answer to the question 'Is English a good language in which to sing?' and that is that I love to sing it. I wish that I might sing it always. I love difficulties and to overcome them. As to the softness of the English language, one can sing it like Italian."

———o———

SCIENCE AND THE ANCIENT TEACHING

A NEW BOOK ON SOUND AND MUSIC

BY F. W. WODELL

We have in the new book by Professor D. C Miller of Cleveland,* who delivered the remarkably popular Lowell Institute Lectures on *Sound Analysis* two years ago. a series of analyses and syntheses which sustain the "overtone' theory of vowel formation, and incidentally give a scientific reason for the use of the vowel *Ah* (as in father) in fundamental vocal training.

The theory of vowel formation illustrated by Professor Miller's diagrams and photographs may be stated thus:

The mouth cavity is an adjustable resonance chamber. When it is shaped in a particular form it naturally "selects" certain overtones for reinforcement or strengthening, and we hear the vowel *Ah*. When its form or shape is changed, it "selects," reinforces, another overtone or group of overtones, and we hear, say, the vowel *E* as in feet.

If the pitch of the note sung be changed, but the shape of the mouth cavity remains unaltered, the vowel emitted is recognizable as the same vowel that was produced on the first pitch used. Our author says: "When the air from the lungs passes through the larynx, a composite tone is generated, consisting of a fundamental of a given pitch accompanied by a long series, perhaps twenty in number, of partials (overtones) usually of a low intensity. The particular partials in this series which are most nearly in unison with the vibrations proper to the air in the mouth cavity, are greatly strengthened by resonance, and the resulting effect is the sound which the ear identifies as the specified vowel sung at the specified pitch. If, while the mouth cavity is maintained unchanged in position, the vocal cords are set successively to different pitches and the voice is produced, then one definite vowel, the same throughout, is recognized as being sung at different pitches. In this case the region of resonance is constant, though the pitch of the fundamental may vary."

The overtone or group of overtones which result in a given vowel are called its "characteristic." And here we come to a point of especial interest to teachers of singing as confirming ancient practice. The experiments of Prof. Miller have shown that each vowel can be sung with greatest ease and perfection upon a pitch corresponding to that of its "characteristic." Some pitches set by composers are higher than the "characteristic" of the vowels assigned to them. and therefore the singer has difficulty in sounding a pure vowel on those pitches. But note that our author says: "The vowel *Ah* (father) has a 'characteristic' higher than any singing tone, and can be sung under any circumstances of voice or pitch. Thus there is a scientific reason for the free use of such syllables as 'tra-la-la' in vocal exercises."

And thus are the Fathers justified of the modern scientists.

Referring to the question of translations for operatic use, the author points out that "The effectiveness of vocal music is not dependent upon the nationality of its words, but upon the suitability of melody to vowels, a condition which the composer fulfils through his artistic instinct. The translator of an opera must secure this adaptation by his skill; he needs to be not only a linguist and a poet, but also a musician and even somewhat of a physicist, since he must constantly be guided by the facts represented in the curves of vowel characteristics."

Professor Miller gives full and interesting descriptions and illustrations of his work in producing "synthetic vowels" with the aid of organ pipes, and in this connection his remarks regarding the possible origin of speech are worthy of study by the vocal teacher. He says: "The analyses of vowels show that the highest pitch, articulate sound of the human voice is *Ah* as in father; if while intoning this vowel, the lips are closed and opened alternately the result is the word 'ma-ma; if the nasal passage is also closed the word is 'pa-pa.' Perhaps the automatic production of these sounds by the infant when in need of attention explains the origin of these names for the parents." The vocal teacher will find here food for thought. It would seem that if the *Ah* be the fundamentally "natural" vowel; the *M* the first and most "natural" consonant having vocality, and the *P* the first and most "natural" "explosive" consonant, these combinations are indicated for use in first study for tone and word production.

Many vocal teachers will be interested by the description of vowel analyses on the basis of "whispered" vowels, and also through the use of the phonograph.

The book is a model of clearness of statement and illustration, and typographically is a credit to all concerned in its production.

**The Science of Musical Sounds*, by D. C. Miller. The Macmillan Co., New York. Price $2.50.

———o———

A FEW NOTES ON SINGING

In an article in *Scribner's Magazine* several years ago Mr. Francis Rogers, of New York, discussed the subject of singing and the teaching of singing. The following are pertinent remarks made in the course of the article:

Discourses on physiology are less effective in voice training than metaphor.

Give the pupil what he hears, not what he has read or seen.

A good voice and a wish to use it are what the singer starts with, but healthy development cannot begin without a good teacher.

The singer is a professional breather, for voice is breath converted into sound wages, and the lungs are the motor.

Technic does not interest the public, but a beautiful voice does. Technic often seems to transfo a mediocre voice into an excellent one.

The teacher must train the pupil to hear in his o voice the defects which the teacher hears.

The singer must be his own critic.

The singer's progress depends on mind as well tone. In no branch of art is theory of less va than in singing.

What the singing teacher needs is experien patience, enthusiasm, sympathetic insight, imagi tion, much more than scientific knowledge.

———o———

TONE PRODUCTION AND DICTIO

BY HOMER MOORE

If we are to have opera in English we m have the words pronounced so that they can understood. There is no more euphonious l guage in the world than the English if it is prope pronounced. It contains eleven vowel sounds eight consonants that can be vocalized and two its supposed consonants, besides these, are re words. A legato as perfect as can be produced Italian can be produced in English. and there is end to the varieties of tone color that its vocabul makes possible. Singing teachers should study English language as carefully as they do their t production. Indeed the two are inseparably in woven. A correct pronunciation will do much insure a correct tone production. Without a c rect pronunciation the tone must suffer, and it ways does suffer. (From an address before Missouri Music Teachers' Association.)

———o———

CARELESS VOCALISE PRACTICE

The other day while in the waiting room o teacher of singing I heard a pupil singing vari exercises.

I am not a singer, but a musician who has t to learn the fundamentals upon which arti musical performance is based, and I tell you c didly, the young lady whom I heard showed t she had not been taught these fundamentals or not cared to master them. At first I said to self: "She is only a beginner." But that was true for later I heard her attempt an aria fro modern opera.

What was the conclusion? The teacher did know certain fundamental points in the execut or if he did know them he did not care whethe not a pupil observed them. Here are some of things I heard:

When the pupil sang a scale passage, say from 5 and back again, in eighth notes, two to one b the upper two notes, 5 and 4, were always une rather shorter than the others. The smooth which distinguishes a similar passage by a violi was altogether lacking. If the passage were n

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nded the execution was similar, the two upper s were always jerky. And, which is more ificant still, the tone was always thinner and ter, never the same as the lower tones.

'o my mind the explanation was that the pupil not consciously go to the highest note of the sage but rather just added the upper note to the below it. As a verification of the surmise I ll an exercise which I heard in another studio. e pupil always sustained for a moment the high- tone before descending. The effect was satis- ory.

When the pupil referred to previously sang a g florid passage without piano accompaniment rhythm became vague and uncertain. Starting in groups of sixes it was not long before one felt t the singer was thinking in groups of four. th a rapid tempo when the unit should have been roup of eight notes the singer would put in accent iously, four, six, or eight notes to a group, erally according to the construction of the phrase. t is useless for a singer who has not been care- y trained in these and similar fundamentals of le to expect to attain proficiency in coloratura ging.

Listen to a violinist play a florid passage. Or en you attend an orchestra concert note the ooth legato execution of rapid passage work the flute or clarinet. They offer good models a singer to use in the practice of vocalises.

n this kind of work the voice is an instrument l the execution should correspond to the rules ognized in other instrumental performance. If notes are sixteenths, sing them all as sixteenths, some of them shorter, others longer. Concen- te your ear on the execution and make all of m equal in time value and equal in weight or ssure.

And don't forget that vocalise practice is essential forming a correct, artistic vocal habit.

———o———

BREATHE AND BE WELL

The attention of readers of The Musician is led to a book* recently issued with the title which pears as a caption to this article. It is an old ry to singers and teachers of singing that cor- t breathing is essential for artistic work. Dr. ward goes much farther in his book. His sition is that men and women "are not upon niliar terms with their bodies. They are better quainted with diseases than with health. Poor alth, in distinction to disease, is almost invariably due to lack of understanding that the body is a machine which must have proper fuel for combust on and its boilers, pipes, and exhausts must always be kept clean—that oxygen must be supplied in sufficient quantity, must burn up waste material every living minute as well as supply energy and new living stuff. The secret," he says, "is in knowing how to enlarge the combustion chambers and control intake and outgo."

Breathe and Be Well is a presentation of the bearing of correct breathing in connection with certain physical exercises upon general health and high mental and physical efficiency. It is not a physical culture book but one on personal hygiene in which breathing exercises are all-important. If the author may seem to some readers, to be over-enthusiastic as to the value of the principles he sets forth, it is well to recall that it takes a tremendous amount of enthusiasm to get the average person started even along a road which he knows he should travel.

We recommend this book to all teachers of singing, to all students, and to all singers. That is quite a large number. And then each one of these persons can honestly tell their friends of all sorts of occupations that if they will learn to breathe efficiently and persistently they will greatly promote their health. It's worth a trial.

Breathe and Be Well, by William Lee Howard, M.D. Howard J. Clode, publisher, New York. Price $1.00 net.

———o———

SOME POINTS FOR A VOCAL STANDARD

At the last meeting of the Northwest Music Teachers' Convention, Mr. George Hotchkiss Street, of Portland, Ore., read a comprehensive paper on the above subject. We present the following abstract of the address which will interest those of our readers who are teachers of singing or singers.

A teacher of singing should be able to convince an examining board that he knows what the requirements or elements of good tone are, and in explaining how he would impart this knowledge further convince the board that a pupil of ordinary intelligence and talent following his instructions would learn to use his voice in an artistic manner. That he or she know and illustrate the standard vowel sounds of the English language. To enunciate and pronounce correctly, to phrase in a way to bring out the meaning of a text, and know the meaning of the marks of expression and dynamics, and to show a knowledge of the different styles demanded by opera, oratorio, and song repertoire.

That it be demanded by the board that the teaching of repertoire be limited to English unless the applicant prove his knowledge of the diction and style of other tongues.

I believe that all vocalists should study harmony, piano playing, and history, if they have the essentials of singing first.

I also believe that a general knowledge of the physiological process of singing is of considerable value to the teacher, to enable him to talk about or answer intelligently any pertinent question which might be asked by the pupil; so that the words, "diaphragm," "larynx," "pharynx," "palate," "resonance," "vibrations," "support," etc., be not merely words of mystery or sources of confusion.

D. A. CLIPPINGER

Author of

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THE FIRST SONGS AND THEIR USE

BY FRANK E. MORSE

In the examination of voices the vocal teacher detects faults which are common to many, others which are peculiar to the individual. The first vocal training should aim to overcome these difficulties and to lay a foundation for future work. This is preliminary to the study of songs and in the technical development so important to the work of the vocal student.

In the study of vocal music, the selection of songs for the student is frequently most perplexing and difficult; not because there are too few songs, but because the selection should be made to put into practice principles already laid down, and with regard to the faults which the pupil is trying to overcome.

The fact that no two voices are alike and that no two pupils have the same individual habits in singing must be considered in the choice of songs.

The compass of the voice is always to be regarded, for it is better in the beginning to have songs selected within the extremes; that is in an easy compass. Many song writers have a superficial knowledge of the voice in singing and write combinations which, while musically correct, are vocally extremely difficult and not singable.

The first songs for the pupil may be easy English or Italian selections, the latter better, if the student understands the language.

It seems to me that it is better to allow a pupil to sing a song with his own interpretation than to have him sing it as the teacher "feels it."

[Teachers and singers who have definite convictions in regard to the characteristics which should be found in "first songs" will be repaid by an examination of the collection, *Something to Sing*, compiled by the Editor of The Musician. It contains fifty songs especially selected from ten times the number of songs recommended by a large number of teachers of singing. They are all unusually valuable for teaching use. From the English, Italian, French, and German repertoires.—Editor of The Musician.]

CONDUCTED BY HELENA MAGUIRE

CHORUS

(From an unpublished drama written when Tennyson was a boy)

Each sun which from the center flings
Grand music and redundant fire,
The burning belts, the mighty rings,
The murm'rous planets' rolling choir,
The globe-filled arch that, cleaving air.
Lost in its own effulgence sleeps,
The lawless comets as they glare,
And thunder through the sapphire deeps
In wayward strength, are full of strange
Astonishment and boundless change.

———o———

THE BIRD CORNER

Do the little readers of this Department know that our Government is so interested in the welfare of our friends, the birds, that it has published literature about the care of these, and about the building of their houses, which any of you may have for the asking?

The *Ladies Home Journal* employs a man whose work is to supply this literature to those interested in it, and if you send a two-cent stamp to the *Journal*, you will be sent all the pamphlets which Uncle Sam wishes you to read. Be sure to state that you are a friend of the birds.

———o———

[The following poem will make an effective recitation to use in connection with a pupils' recital program. It was published some years ago but not complete. This is the authorized version, sent to The Musician by Mr. Bolling.]

WHEN PADEREWSKI STARTS TO PLAY

BY ERNEST L. BOLLING

With all that ha'r flopped down his back,
I thinks about a fodder stack,
An' mules an' horses eatin' hay,
When Paderewski starts to play.

His ha'r, my friends, is ter'bly red,
An' runneth wild upon his head;
But not a darn keers he 'bout that—
He bangs the keys an' knocks 'em flat.

When out he comes upon the stage
The girls all git into a rage;
They "creen" thar necks as if to say
"Now hesh! for Paddy's goin' to play."

O yes, the girls git all a-flutter
An' look like melted "Elgin" butter—
They gits into hysteric ways
When dear old Paddy ups and plays.

He's dumb as some ole oyster shell,
But when he plays he plays like—well,
'Tis best I should not name the way
How Paderewski starts to play.

At times he plays so high-fa-luten
When up an' down he goes a-scootin',
It fa'rly takes my breath away—
When Paderewski starts to play.

As if the keys had "sassied" him
An' with a switch that's long an' slim
He fa'rly spanks the iv'ry keys
Like infants on thar mother's knees!

At times he's chasin' butterflies
Or flingin' women languid sighs—
You see these things, an' sometimes more,
When Paderewski has the floor.

'Tis true he's but a long-ha'r'd Pole,
But piano playin' is his rôle—
The stars in heaven turn this way
When Paderewski starts to play.

The angels seem to hover 'round
An' listen to the magic sound,
An' smile in all thar bright array
When Paderewski starts to play.

He slaps the keys an' then gits sorry,
An' plays some chune like "Annie Laurie";
The birds in all the treetops sing
When Paderewski's in the swing.

The roses on the bushes dream,
On ev'ry face thar is a beam,
When red-ha'r'd Paddy comes this way
And takes his seat an' starts to play.

I hear the surgin', angry waves,
The bark of beasts that dwell in caves,
The shrieks of devils in dismay,
When Paderewski starts to play.

The March winds howling down the lane,
The din of thunder, hail an' rain
Are pictur'd on my mind, some way,
When Paderewski starts to play.

Sometimes thar comes a mountain gloom,
A grief like Poe's sad "Ulalume,"
An' phantoms pass, in black an' gray,
When Paderewski starts to play.

The lilies yield thar best perfume,
The dewdrops sparkle and illume
The roses at the close of day,
When Paderewski starts to play.

Gee-willikins! that whirlwind rush—
That jam an' tussle, bang an' crush!
He's playin' football on the keys,
Or I'll take snuff an' give a sneeze!

The girls are wreathed in radiant smiles,
An' tiptoe down the crowded aisles,
An' thar's a tumult an' a shout,
When Paderewski saunters out!

I see the gay in merriment,
The poor in rags an' tatters bent—
The lights an' shadows of a day—
When Paderewski starts to play.

He's devil, angel, man in one,
But when he plays the battle's won;
For all the world gits on its feet
When Paderewski takes his seat!

———o———

TAKING STOCK

You children have doubtless listened o
while the business members of your fa
talked about "taking stock." Everyone
does business, however great or small,
take account of stock at the end of each
and one of the greatest reasons for the su
which certain persons have attained has
in just this, that they knew everything
there was to be known about their "sto
they knew, at the end of each year, just
much stock they had received, just how
they had used; just which stock had
profitable, and just which must be assigne
"losses"; furthermore, they knew ex
what they had to begin the next year
and what it would be necessary for the
buy in order to keep on their business.

Now with June ends *your* musical
And I wonder if any of you have ever tho
of taking account of your musical stoc
the end of your musical year? Yet this
necessary to your future success in
as it is to the business man's future success

Let me tell you how to do it.

Sit down with any little blank book
you may happen to have, and divide each
into three equal columns.

Then put down in one column every
you have studied during the year, s
finger-exercises, and studies as well as
and duets; *everything*, omit nothing.

That is easy. Now in the next co
put everything of the first list which has
profitable to you. I mean everything
has *taught* you something, which has
creased your "wealth of knowledge." I
you stop to think about it you know

ly well that you have spent hours prac-
ng things which have not "sent you ahead,"
sically, one jot. And this not because
things were not good in themselves so
ch as that you did not make good use of
n. Many a merchant has good goods on
shelves, but if he does not advertise them,
them in the window, they just remain on
shelves, and have not brought him a
ny at the end of the year.

o, too, you know that if you have practised
es and have not learned scale-fingering,
n these scales are simply so much goods on
shelf. They cannot go into the "profit
mn." Just as if you have simply "run
r" your finger exercises without lifting or
rcising your fingers, you have not developed
pianistic fingers for which these finger
rcises were made, and you have gained
hing.

Then you may go through your studies
l your selections one by one, and tell your-
honestly just which ones have been profit-
e to you, and which have not. You know
rself better than anyone else does just
at each thing that you have studied meant
you at the time you were practising it, just
ich may go into the second, or profit column,
l which must be assigned to the third, or to
sses."

Then, when you have made out your three
umns as carefully and honestly as you can,
through them, and find out what you have
ually *learned* during the past year. Count
how many scales you actually *know*, not
t the names, or the signatures, but the
gering, the formation, the relative and paral-
minors, and all the other things which your
cher has hoped that she has really taught
1. Do the same with your studies and
ir selections, of the latter only permitting
rself to say that a selection is really yours
en you have memorized it. Put this all
vn as your "stock in trade." Then pro-
d to find out in just what you need to
ock up" for the coming year's musical
siness. Spend some of your vacation time
ing up the empty musical shelves, memoriz-
selections which did not get memorized
ring the year, developing finger muscles
ich were allowed to go slackly and un-
ought of during the year, and in doing the
ding which you always meant to do but
ver "got round to."

By this musical "stock-taking" you will
rn your own needs, and no one needs to know
m more than you yourself. Then you
l be ready for a good start in September,
d you will certainly delight your music
cher.

H. M. Maguire.

A FOLK MUSIC PROGRAM

(May be used for an outdoor recital)

BY LAURA ROUNTREE SMITH

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(If the children can wear costumes of the various countries it will add to the interest of the program. Folk-dances may be given at pleasure. The music is all published by the Oliver Ditson Company. The songs are found in *Folk-songs for Children*, except the *Indian Pawnee Song*, which is found in *One Hundred Folk-songs of all Nations*. Additional dance music is found in *Selected Pieces for Violin and Piano*. Where costumes cannot be provided the children can carry flags of all nations.)

Spirit of Music: I am the Spirit of Music. I come tonight to greet you all. Hark! I hear the songs, here they come, here they come!

(Enter three children carrying banners on which are written, *Dance Song, Legendary Song, Patriotic Song.*)

Dance Song (tripping to and fro): I am the folk-dance. I was first sung and then played on various instruments. You will find me still, wherever you go in France, Italy, Spain, Germany, and all over the world. I can show you the customs of the people who sang at their work.

Legendary Song: I am the song that is made from old legends, and the country rich in legends is rich in song. I am a national folk-song.

Patriotic Song: I stand for love of home and love of country. I help to make a nation's history. If we had time we could tell you what songs are sung by the jester, minnesinger, and troubadour.

Spirit of Music: Here come the folk-songs, we will welcome them all.

(Children enter and are seated in a semi-circle, taking part from time to time in the program.)

Spirit of Music: Folk-songs of all nations have much in common. They differ also on account of different instruments used for the dance, and different scales are used from ours. Many of the folk-songs are written in the minor key and with great variety of rhythm.

1. Folk-songs of Germany.

The minnesingers of Germany have long been famous. The town pipers also danced and played. Several dances combined were called a *suite* in Italy and France, and a *partita* in Germany. They were later developed by Bach.

The partita numbers were not all dance music. They were in the same key but contrasted in character.

1. Song. *Meeting.*
2. Piano. *Folk-song* (A minor), Mendelssohn.
3. Violin and Piano. *Bourree*, No. 1.

2. Folk-songs of Italy.

The Italian folk-song is a love song, a fishing song, or a tarantella. In the latter song it is supposed that a peasant girl has been bitten by a tarantula and must dance the poison away.

The Italian folk-song is used much in opera since the year 1600.

1. Piano. *Tarentelle.* Anton Strelezki.
2. Song. *Santa Lucia.*

3. Folk-songs of Spain.

The favorite instrument in Spain is the guitar and the fandago is the popular dance. Spanish songs are sung in South America, and at Buenos Aires there is a great opera house.

1. Song. *Regimental March.*

4. Folk-songs of France.

The folk-songs of France emerged into the ballet. The dances were used in opera in the seventeenth century. The troubadours wandered about the land singing the folk-songs. Many songs were written during the Revolution, the most famous being *The Marseillaise.*

1. Song. *The Marseillaise* or *Come, Aurora.*

5. Folk-songs of Hungary.

Hungarian music is preserved for us by Liszt who learned the folk-songs of the gipsies.

The Hungarian scale is our minor with an augmented 4th. A great variety occurs with the use of this scale and the gipsies were fond of turns and trills and cadences. Gipsy bands wandered about playing on the dulcimer and violin. The czardas is the most popular dance, having first been danced at an inn bearing that name. It consists of two dances, the *Lassen*, danced slowly and the *Friska* danced in a lively manner.

1. *Gipsy Dance.* Lichner.

6. Folk-songs in Russia and Poland.

In Russian folk-songs the major and minor scales are both used, and abrupt changes occur. As no instruments are used in Russian churches the basso voices are wonderful. The people have suffered such oppression that their best songs are sad. The polonaise and mazurka are the national dances of Poland. Chopin and Paderewski have written many of these dances.

1. Song. *Flicker, flicker, fire sprite.*
2. Piano. *Mazurka*, Op. 7, No. 1. Chopin.

7. Folk-songs of Ireland.

Each occupation of the Irish has its own tune. They play upon the bagpipe, harp, and an instrument called a geige, from which the dance "jig" is named. The early harpers played chants from which some of our hymn tunes originated. Their folk-songs are many of them lively in character.

1. Song. *Cockles and Mussels.*

8. Folk-songs of England.

All folk-songs in England were written on certain lines as they had a school of counterpoint. This gave them less freedom in expression. They are famous for their May songs, hunting songs, and holiday songs.

1. Song. *The Mulberry Bush* or *Old King Cole.*

9. Folk-songs of Scotland.

Many Scotch melodies are based on a five-toned scale, the bagpipe being their special instrument. Different clans have different songs. The bagpipe is a very old instrument. It is found on a coin of Nero's and is even older than that date. It has been used in many countries. It was used in church decoration in England. The monks used it occasionally. In a volume in Lambeth Palace there is a picture of a fox playing a bagpipe. The musette, a small bagpipe, was played in court. The Scottish bagpipe has a chanter and three drones which sound the note "A" in unison. The melody is played on the chanter.

Songs:

1. *Annie Laurie.*
2. *Blue Bells of Scotland.*
3. *Loch Lomond.*

10. Folk-songs in America.

Folk-songs in America consist mostly of Indian and Negro airs. We have several Indian operas written by white men. The early New England hymn tunes influenced our music. Many folk-ballads are sung in the hills of Kentucky. They are accompanied on the dulcimer or banjo. An effort has been made to collect cowboy songs, frontier songs, and steam-boat songs. A good collection of American folk-songs is now in the Harvard Library.

Songs:

1. *Old Kentucky Home.*
2. *Indian Pawnee War Song.*
3. *Star Spangled Banner.*

(The entertainment closes with a flag drill. The children wave American flags while singing the song, then come forward with the flags of all nations and go through a short drill and march off).

———o———

JUST NOTES

BY ELIZABETH A. GEST

LAURETTE had just come home from her music lesson, and she began to practise. But soon the room became dark, and she was too small to reach the light, so she curled up in the big chair before the open fire and watched the flames.

She began to think about her music lesson, and wondered why her teacher called her stupid. "I really do not think that I am stupid," she said to herself. "Of course I do not know as much as she does, but then I am only a little girl," she told herself, as she watched a big spark go up the chimney.

"Of course I do not know the difference between a tone and a note," she continued, "but that is not my fault. It is not because I am stupid, it is because no one ever told me, that's all. I wish some one would tell me."

"What do you wish some one would tell you?" asked a little voice.

"Teacher told me to find out the difference between a tone and a note for my next lesson, and I wish some one would tell me," and as she spoke she saw a big note, in appearance a thirty-second, jump up on the fire grate.

"I'll tell you," answered the little voice. "Just take a look at me. What am I?"

"You look like a note," answered the little girl. "Where did you come from?"

"I came out of your music book. There are lots of others around, too. Wait a moment, I'll call some of the others," and when Laurette looked up she saw a row of notes sitting on the fire grate.

"Oh, dear!" said Laurette, "you will all be burnt up."

"Oh, no, we won't because how could we! Whenever the flames come near us, we jump away—like this," and the first little note jumped right up on Laurette's chair as he spoke.

"What kind of a note am I?" he asked.

"A sixteenth note, I think," answered the little girl.

"Right, and do you know all these other notes?" he asked her.

"I know half note, and whole note, and quarter note, and eighth note, and you. That is all I know," she said.

"Well, that is very good. But now you know that we are not tones, don't you?" he continued.

"I know that you are notes, but I thought that you were tones, too," she said.

"Nonsense! How could we be! You surely know that a tone is a sound; and we are not sounds—we are only shapes."

"How funny," said Laurette.

"It is not funny at all," contradicted the little note. "Can you sing?"

"A little," answered Laurette.

"Well, sing then. Just make one beautiful sound."

"I cannot make a beautiful one," confessed Laurette.

"Well, make any kind. Sing *My country 'tis of thee*"; and Laurette hummed the first phrase quietly.

"Good," said the little note. "Now you are making tones—they are things that you can hear. But we are notes—we are shapes that you can see. Do you understand?"

"Why certainly I do," answered Laurette. "But nobody ever told me that before Thank you so much. I will always remember."

"Good," said the note again. "But dear me! all the other notes have left me. I must run after them. Come again some time, and we will explain some more things that you do not understand."

And Laurette opened her eyes, and found the room very bright, for some one who could reach the light, had come in to tell her it was tea-time.

———o———

DON'T drop your music for the summer. Keep your technic up.

MUSICAL HINTS FOR MOTHERS

BY PRISCILLA PEARSON

SELECT only a teacher who loves and unde stands children.

The teacher must have a fine education a the gift of teaching. The ability to app her knowledge to the needs of each child essential.

The union of these qualities makes a su cessful teacher and a fine pupil.

If money is not plentiful, do not choose t cheap teacher. Give your children to t best teacher you can find, even if it means h the number of lessons that can be obtain from a cheap teacher.

Build your musical house on a rock. T build on sand means a waste of time, mone and courage.

It is almost impossible to undo bad habi either for the teacher or child. Never forg that! Save all the tears and heartaches y can for your child. She will thank you f it some day.

Buy as good an instrument as you can affo and keep it in tune, for ear-training is importa with young children.

A young child should have two lessons week, unless some member of the family h the ability and time to direct the child, un the teacher comes again.

Have a regular practice time for the pup It must be as regular as the time for goi to school. Do not break into the rule exce for illness.

In this manner habits are formed wh will last a lifetime. Duty will become a ple ure.

Try to find time to read to the child abo the struggles of the great masters. It w encourage them.

Take children to fine concerts. They a lessons and very valuable ones. Ambition aroused. The musical senses are being c tivated. Let the child hear good music of kinds.

Later in life there will be ensemble playi and some knowledge of other instruments w be very valuable.

At the end of each week, give the pupil so pleasure or a little money reward for faith work. It pays. After a while the pu can see for herself that the musical knowled is reward enough.

If you entertain, have little musicales your own home. This creates a musi atmosphere and is a pleasure.

Play a duet with your own child, for c number of the program. This will cre confidence in the pupil till she can stand al and not fear an audience.

This seems a long program for you to ca out, but it is not so difficult as it seems. Wh a baby is born the mother takes one step a time and the child soon grows up. So it is music. Be patient and your reward is sure come.

(Children, be sure to give this to your mot to read.)

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

E WRIST STROKE A MISNOMER

BY WILLIAM WALKER TODD

'o many violin students the attainment of the emely important, in fact indispensable stroke he bow, commonly known as the "wrist stroke," ns to offer peculiar, and in some cases, almost rmountable difficulties.

'here are, of course, numbers of students who, inning the study of the instrument very early, e through excellent teaching and more or less onscious imitation, acquired a fluent technic of wrist without actually realizing just how they e accomplished it. On the other hand there many students, who, either through poor inction, or because of taking up violin study later t a period when the imitative faculties of child- d must begin to give way to the mental processes approaching maturity, find in this particular nent of right-hand technic obstacles out of all portion to their actual difficulty.

ecause, for some time in one period of his study, ing undergone some of the difficulties experienced this latter class of students, the present writer thoroughly understand the handicap under ch the student of more mature years may labor is efforts to comprehend and attain this par- lar style of bowing.

he writer is convinced that in the case of stu- ts who find a good wrist stroke difficult of erstanding or performance, the trouble is really ut ninety per cent mental, being caused by a mis- eption or exaggerated idea of the physical effort essary for its production. This may be, and bably is, in many cases caused by the popular "wrist stroke," which is in itself, to a certain ee, misleading. In the opinion of the writer his article the term should be discarded (as e few writers and teachers have already done) the clearer and more accurate "hand stroke" or nd bowing."

he muscular action involved in swinging or ing the hand on the wrist joint is a very complex ormance, and an anatomical analysis of the esses involved in this particular physical ement will be of little or no help toward a er conception, on the part of the student, of the al sensation or "bow feeling" his hand must rience in the performance of the wrist or hand bowing. Suffice it to say that the motions of the hand on the wrist are principally controlled by the intricate set of muscles and leaders which run well up into the forearm, whence the muscular impulse really originates when the brain orders a movement, lateral or otherwise, of the hand.

As a matter of technical performance, however, the violinist must not imagine any such thing as a "wrist stroke" *per se*, in the sense of any actual impulse coming from the wrist alone, as some pupils are prone to think. It would be just as sensible to imagine the forearm bowing as an "elbow stroke" because the forearm swings on the elbow joint. Let the student concentrate his mind on the idea that the wrist joint plays the part of a sort of a hinge or pivot, upon which the hand swings of its *own volition*, with all freedom and utter absence of any stiffness; let him think of the hand as swinging *on* the wrist joint, *not* as a result of any impulse *from* it; of the stroke as a movement originating, if he pleases, from the tips of the fingers and the hand *down*, not from the wrist *up*.

Once the student gets this idea firmly fixed in his mind, the mysterious and improperly named "wrist stroke" has resolved into the readily understandable and easy "hand stroke," almost the simplest bowing with which the violinist has to deal, and the one requiring the minimum of effort for its production.

Let it be understood that in speaking, from a technical standpoint, of the "hand stroke" or "wrist bowing," we mean simply those very short separate strokes of the bow performed by the *hand alone*, independent of any aid or participation of the forearm in the stroke, beyond the necessary raising or lowering of that member as demanded by the changing of the bow from the plane or level of one string to that of another.

The "hand bowing" may be performed as a series of perfectly smooth, legato strokes; or, with the hair firmly gripping the string, each note sharply cut out as though there were a tiny but distinct rest between each stroke, in which case it is known as the *martele* or "hammered" hand bowing, a diminution of the forearm stroke of the same name; or it may be played in a moderato tempo as a sort of bounding stroke in the lower half of the bow, which gives what is called by some the *saltato* bowing, in which case the character of this stroke may be, and generally is, modified by more or less participation of the forearm; played with the minimum amount of stroke at a fast, or very fast rate of speed, at or slightly above the middle of the bow, and allowing the bow, by reason of its elasticity, to spring on the string for each stroke, it becomes the highly effective *spiccato*, or springing bow.

These various forms and modifications of the "hand stroke" are, however, not to be learned or conquered at once, but are a gradual outcome of a thorough understanding and practice of the basic principle of all hand bowings, the plain legato "hand stroke," performed first at the middle of the bow, then as the wrist becomes more free and elastic further along in the lower half of the stick, until a firm, smooth stroke can be made with ease near the nut. Above the middle of the bow the available length of the "hand stroke" gradually diminishes as one nears the point, at which portion of the bow it is most difficult of performance and most limited in its application. However, practice of the "hand stroke" in the upper part of the bow is excellent for rendering elastic and strong the various muscles involved in this type of bowing.

In direct contrast to the hand bowing, but of great value in loosening, toughening, and preparing the wrist for its various functions, the pupil should do much work on the full-arm *martele*, or, as some teachers term it, the *grande martele*, in other words a full-arm stroke played with all power and considerable speed, with a brief stop or rest between up and down strokes.

However, before the student attempts, with the bow, the performance of the "wrist bowing" he should first be sure that he fully understands the real movement of the hand incident thereto. Let us first briefly analyze the various movements on the wrist joint of which the hand is capable.

The student holds out his right hand, palm down, in front of him. The easiest and most natural movement of the hand on the wrist joint is an up and down motion, the tips of the fingers moving in a vertical line. This particular motion is the one which is employed in a certain degree in changing the bow from a lower to a higher string, and *vice versa*. Now swing the hand slowly and freely from side to side, the tips of the fingers moving on a horizontal line, and we have the purely lateral or sidewise motion. If these two movements of the hand, the vertical and the horizontal, are performed alternately the tips of the fingers will make a plus mark in the air. With the palm still constantly held down, move the hand with a circular motion on the wrist joint, so that the finger tips describe a complete circle in the air. This is, approximately, the movement that is used in rapid detached bowings that demand a constant transfer back and forth of the middle or upper half of the bow from one string to another. Still holding the palm down, move the hand so that the finger tips make a *diagonal* stroke, back and forth, from left to right *downward*, and from right to left *upward*, thus; down, ↙ up, ↗

This, which the student will recognize as being midway between the vertical and horizontal movements of the hand, and embracing some of the elements of both, is the true "wrist stroke" or "hand bowing," not the purely lateral movement as some students incorrectly suppose. An attempt to employ the purely lateral motion in the execution of the hand stroke will result in the bow moving in an eliptical or curved line, instead of in a straight line and parallel to the bridge.

Another point in which students err and add to the difficulty of their acquirement of the hand stroke is by entertaining an exaggerated idea of the amount of bow necessary for its production. It should be clearly understood that the hand stroke is, by reason of its very nature, the minimum movement used in bowing, and that any attempt to expand the stroke beyond its reasonable bounds destroys at once its characteristic effectiveness and technical usefulness. Any bowing that would demand an exaggerated hand movement can, to much better advantage, be played with a light forearm stroke. However, this does not mean that the student should not strive for a free and elastic wrist with plenty of "swing." Indeed, it is highly important for various technical reasons that the wrist be as supple and have as much freedom of play as possible.

How much of the bow, then, is it practicable to use for an average hand stroke? Naturally, this will depend upon the style and variety of bowing demanded by the mood of the composition being played, whether a legato, martelé, saltato, or spiccato effect is needed, and will also be influenced to a considerable extent by the individual temperament and physical capacity of the player. It is possible for a player who possesses a well-loosened wrist to make a hand stroke of four-and-a-half to five inches in the middle or lower half of the bow, though such an extended hand stroke would be of value

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principally as a means of exercise for rendering the wrist strong and supple, and would not be applied in such an exaggerated degree in actual performance of solos. A safe average length for a legato hand stroke for most players with a reasonably limber wrist would be one-and-a-half or two inches at the middle of the bow; for the martelé or "hammered" stroke in the lower half of the bow, about two or two-and-a-half inches; for the saltato or bounding stroke below the middle of the bow, in which the forearm would be to some extent involved, about an inch to two inches; for the spiccato at the middle of the bow, about three-fourths of an inch to a quarter of an inch, governed by the tempo and degree of power being used.

In a very light and rapid spiccato bowing the hair practically springs up and down at the same point of contact, and the hand action is almost reduced to the purely vertical, *i.e.*, straight up and down motion. In extremely rapid spiccato, which is played slightly above the middle of the stick, the hair touches with the smallest possible portion of contact, producing, as it were, mere points or sparks of sound. The student must understand, however, that the above given dimensions of stroke are only approximate and are not, by any means, to be regarded as an arbitrary table to be blindly followed. As before stated, individual cases will be modified by individual characteristics and conditions. Some players will naturally have greater play of hand than others, while responsive instruments will demand less quantity of stroke than others with a less responsive quality of tone.

It is, of course, very necessary that the player strive continually for an elastic and muscularly well-developed wrist and forearm. Proper gymnastics applied to this particular phase of wrist and forearm development are of great benefit, and for the purpose the excellent little pamphlet *Hand Gymnastics*, by Ridley Prentice is recommended. Despite the fact that it seems to have been written primarily for piano students, violinists will find it of equal value. The author presents a series of daily exercises, which, when faithfully practised, are sure to have a beneficial effect in developing and rendering elastic the muscles of the hand and arm.

The present writer would also strongly urge the student carefully to study such text books as *True Principles of the Art of Violin-Playing* by George Lehmann, *How to Study Kreutzer*, by Benjamin Cutter, and Paul Stoeving's masterly little work *The Technics of Violin Bowing*. If possible get all the books at once, read in the order named, then together, carefully comparing and working out the various fundamental principles of bowing as described by the several authors. In this way the student may gain a comprehensive idea of bowing technic, as the above mentioned works are written in a clear and concise manner, with special reference to the needs of the pupil who may be compelled to work out technical problems without the aid of a teacher.

The confines of a single article will naturally forbid one having anything to say upon the functions of the wrist, or rather, hand as applied in the production of numerous other styles of bowing, such as firm and bounding staccato, arpeggio bowing, ricochét, tremolo, etc. However, these are all dependent for their successful execution upon a limber wrist joint, and let us say, a well-educated *hand*, for the schooling of which the student can do nothing better than to devote careful study and experiment in the gaining of the natural and simple "hand stroke," the foundation principles of which the present writer has herein endeavored to describe.

ZOELLNER STRING QUARTET
SEASON, 1915-16
Direction
HARRY CULBERTSON, Fine Arts Building, CHICAGO

AMERICAN SYMPHONY ORCHESTRAS

Some months ago the *Musical Courier* published a sketch of American symphony orchestras, written by Henry B. Baerman of San Francisco, We glean the following statistics which should interest our readers:

Fifteen orchestras are noted.

The number of men composing the personnel of these orchestras is 1087. The Boston Symphony Orchestra is credited with the largest number of men, 97.

These orchestras give more than 1000 concerts in a season.

The majority of the players are on a weekly salary, in some orchestras the minimum is $25 per week, in other cases the minimum is from $35 to $40.

The Boston Symphony Orchestra is the only one which does not employ union men. The deficits seem to be growing smaller. The Boston and Chicago Orchestras are self-supporting, and the Philharmonic Society of New York has an endowment fund.

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EQUIPMENT IN MUSIC

BY RAY G. EDWARDS

The equipment of the musician is quite as important as the equipment of the business man or the man of science. The equipment of the individual is such as enables that person to attain the goal with the greatest ease, grace, and certainty. In the case of the musician there is a long period of preparation, then the proper sort of an instrument, and varied experiences before the public, before he may be said to be "equipped."

We are not using this word in the sense of material equipment only, but in the sense that the word equip means "to furnish or fit out for any special service or undertaking." The special service of the musician is, or should be, his art.

It is also his greatest undertaking. How great only he knows who has arrived. But certainly to be equipped is a very desirable thing. It fits one for life. To "feel fit" is a very satisfactory sensation. And actually to be in good working condition is even better. Not a feeling merely but a matter of actual fact. Not only to feel right but to be right. In the latter case there need be no question about results; the goal is to be reached with the greatest ease, grace and certainty.

The masterly musician must accomplish his ends with ease, grace, and certainty. In no position in which a human being may be placed is this more necessary. Remember the words, "ease, grace, and certainty." When you, as a student of music, are not at ease or not doing things gracefully, you are not equipped, you are not in good working condition, the result will not be what you expect.

If, for example, you are a violin player, every movement must be the very acme of ease. A deaf man can tell whether a violinist is master of his instrument, by the grace of his movements. Usually ease and grace go together, yet it is possible to have almost perfect ease without being entirely graceful. A noted violinist of America has this almost perfect ease, yet we know he is not so comfortable a she might be because of an ungraceful hitch of his right shoulder. But just think for a moment of the half-dozen greatest violinists on the concert stage. You will agree that their ease is perfect, and so by their masterly grace they please their audiences and put everyone at ease. This is the test of an artist and of artistry.

A musician, to be at ease in his profession, must not run the risk of ever exposing the fact that he

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is not equipped on the fundamentals of his He must know the theory of creating art wo even if he has not the gift for composition, altho in this would be evidence of his lack of equipm This appears as a more serious fault when we sider a point that is very well taken—wit knowledge of the theory of music how is the musi to enjoy to the full, or to interpret, the composit of other musicians? I fear we must consider below the standard of proper equipment unles has the creative talents also.

Science has had something to contribute to art; he must study acoustics. Literature has n to explain, mythology holds the secret key to chamber wherein is locked the motif. the ins tion, of many great musical works. Science, li ture, and mythology must therefore make contributions to the equipment of the musicia

Then comes the material equipment, both pl cal and material if I may so classify. Physicall must fit his instrument. To do so calls for things, natural endowment and early trai Given the best possible formation of hands, le of arm, and general good health, the training not begin so early; but as a usual thing our artists begin training so early that they forget training is early in their teens. Such an artist least physically equipped. Then to the mat equipment.

I am confident that many musicians mis important point when their enthusiasm fail bring them personal ownership of a grand in ment, whether it be a grand piano, a grand v or a grand violoncello. These are part of a g equipment—and few are the masters of music who can coax honeyed tones from instrumer inferior quality. Godowsky, in a recent co in Tampa, Florida, found it necessary to subs another piano for his own, which had not ar Musicians present reported that the first crash agony, although his mastery of even an in instrument transported them through seven di heavens. For the player upon bowed instru there is no such excuse; he should equip hi with the best he can secure and never rest that best is as good as he can use to adva Never let him say or feel, that he could do with a better instrument. If he is what he c or thinks himself he will get the instrument he Not even a faulty string should be countena or bad rosin, slipping pegs, a draft that pu instrument out of tune. For it is a part of ment to see that there is no likelihood of a dra to forestall as nearly as may be all possible dents.

These are the things that equip a musicia success. Every failure in the musical world there have been countless thousands, even our generation, can be attributed to stumbli some manner in the acquirement of the nec equipment.

—o—

CHAMBER MUSIC

The Musician has frequently referred t desirability of encouraging the formation of o zations to cultivate chamber music. If you c together a string orchestra very good. If yo sources are not so extensive perhaps you c together a quartet, and occasionally double th instruments adding a double-bass to the co tion. If a quartet is not possible be content trio. But keep at the matter until you acco something.

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a recent issue of the New York *Sun* Mr. W. Henderson, the well-known music critic writes he subject:

It is worthy of note that the most interesting positions of absolute music brought before this lic in the last two seasons have been chiefly e in the chamber music forms. This is a ter of no small importance, because chamber ic affords smaller opportunity than other varie- for creating false impressions by means of il- n. The singer naturally excites as much rest by his personality as he does by his art. ed it is just his art which escapes the detection ie majority of his adorers, who perceive only the ity of his voice.

The orchestra is a fine field for effect hunting, anyone who masters the technic of orchestra- can make the common chord of C major sound nishing and important. Indeed every music r knows that repeated hearings of some very entious orchestral compositions leads to the itable discovery that they consist of much paint, e drawing, and less idea.

A string quartet, on the other hand, has to offer ething more than mere texture. A trio for oforte and strings may indeed be written in a way that the brilliancy of the piano part racts the attention of the listener from the pov- of the other two. But in a string quartet the of a solo for first violin with accompaniment he other three instruments betrays its own ity instantly.

Some of the later writers have fought shy of the tet probably because of its exacting nature. oenberg's remarkable quartet in D minor, luced here by the Flonzaleys, is one of the rare nples of a successful creation in this form by a emporaneous master. It is hardly necessary peat that this work is one of uncommon beauty of profound interest to musicians and music rs.

Florent Schmitt's quintet, which was produced Friends of Music concert, may also be men- ed as one of the greatest of the new men's works, now we may fairly admit to the distinguished pany the octet of Enesco, introduced by the isel Quartet.

All these novelties must acquire favor with the ic only by frequent performance. They suffer too great length, but this is an unavoidable ome of the character of the works. The com- r of today is more introspective than his fore- ner of the middle of the last century. He ap- ches music with a different conception of its re and its possibilities. He is not content to e a movement with two principal melodic ideas a short and pointed working out. He con- es his composition as a large working out in , and he aims at a logical presentation of his ds by the treatment of certain melodic roots rthed in the first movement and caused to grow blossom in the others. The wholo plan is one h leads to intricacy of part writing. It tempts fects which frequently seem to us to be out of e in the chamber music field and better left for tterance of large bodies of instruments.

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"In the creation of this feeling there is some influence of that slavery to habit which makes it difficult for us to cross new boundaries in art, but there is surely also at times over-anxiety in the technical methods of some of the composers. They have not yet quite solved the problems of style. Somewhere between the familiar method of building up the dramatic cries of an orchestra and the austere reticence of the older quartets there is an instrumental idiom which will give perfect freedom to the composer seeking to publish poignant emotion or even tragedy through the medium of a sextet or an octet.

"This idiom is not far now from tangibility. In such a work as the Enesco octet there are moments of over-elaboration, but there are many more in which the composer delivers his message with firm strength and simple directness. Schoenberg's D minor quartet, which does not aim at so tumultuous an expression of emotion, has a finer texture, but it has no richer quality.

"It is to be hoped that the various new chamber music compositions which have aroused so much discussion in the last two or three seasons will not be permitted to sink into disuse. They should be heard often. They are mostly well worth rehearing, and at any rate they represent a clearly defined and significant phase of musical art."

FIDDLERS FOUR

In the May issue of *Everybody's Magazine* is an encouraging article on chamber music. The title being: *Fiddlers Four Who Are Making a Musical America*, and is by Virgil Jordan.

"The traveling string quartets are the chief means by which the level of musical taste in this country has been raised. They have spread everywhere the knowledge and love of chamber music, and encouraged its playing. They reach more of the country than the eminent soloist or orchestra or opera company can.

"The string quartet plays only the highest type of music, which soloists often do not. It represents the most intimate side of the greatest composers. Their other works, as we hear them today, have changed with changes in the size and powers of the orchestra. Beethoven's quartets are heard today just as he wrote them."

Then in continuing his article, he speaks about the Kneisels, Flonzaleys, and others, and has the following to say about the Zoellner Quartet, which is prefaced by an excellent likeness of the Zoellners:

"The Zoellners prove completely that chamber music is a domestic art. They are the most widely known family organization in the world. There is, to be sure, a New England family of father, mother, and six children, each of whom plays a different instrument. But this is an orchestra. Quartet-playing *en famille* has many difficulties, but the Zoellners seem to have conquered them all.

"Mr. Joseph Zoellner began quartet-playing at fourteen in the weekly chamber-music evenings of a German manufacturer in New York. When he married he lost no time organizing, so to speak, a quartet of his own. All three children proved to be prodigies. Their first public appearance was in a church in Brooklyn. Their number came at the end of a miscellaneous program, but it had to be put at the beginning because the second violinist, little Amandus, was falling asleep. Eight o'clock was his bedtime. Since then Amandus and the rest have kept later hours, bringing chamber music to countless towns off the beaten path."

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FRANCOIS COUPERIN

BY HARVEY B. GAUL

The Couperin family was one of the most famous in the history of music. Today it is forgotten. Their talent for music ran strata-wise through several generations. Their ability and family influence made them powerful factors in music in the seventeenth century of grace.

Louis Couperin was born in 1630, François Couperin, in 1631, and Charles Couperin in 1638. They were brothers. In 1668 another Couperin was born. He was the son of Charles, and he was baptized François after his uncle. This François was the greatest of the family. He was called *le grand* (the great).

The whole Couperin family, at various times, were organists at St. Gervais, in Paris. St. Gervais was literally a family heirloom. It was passed along from Louis to François, and then down another generation to Nicolas, a son of François, and from there on different members and descendants held the post until 1815. This speaks well for the Couperin family. Our modern organists know that a church today, when relieved of its organist, is glad to be free from any family entanglements.

The Couperin family, as writers, may be called classic composers. Their *metier* was the *clavecin.* They all wrote. François, as a teacher, was the Parisian idol; Louis composed three suites of dances.

François the second, or Couperin *le grand* (the great Couperin), deserves particular attention. He has been called the first great composer for the clavichord. He was termed Couperin *le grand* because he excelled his family and outstripped his confréres. He was a pupil of Thomelin. His rise as a performer was rapid. In 1701 he was appointed court clavier player, and organist at the Royal Chapel, a post he held with great distinction. When he died in 1733, he left two daughters, one became claveçin player to the king, while the other became a nun and afterwards was made organist in the convent.

Couperin, as a composer, was tremendously painstaking. In the several books published, he goes into minute detail for the interpretation of his *fiorature.* Most of the pieces are written in two parts, with the upper melody slightly accented. They have all the grace, and glitter of the court at Versailles. They have one virtue at least. They played the rôle of John the Baptist for Scarlotti and Bach. Couperin paved the way and amplified clavier resources. Many of his morceaux were picture pieces. He was the first to depict in tone, people and emotions. The pieces *La flatteuse* and *La tandre Nanette* are examples of this.

While Couperin was one of the great organists of his period, he left nothing of value for his instrument. This is rather remarkable as his reputation while at St. Gervais was of the highest order. He did, however, leave volumes of claveçin music, also a treatise on touch. He was one of the first to advocate and make use of the thumb. For his discovery of the prehensible digit, let us be grateful.

THE PRESERVATION OF OUR ORGANS

HOW TO PREVENT THE EFFECTS OF VARYING TEMPERATURE AND DAMP

When we remember that the organ is the most delicate piece of furniture in a church, and that it is, moreover, specially susceptible to sudden atmospheric changes, says a writer in *The Choir*, it is somewhat remarkable that hitherto no contrivance has ever been designed which would preserve the instrument from the evil effects of a constantly varying temperature.

There is no doubt that the indifference shown, not by organists themselves, but by trustees and other officers directly responsible for the upkeep of the instrument, is due largely to ignorance.

Few persons realize how complicated and intricate the interior mechanism of an organ is, and how the slightest defect may cause a temporary breakdown. This may result from the warping of the wood, the perishing of the leather, the rusting of some bit of wire or some other cause. But whatever it may be, the fault may, in nine cases out of ten, be attributable either to damp or to atmospheric changes.

"What was the matter with the organ this morning?" said an official to the organist, one unusually wet Sunday morning; "there was something kept on sounding nearly all through the service."

"Oh!" replied the unfortunate musician, "it was only some note ciphering. It's this damp weather; it's always sending something out of order."

As every organist knows, this is no unusual occurrence; in fact, so widespread is the evil thus caused, that all who are interested—organists, because they love their instruments, and church officials, because they hold the money bags—will be glad to know that a serious attempt has at last been made to remedy the evils referred to and that for some months past a series of experiments has been carried out with results that are so far eminently satisfactory. These experiments have been conducted under the auspices of the British Commercial Gas Association, and a report has recently been issued from which we make the following extracts:—

"It has been clearly proved that the cause of the above-mentioned defects is the fact that in churches and similar buildings which are not in constant hourly (or in many cases even daily) use, or when used are frequently only partially so, the temperature of the air and the surroundings in the inclement seasons of the year d to a very low point during the period when building is either entirely unused or is no full use. Dampness is also experienced in s cases.

"When the building comes into use, some f of apparatus for its general heating is star The temperature then rises fairly rapidly, the effect of this, and the heat and mois arising from the congregation or audience w they assemble, is to cause air containing m ture—and at a temperature materially gre than that of the organ itself—to come into c tact with the metal wires and plates, woo stops, and other working parts of the or This causes condensation to form on the m and oxidization, etc., to ensue, causing su quent corrosion. . . .

"It has been discovered that a means of venting the trouble herein explained is to k a constant stream of warm dry air passing the internal parts of the organ during the clement months of the year, so that the tem ature of the organ and these internal part always kept above that of the general air the contents and structure of the other part the building. Indeed, if necessary, it w thereby be possible always to keep the ai and around the organ at what may be ter normal summer temperature."

As this question is one in which a large n ber of our readers are sure to be greatly in ested, we have availed ourselves of an invita to meet one of the representatives of the sociation, and inspect the working of the invention for ourselves.

The experiments have been carried out New College Chapel, Avenue Road, Lon N.W., and perhaps no more suitable p could have been found. The building has fered greatly from damp and the walls bear evidence of this. Consequently the organ suffered severely, and had been rendered v nigh unplayable.

Such was the state of things in October, when the newly-designed apparatus was ins ed, which we will briefly describe. A tin divided into upper and lower compartm stands by the side of the organ, practically of sight. In the lower compartment is a Bu burner. One side of the upper compartmen pierced with half a dozen holes, and the air drawn in is heated from the burner in the ch ber below, and passes out of the opposite into a long tube with a bell mouth, which veys the warm air into the interior of the strument; and that is all!

The burner was kept going throughout winter until April 26, and when we visited church at the commencement of last mont had just been relighted for the ensuing win

Meanwhile, the effect on the organ has little short of marvelous, and both organist officials express themselves highly pleased at great improvement that has taken place in mechanism of the instrument. But while the effects of damp have been largely countera or removed, care has been taken so to con the action of this ingenious invention as avoid or prevent any excessive dryness, the sults of which might be equally disastrous.

We attach considerable importance to this teresting invention for the simple reason th appears to offer a satisfactory solution of difficulties which have attended the overs and upkeep of our church organs, especiall country places.

THE STATUS OF THE ORGAN VOLUNTARY

BY WILLIAM REED

HOULD the organ voluntary be regarded as officially integral part of the church service, as a mere stop gap to be exploited in much same way as is the instrumental music fur- ed at a public secular function?

here seems to be sufficient reason for pro- ng the question, since it is undeniable that nany of our churches the organ voluntaries ear more or less perfunctory, inappropriate, uninteresting. Sometimes it would even ap- as if the selections were hurriedly made he last moment and of whatever material e first to hand. Of course, this is not as it ild be.

ut do organists, in general, find sufficient ouragement to select their voluntaries with and forethought, to prepare them duly, or present them interestingly? Consider an or- ry church service.

his opens with a voluntary which is accom- ied by the rapid perambulations of ushers, sperings among the singers, and even ques- s addressed to the organist, all resulting in enerally unsettled atmosphere.

nder such circumstances, it is reasonable to r that but few present are giving intelligent to the organ and that the player himself is ble to bestow an undivided attention on the ter in hand.

he Offertory voluntary fares better. But ild the organist's selection exceed, even tly, the exact period (always variable) oc- ed by the collection, he is likely to hear of ter. Not so, if a vocal solo or concerted e is given instead of a voluntary. These may f an appreciably greater length, but will es- criticism on that point. Such discrimina- can hardly be specified as fair.

to the Postlude on the pronouncement of Benediction, the majority of the congrega- quickly departs, the remainder disposing it- into conversational groups in order to wel- e strangers or discuss church matters. (And always church matters.) An amusing and entic occurrence will illustrate this.

n organist was frequently annoyed by the istent whisperings of two ladies in the con- ation during the Offertory voluntary. With ose of revenge, on a certain occasion, he ed an improvisation, in which after some sures of *ff* effect he suddenly dropped to a The assembled people were scandalized to the following loudly spoken, "We fry ours utter!"

hat has been above said as to the attitude nany congregations toward organ voluntaries y no means an exaggeration. Church people nselves will admit its truth. What encour- nent, then, has a good organist to make a t of his solo playing in church? His people be aware of his standing as an organist musician and may even see to it that they represented at his recitals; but as to regard- his voluntaries as actual parts of the church ice—that is another thing.

d, speaking of recitals, does not many a ble player consider these as a species of y valve and as opportunities for conserving rtistic self-respect as a player?

course, organists differ: There is the man e primary aim is to retain his position and e everyone—natural ambitions, but as re- s the last point unlikely to succeed. As a ast, we find the conscientious artist who, while sincerely desirous of maintaining a good standard of choir and organ music, has to meet the wishes of his music committee as to the attractiveness of both. Sometimes he is congenially situated, encouraged and helped by pastor and people, and reasonably free to carry out his ideas as to what is fitting and advisable in all the music provided. Such cases are, however, not so common as they should be.

Now, seeing that a church organ is designed for a definite use, that it has not only been officially "opened," but often consecrated to its purpose as well, it is but reasonable to expect that it be regarded and used accordingly, namely, as being, in all points, a necessary adjunct to divine worship and not as so much convenient machinery.

I have said that many voluntaries appear perfunctory, inappropriate, and uninteresting. Perfunctoriness may include the other shortcomings and *vice-versa*. But why should any or all of these be present?

The answer is that the proper status of the organ voluntary has yet to be more generally recognized by pastors, congregations, and even by organists themselves. Organ voluntaries undoubtedly are components of the church service, and, as such, claim respect and due appreciation. All the components of a service claim these, even during the process of assimilation, if they are appropriate and religiously dignified.

That such conditions will eventually be realized there is reason to expect; but, in the interval, persistent, exemplified effort and patience are needed to bring them about.

Nor must the onus of generally existing conditions be laid entirely on congregations. Not a few organists must share the blame, being themselves inclined to estimate church voluntaries as of comparatively little importance and directing their zeal largely toward choir efficiency. That they should do their best in this latter department goes without saying. But this by no means implies under-estimation of the purely organ parts of the church service.

It may be objected that the case, as above put, is urged too strongly, and that it is open to counter arguments on the grounds of circumstances, exigencies, and of even the interpretation of what may or may not constitute necessary components in the makeup of a church service. But the upshot of the question will still remain unchanged.

And that is the obvious need for a more general recognition of the claims of the organ as a factor in and an aid to devotion.

With a better understanding in this respect would come an improved attitude towards the organ voluntary. At such a consummation, no one would rejoice more heartily than the conscientious organist. He will have come into his own, will perceive an added importance to his calling, and will feel more encouraged to give of the best and in his best manner.

———o———

An artist should be inspired by a splendid Charity—"the greatest of these." To love should be his aim in life; for the moving principle of all creation is divine and charitable Love."—*D'Indy* in an address to students of the Schola Cantorum, Paris.

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THE ECHO ORGAN

BY H. C. M.

Those organists who direct choirs of women must have noticed how the modern feminist movement has changed the character of the words used in music for women's voices. If one takes the publications of the English firms it will be noticed that the words, years ago, were absurdly juvenile, referring usually to violets and waterfalls, quarrels for precedence between flowers, and other important matters. The music, too, was inevitably of the Henry Smart type,—melodious, smooth, and graceful, but with no real power. It was assumed by composers for women's voices that the softer, more graceful side of life is the realm of the sex, not only in politics and social life but also in music.

* * *

The modern movement towards woman's "emancipation" has changed all that. Words now must have (as the college student put it) "lots of pep," and the subjects treated may, or even *must*, include fighting, mystery, and the whole strenuous side of modern life.

* * *

The same change is coming into our church music. No longer is the 23d Psalm the typically feminine selection for a college women's choir, but the bigger the theme, its conception, and execution, the better. I speak of this change for two reasons: First, to attract the attention of composers who have not noticed it; second, to show how far-reaching the feminist movement is.

* * *

Last month, in answer to a query from some one who wished a little information concerning the use of the pedals in playing over hymn-tunes for congregational singing, I suggested that the double bass of the orchestra is the prototype of the 16 ft. open pedal stop. Some of my readers may have thought me unwise in thus suggesting a workable connection between organ and orchestra, lest some inexperienced player should be led into playing "arrangements." My feeling in the matter is quite the contrary. Irrespective of whether it is a wholesome thing for an organist to make much of arrangements, it is quite clear in my own mind that the more an organist knows about the orchestra the better he will play the classical works.

* * *

The greatest trouble we have with our organ students is this: They separate themselves from the general currents of modern musical life. They are too intensive, too specialized, too obsessed by the external bigness of their instrument. After all, these matters of mechanism exist for the music and not for themselves. To counteract this excessive, narrow specialism, every young organist ought to learn at least one instrument aside from the piano and organ. Some one, I've been reading lately, advises study of the violin or 'cello, clarinet and horn up to the point of playing the easier typical or characteristic passages on these instruments. In this way the strings, wood-wind, and brass instruments (three important families of instruments) come under observation and their peculiarities and qualities are noted.

* * *

It would do a young organist a great deal of good to found an amateur orchestra or to join one already founded. I know that at the mere mention of the amateur orchestra my readers—at least the professional portion of them—will smile either in pure amusement or in derision. But our young player will learn a great deal that will be of incalculable benefit to him in all sorts of ways later on in life. Music is destined to play a greater part in our social life in the next hundred years than ever before. One can see this when one takes into account at least two factors in the life of today. I allude to the immense interest taken in school orchestras and in the equal interest shown all over the United States in community music.

* * *

It has taken some time for the good seed sown by Theodore Thomas to develop. He went up and down the country giving classic programs, cunningly intermixed with popular selections, until he had infected music lovers with his own enthusiasm for the highest and best in composition and execution. But the immediate effect of his work was the destruction of all orchestras that did not come up to his technical standards. For a conspicuous instance of this recall the fate of the Harvard Musical Association concerts. These had to give way to the Boston Symphony series, with its promise of superior excellence. In this case, as in many others of a similar nature, the best was the enemy of the good. As time has gone on, however, the demand for good orchestral music has, through the labors of Thomas and other great conductors, increased so that all over the United States municipalities and public-spirited citizens are founding and generously supporting orchestras. This has come to be a movement working downward through the body politic until it has reached the public schools. Here we see the full fruits of Theodore Thomas's work; started as an intensive movement it has had, forty years after, extensive results.

* * *

The great economic movements of the past fifty years have all tended towards what is vaguely termed socialism. So far as I know anything about the general movement towards the equalization of the good things and the opportunities of this life, it has always been thought that music was the best universal solvent—so far as it went—for social difficulties. In music, especially chorus and orchestral music, there is the consciousness of solidarity, the subordination of self and selfish interests for the good of the whole, that must distinguish any real upward movement of the masses. Hence community music, which may take various forms but has for its basic principle the participation by the community as a whole in some form of music work. Naturally this often results in a chorus and orchestra or a great many choruses and orchestras scattered about a city.

* * *

The point I wish to make, then, after all this preliminary, is that the young organist must train himself for this larger leadership and must not only perfect himself in his chosen instrument (so far as his native talents will allow) but must also get an intimate knowledge of that greatest power in the musical world, the orchestra, in order to do his part in the leadership which will fall to him if he be ready; is certain that, from the thousands of young or tral players receiving a certain amount of traini the high schools of our land, there will come a g number of orchestras. These orchestras will be powers in the cities, towns, and villages where will form part of the social life. They will nee rectors. The organist has, up to now at least, thought to be the broadest educated man in musical profession. That impression has come a because the young organ student has been easily convinced than the piano or violin studen to the necessity of harmony and counterpoint st The knowledge of musical theory has given th ganist a broad foundation on which to build. now pleading for a further extension of that f dation.

* * *

The objection will at once be made that, as a student must spend at least ten years in study before his repertoire is at all commensu with modern demands on the concert player. is true, entirely true. But why, may I ask, necessary for the organ student to set concert-p ing as his goal? Is there no field for the churc ganist and choir-trainer? The truth is, not one son in one hundred has any right to think he can be a virtuoso organist. The young player less he be quite sure that he is a Buxtehude, B or Handel in embryo, better prepare for other broader fields. Let him resolve to be a leader i great music-expansion that is, I feel confident come in the near future.

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AM a new reader of THE MUSICIAN and have your letter in the February number.

hen I was a child I took some music lessons on piano, but was not taught anything of earing, or theory, or much of anything but just ing notes.

fter some years, I am taking up the study again, would so much like to know *how* to practise ligently to get the utmost out of each practice .—V. R.

good method of study is the key to success in ic, and while your question seems a simple one, in fact very difficult to answer helpfully.

certain amount of theory work and keyboard nony is essential. One must know the simple the scales with fingering, arpeggios, and chords, lay, to write, and to recognize them by ear and ye.

you lack this training you can easily acquire it evoting possibly a half-hour a day to this work. will find my *Conversation Lessons*, especially the part of the book, very helpful as it covers the chord writing. If you would carry along with some work in transposition beginning with the easiest things you can find, your concept of will be gradually enlarged. All of this work is y a preparation for the good understanding of o music and certainty if you do not *understand* music you will be able to make little or no ress.

ne general rule that is given for the allotment of practice time is one-quarter of the time to nical exercises. That would mean about twenty ites a day if you practise an hour and a half a for five-finger exercises, scales, or arpeggios, d exercises, etc.

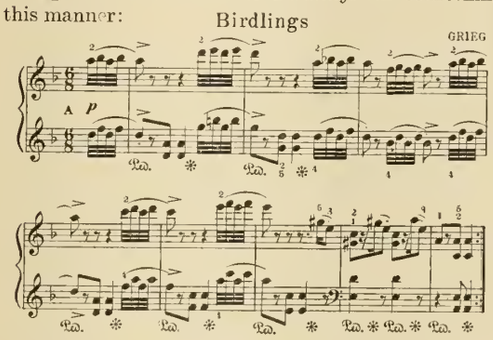
ne rest of the time I should divide into two forty-ite periods, one for memorizing, the other for ing work and interpretation.

my own study I break over these rules; for as as I begin the interpretation work I never think me until an interruption from the outside occurs. udge from your letter that you are working out own salvation without regular lessons. If so, mportant thing is quite as much *what to study w to study*. Without some knowledge of your irements I cannot be of any real help on this But I would caution you against having the material all of one type of music. Also, if you have little time and strength for work, study pieces rather than exercises, and make exercises out of the difficult parts of the composition. Keep some melody work going along with some running work. Then change off to the thematic music like some of Schumann or, if you have a taste for it, Bach.

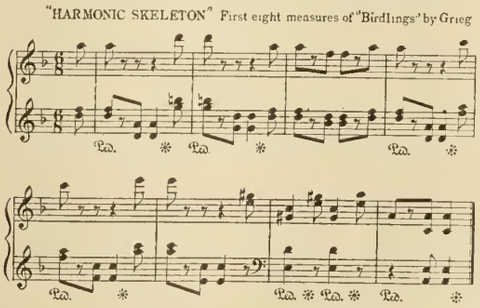
Take for instance a piece or rather a combination like the following:

Birdlings, Grieg;
Prelude in B minor, Chopin;
Nodding Ferns from *Sylvan Scenes*, Helm.

Begin to memorize the *Birdlings* in something this manner:

Birdlings

First step: Key and rhythm. Key is D minor rhythm, 6–8. Play the scale of D minor and work out the rhythm of the first two lines by tapping each note and counting out loud. You will find out by doing this how important the silent pulses are. Do this tapping work *away from the piano and before you have tried to play it.* Do not take it to the piano until you have the rhythm exact and be sure to keep the count steady. Note that Grieg uses his two pulse motive always weak, strong, or 6,1, and that the rhythm is further intensified by the use of the open fifth in the left hand part on weak, strong or 3, 4. Much of the style comes through the crispness of the rhythm and if you study it alone first, you will not get into bad habits.

"HARMONIC SKELETON" First eight measures of "Birdlings" by Grieg



Second Step: Working out the harmonic skeleton. Look at the first motive. At A you will find it built on the chord of D minor. Play it, then answer it with the open fifth in the left hand part. Go on to the next, which you find is the major chord of G. Play that and answer it with the open fifth on G which follows. Then comes our chord of D minor again and instead of the open fifth answer we have another chord-major on B flat; then back to our D minor chord; this time the open fifth answers. Go back to the beginning and play through these first four measures until you have the skeleton perfectly clear in your mind. Then continue in the same way through the rest of the period in which the major chord on F is followed by the open fifth answer, the minor chord on A followed not by a fifth on the same tone but by a sixth on E, and then the full predicate part of the sentence is entirely different, built on the dominant seventh of A minor—a broken third on E with a chord answer, same repeated; then this little hopping motive repeated in the key of A minor, only instead of a third, it is a fourth on E followed by the answer to the dominant seventh chord of A minor. Be careful to keep the rhythm exact in playing the skeleton, for you must not undo the work you have done in tapping. This takes only about five minutes to do and saves more time than you can imagine in learning the piece.

Third Step: Working out the technic. You will find the difficulty will be to keep the left hand exactly with the right hand on the thirty-second notes. Practise each hand alone in the rhythmic table, starting with the accent on the first note counting four. Double up as many times as you can. Then count two, and bear on the second count, which will throw the accent on the second and fourth notes of the group. Play with pure finger raising fingers high in slow motion, and closer to the keys in fast work. After the hands have been practised alone do the same things with the hands together. This is making an exercise out of a piece, and is far better than wasting time on studies for at the end you have something.

Fourth Step: Working out interpretation. In this you should consider the accent in order to keep the rhythmic feeling, the pedal, the daintiness of the touches used, and the balance between the parts. Stay long enough on the first count of each measure to secure a clean pedal without any suggestion of the trill effect which precedes the first count. That is, pedal not on one but just after one. Hold pedal until three. Take again after four and hold until six.

The best way to get the pedaling well is to practise it when you are working on the skeleton.

I use this method of study for everything and find it not only saves time, but is far more interest-

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ing than the old-fashioned way of going to the piano and reading the passages over and over again until I knew them. Such a method of study makes for musicianship and for a reliable memory.

The whole secret of good practice lies in avoiding mistakes in notation and rhythm, and gaining a clear conception of the harmonic content of the composition in hand.

If you will do such work as outlined and get a good combination of material to study, you will be delighted at your progress even without lessons. Then when you are situated so that you can take lessons, you will be in condition to get the finest work a teacher can give, which is interpretation. Don't overlook the fine possibilities in the short term summer sessions.

* * *

I find it difficult to select pieces of genuine musical worth for Grades II and III, ages 11 to 15. Such pieces as the *March of Fingall's Men*, with good harmonies, stirring rhythm, and attractive melodies. So little of the music sent from the publishers for examination is of use in developing a good musical taste and I am not satisfied with less.

E. B.

It is difficult to find pieces in the second and third grade for pupils of that age. Most of the titles are so babyish, which ruins the music for boys who feel they are nearly men.

I would suggest in Grade II the following:

June morning, Marschall-Loepke; *Gypsies are coming*, Rogers; *Enchantment Waltz*, Paldi: *Vivacity*, Zilcher; *The juggler*, Kern; *Dance of the gnomes*, Poldini; *Trilletto*, Florence Goodrich; *Waltz in C*, Gaynor; *Little major march*, Florence Goodrich; *Wooden shoe dance*, Rogers; *Gavotte in G*, Rogers; *Little chicken*, Seeboeck; *Shadow picture*, Reinhold; *Under the rose arbor*, Dutton; *Flower girl waltz*, Dingley-Mathews.

Grade III: *Twilight*, Grant-Schaeffer; *Musetta's waltz*, Puccini; *Forest flowers*, Morley; *Silent night*, Gillet; *Berceuse*, Iljinsky; *Restlessness*, Zilcher; *Hovering butterflies*, Gaynor; *Sirens*, Rogers; *Avalanche*, Heller.

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GENERAL NEWS ITEMS

Hotel musicales have evidently come to stay in the big cities. The series given at the Copley-Plaza, Boston, will be continued next season, it is announced, under the management of W. R. MacDonald, who will present a series of eight musicales, December to March.

Edward J. De Coppet, founder of the Flonzaley Quartet, and a well-known patron of music, died in New York, April 30. Mr. De Coppet was the son of a Swiss banker who engaged in business in New York, where the son was born, although the latter received his education in Switzerland. Music in the United States owes much to Mr. De Coppet for the generous support which enabled the Quartet to perfect its work to that point which made it rank with the best in the world.

The Ohio State Music Teachers' Association met in annual convention at Springfield, April 24-26. Mr. Lynn B. Dana, of Warren, was president. The Chicago Orchestra gave one of the evening concerts.

Mason City, Ia., was so delighted with the performance of *Elijah*, in March, by the local choral society under the direction of Mr. E. A. Patchen, that a music festival organization was formed to conduct a May Music Festival annually. Western towns seem to have learned that it pays to have well-organized musical forces.

The Hellenic Society of the New England Conservatory, Boston, gave a production of Gounod's opera *Mirella*, April 28, under the direction of Mr. Clément Lenom, of the faculty, a well-known member of the Boston Symphony Orchestra. It was in three acts, condensed from the original in five.

The fifteenth annual spring musical festival of the Keene, N. H., Chorus Club, Nelson P. Coffin, conductor, assisted by the Boston Opera House Orchestra, under Louis Eaton, was held May 18 and 19. Gounod's *Gallia*, Grieg's *Olaf Trygvasson* and Verdi's *Manzoni Requiem* were sung by the chorus.

The Louisiana Music Teachers' Association held its annual convention at Lake Charles, April 12-14, Prof. H. W. Stopher, of the University of Louisiana, presiding. Examinations for teachers' certificate were held during the convention.

The pension fund of the Chicago Orchestra has been increased $100,000 by a gift from Mrs. Elizabeth Sprague Coolidge, of Pittsfield, Mass.

Cincinnati's 22d biennial May Festival was held May 2-6, under the direction of Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra. The festival chorus was augmented by 800 children from the public schools. Mendelssohn's *Saint Paul*, Beethoven's *Missa Solennis*, Pierné's *Children's Crusade*, and Brahms' *German Requiem* were sung. The soloists included Schumann-Heink, Olive Fremstad, Clarence Whitehill, Florence Hinkle, and Lambert Murphy. Several novelties were produced by the orchestra, among them works by Edgar Stillman Kelley and John Alden Carpenter.

The 23d annual May Festival of the University of Michigan, Prof. A. A. Stanley, conductor, was held May 17-20. Bossi's *Paradise Lost*, Pierné's *Children at Bethlehem*, and Saint-Saëns' *Samson and Delilah* were sung by the University Choral Union and a children's chorus, accompanied by the Chicago Symphony Orchestra. Among the artists were Amato, Frieda Hempel, Florence Hinkle, John McCormack, and Reinald Werrenrath.

Connecticut musicians have organized un the name, The Music Teachers of Connecticut. M Mariette N. Fitch, of Rockville, is president.

Horatio Connell, a well-known concert b tone, will have charge of the vocal departmen the Chautauqua, N. Y., summer schools this sea

English musical papers have expressed fears the musical library of the late Wm. H. Cummi which is rich in all kinds of books and documents ferring to music and musicians, may not be kep tact, and that it may go across the Atlantic.

The Chicago North Shore Festival Associa will hold its 8th music festival at Evanston, May June 1, under the direction of Prof. P. C. Lutkin the Northwestern University School of Mu Berlioz' *Damnation of Faust*, Wolf-Ferrari's *Life*, Cyril Graham's *Piper of Hameln*, and a cantata by Mrs. Beach, *The Sea Fairies*, wil sung by the chorus. The Chicago Symphony chestra will assist.

The 9th annual convention of the National sociation of Organists will be held at Springf Mass., Aug. 1-4.

Spartanburg, S. C., held its annual music tival May 17-19, under the direction of Mr. Ed Morris. *The Messiah* and Donizetti's opera *Luc Lammermoor*, in concert form, were sung by Converse College Choral Society. A childr chorus assisted, and the New York Symphony ciety Orchestra, Walter Damrosch, conductor, present.

Stephen Foster's old home, at Pittsburgh, be restored and made into a Foster Museum.

Central New York's Greater Music Fes was held at Syracuse, May 8-10, under the dire of Tom Ward and Howard W. Lyman. The Fes Chorus of 500 voices was assisted by a child chorus of 500.

Bellingham, Wash., has a symphony orch of eighty performers, under the direction of M Davenport-Engberg, violinist. The orchestra h successful season, and is well supported by the p of that section.

San Diego held a May Music Festival, May 13, the assisting organizations being the San I Choral Society, the San Diego Symphony chestra, and a chorus of 5000 children fro public schools.

The Western State Normal School, Kalam Mich., held its second annual music festival, 20-22, under the direction of Harper C. Mayb the Music Department. A children's chorus ticipated.

The Saint Louis Orchestra Club, Frank G conductor, gave the last concert of its 24th se April 27. This is an amateur organization

A popular Sunday Concert was given in K City, April 14, by the Kansas City Symphony rus, Earl Rosenberg, conductor, with the assista part of the local Symphony Orchestra. Ora Choruses were sung. The Symphony Choru sing *The Messiah* next December and hold a S festival of at least three days in 1917, with iliary choruses from nearby cities.

The Arbuckle Institute Choral Club of Broo Bruno Huhn, conductor, gave its final concert season, May 3.

The Cecilia Choir of the Western Theol Seminary, Pittsburgh, Charles N. Boyd, dir gave a program of church music, May 3, prese compositions by Bach, Tallis, Martin, Tchaiko and Bruckner, an anthem in the negro folk song by R. Nathaniel Dett, and a motet specially w for the Cecilia Choir by T. Carl Whitmer, of burgh.

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owa, the cantata which was awarded first by the New Jersey Tri-City Festivals, com- l by Franz C. Bornschein, of Baltimore, was rmed at Paterson, Newark, and Jersey City g the recent festival season and was well re- d. Performances have been arranged for New and Los Angeles next season.

E Mississippi Music Teachers' Association its second annual convention at Meridian, 10–12, Miss Mary Holman, of Meridian, ling. Excellent musical programs, and in- ing, instructive addresses were presented.

E Nashua, N. H., Oratorio Society held its fif- annual music festival, May 18–19, under the ion of Mr. Eusebius G. Hood. Coleridge- r's *A Tale of Old Japan* and Deems Taylor's antata, *The Chambered Nautilus*, were sung by ociety with much success.

E Bach Festival, at Bethlehem, Pa., Dr. J. Wolle, conductor, was held May 26 and 27. *Christmas Oratorio* and the *Mass* in B minor sung.

OLPH M. FOERSTER'S *Suite* No. 2, Op. 47, was l the past season by the Wassilli Leps Orches- Philadelphia, the Russian Orchestra of New the Bangor, Me., Orchestra, and the In- olis Orchestra. Mr. Foerster's *Prelude to 's Faust* was played by the Kansas City stra, his *Festival March* by the Bangor Or- a, at Milwaukee, and by the Worcester, Mass. ony Orchestra.

New York *Evening Mail* has opened a depart- under the heading *Music in the Home*, to be a r feature every Tuesday and Thursday.

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PUPILS of Miss Louisa Hopkins and Miss Florence Leonard of the Breithaupt School, Philadelphia, illustrated a lecture about the Breithaupt ideas in piano study, April 15. Miss Leonard spoke on tone and tone-color in piano playing and of the influence of the new ideas in the training of children. The compositions used for illustration were by classical and modern writers.

MRS. BEATRICE HUBBELL-PLUMMER gave a number of original compositions at Pasadena, April 30. Mrs. Plummer is a pupil of Leo Oehmler, the well-known composer.

MR. CLARENCE CAMERON WHITE, violinist of Boston, played a recital at the Music School Settlement, West 131st St., New York, April 30. Henry Lee Grant accompanied him.

A CHORAL and orchestral concert was given, April 27, at the Lafayette Ave. Baptist Church, Buffalo, by the church choir, 50 voices, and the Cazenovia Orchestra Club, 20 players, under the direction of Carl E. Wittwer.

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A CONCERT was given at Los Angeles recently u the direction of Mr. Jaroslau de Zielinski, to funds for the Allies Aid Association.

THE New England Conservatory, Boston, exercises in commemoration of the Shakesp tercentenary, April 22.

STUDENTS in the Department of Music, Colu University, gave a concert of original composit May 3, presenting works for the voice, p violin, and chamber music.

THE School of Music, University of Mich Ann Arbor, will hold a summer session Jul August 25.

THE summer term of the Cosmopolitan S of Music and Dramatic Art, Chicago, will June 26–July 29.

MARCUS KELLERMAN'S pupils gave their educational concert of the season March 13, in York City. Twelve pupils presented the pro with the aid of several assisting artists.

MISS HAZEL ESTELLE MACOMBER gave a recital at the Oliver Willis Halsted Conserv Lockport, N. Y., April 29.

MISS EDITH LYNWOOD WINN gave a reci National, folk, and dance music at Boston. 29, for the benefit of the Red Cross Fund.

MR. R. NATHANIEL DETT, composer-pianist, a recital at Hampton, Va., April 25. He was as by the Hampton Institute Male Chorus.

DR ORLANDO A. MANSFIELD gave his sixt organ recital at Wilson College, Chambersburg May 8.

MR. T. CARL WHITMER, director of the Sch Music, Pennsylvania College for Women, burgh, presented his composition class in a of original works, April 27. Ten pupils assiste

HORACE WHITE, a blind post graduate pupil Kroeger Piano School, St. Louis, gave a April 17, presenting a program of works by Bach, Chopin, Debussy, and Tchaikovsky.

THE Pianoforte Normal Department of th England Conservatory, Boston, will be open special summer course, June 26-July 29, und direction of Mr. F. Addison Porter

THE Leman Music Studios, Philadelphia, open during the summer as usual.

MR. THEODORE SPIERING'S address on *The fications of the Modern Orchestral Conducto* livered before the last meeting of the Music Te National Association, at Buffalo, has bee printed separately. It is an excellent presen of the subject.

A SONG and plastic dance recital by Miss Holmstrom and pupils was given at Boston 27. The work is based on the Daleroze together with certain Swedish teachings.

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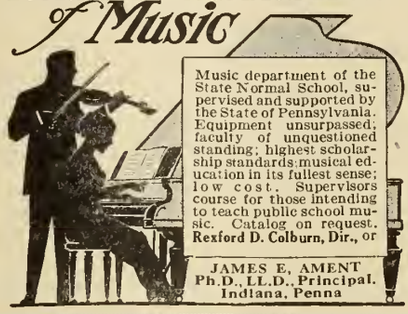

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NEW YORK NOTES

BY EVA EMMETT WYCKOFF

Metropolitan Opera House is still open, at riting, and performances are being given for four weeks, by Serge de Diaghileff's Russe. Eighteen principals and a ballet of make up this unique organization. The and costuming are superb.

is same house was given the first concert of nds of Music, a society formed to further the ion of worthy and rarely heard music. The esented was Gustav Mahler's Eighth sym- Leopold Godowsky directed the Phila- Orchestra, eight soloists, and nearly 1000 All this he did without a score, and he dis- d system, strength as a leader of forces, and the entire performance to a glorious end.

CARNEGIE HALL

Kriens Symphony Club, consisting of one l players, nearly all students, and under the n of Christiaan Kriens, gave its annual con- ertainly it was commendable. The soloists ary Adele Case, who has a true contralto nd Kurt H. Dieterle, who was making his earance as a violin soloist. He covered him- his teacher, Mr. Kriens, with honor. Miss ssibly appeared to best advantage in a song garet Hoberg, *Thro' silent paths of night Awakening* of Charles Gilbert Spross, who ompanied her in her group of songs.

IA ELMAN gave his last violin recital of the It seems needless to say, it was beautifully His regular accompanist, Walter H. Golde and with a noble voice, she gives satisfaction to her audience.

REINALD WERRENRATH sings with studied art. The tone is mellow, with a finish and perfection, that tend to make his singing superior. Richard Epstein accompanied.

JULIA ALLEN, assisted by Sergei Kotlarski, the talented violinist, gave a program of unusual construction, because of the operatic arias included. Miss Allen sang *Je suis Titania* from *Mignon* and *Caro nome* from *Rigoletto*, together with French, German, and English songs. Her experience abroad in operatic singing, has fitted her for big tests. Charles Gilbert Spross accompanied.

EDDY BROWN, the violinist, who loomed upon the horizon in the fall with little heralding, has played here about eight times, and always with mastery and supreme art.

FRANCIS MACMILLAN played five recitals in this city, displaying smooth, sure technic. Richard Hageman accompanied.

THE Russian 'cellist, Boris Hambourg, gave his second recital this season and included the Debussy sonata for violoncello and piano, in which he was assisted by Josef Adler, who accompanied throughout the program. Mr. Hambourg's playing is masterly.

GUIOMAR NOVAES, Muri Silba, Herbert Fryer, Paquita Madriguera, all pianists and of foreign extraction, gave delightful recitals, and Harold Bauer, with his giant ability and superb masterfulness, played an all-Chopin program.

A SONG recital by Mona Downs was given in the Bandbox Theatre, Frederic Mets accompanied. There was added interest in her recital in that she wore a costume of 1850.

IN the auditorium of the DeWitt Clinton High School, Harry H. Barnhart conducted the first concert given by the New York Community Chorus, in connection with the National Conference on Community Centers and Related Problems. Mr. Barnhart is doing a magnificent work, for music is in the heart of these people. He directed his chorus and then turned to the audience and directed it, while the chorus on the platform played audience, and the latter sang so well, the chorus applauded. Mr. Barnhart is doing much with the community singing in Rochester, and many other places.

THE theatres are doing big business, and just now Shakespeare or Shakspere (or Bacon), is having Tercentenary celebrations. Sir Herbert Beerbohm Tree is reviving many of his favorite characters at the New Amsterdam, and with a splendid company. At the Century Theatre there is a revival of *The Tempest* and the performance is delightful throughout. The Hippodrome recently celebrated its eleventh anniversary, with a program whereon Sousa and his band, a list of Broadway successful song writers, some new and old time song favorites, contributed to the delectation of a large audience.

OSSIP GABRILOWITSCH, at his farewell recital, played a program selected from numbers that proved the most popular in the course of his historical series.

THE final concert of the Oratorio Society was of unusual interest, because of the fact *The Creation* had not been sung in twenty-two years by this society. Mr. Koemmenich, the conductor, secured most beautiful effects in his drilling for this Haydn masterpiece. Florence Hinkle, of beautiful voice and who sings so marvelously well, Paul Reimers, and Marion Green sustained the solo parts. Mr. Green has a voice of musical quality and sang well.

HOTEL CONCERTS

AT the Waldorf-Astoria Hotel, in its ballroom, the hotel orchestra of fifty men, under the direction of Joseph Knecht, gave a delightful concert on a Sunday afternoon. The art and exquisite coloratura singing of Lucy Gates, the soloist, was a rare treat. A pleasant incident of the afternoon was the presence of Henry Hadley and Victor Herbert. The former's suite from *The Atonement of Pan*, and Herbert's *Irish Rhapsody* were played and vigorously applauded. Also at this hotel the Rubinstein Club holds all its functions, and closed its concert season with a choral concert, assisted by Helen Stanley, and the Elsa Fischer String Quartet. Miss Stanley has a lovely voice, and uses it delightfully. Wm. R. Chapman is musical director, and about 180 voices comprise the chorus.

AT the Plaza, a concert was given by the New Assembly, Amy E. Ellerman and Calvin Coxe were the singers. Miss Ellerman's voice is of the true contralto quality, even and resonant, and she has a winning personality. Mr. Cox has a high lyric tenor, of splendid timbre and range.

AEOLIAN HALL

REGINA HASSLER-FOX gave a song recital, displaying a full rich tone. Her audience was enthusiastic. Mr. Richard Epstein most capably accompanied.

MAUDE FAY, in her recital, showed she is a well-drilled singer, but the voice is limited. This deficiency may be due to the fact that she had been ill. Kurt Schindler accompanied.

JULIA HEINRICH sang three groups of *Lieder*, one French group, and her father, Max Heinrich's cycle *Love in Spring*. Miss Heinrich's singing is intelligent

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Martinelli, Giovanni, tenor: *M'appari* (*Like a dream*), the great tenor air from Flotow's opera *Martha*. It is one of those songs which everyone loves to hear.

McCormack, John, tenor: *Bonnie wee thing*, a new song by Liza Lehmann, composer of the popular cycle *In a Persian Garden*. This is a charming setting of Burns's tender little poem. The popular tenor also gives a fine interpretation of Tosti's sentimental ballad in barcarolle style, *Venetian Song*.

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CONTENTS FOR JULY

PAUL REIMERS TALKS ON HIS ART TO WILLIAM ARMSTRONG 391
THE RUBEL TRIO PROGRAM OF FOLK-SONGS 393
WHAT IS EDUCATION? 393
A PRACTICAL PLAN OF INSTRUCTION IN SCALE PRACTICE ..... *G. H. Howard* 394
EAR TRAINING ..... *C. L. Chamberlin* 394
THE MUSICIAN PRIZE COMPETITION FOR PIANO MUSIC 395
JUDGING THE LATEST THING IN MUSIC. *Ernest Newman* 395
THREE RECORDS OF WORK IN COMMUNITY MUSIC: AUSTIN, TEX., PARKERSBURG, W. VA., LINCOLN, NEB. 396
LITERARY METHODS AS APPLIED TO MUSIC STUDY. VII. ..*Clarence G. Hamilton* 398
THE HARP AS AN INSTRUMENT FOR SELF-EXPRESSION .....*Ella Wheeler Wilcox* 399
SYMPHONY RUSH .....*Lucy M. Buker* 400
ALWAYS B♮, SOMETIMES B♯, NEVER B♭. *Wm. B. Kinnear* 400
EFFICIENCY OF PLANS AND IDEALS. *Thomas Tapper* 401
CORRECT, BEAUTIFUL, AND EFFECTIVE PIANO PLAYING. II...*Gustav L. Becker* 402
AUTOMOBILES AND MUSIC..*Laura Williams* 403
NOTES ON THE MUSIC IN THIS ISSUE..... 403
EDITORIAL NOTES 404
THE SINGER AND HIS ART 429
CHILDREN'S WORK IN MUSIC. *Helena Maguire* 432
VIOLIN DEPARTMENT.....*Ray G. Edwards* 435
CHOIR AND CHORAL DEPARTMENT. *H. C. Macdougall* 438
TEACHERS' FORUM. *Blanche Dingley Mathews* 441
BOOK NOTES 442
GENERAL NEWS ITEMS 442
WITH THE SCHOOLS AND TEACHERS..... 444
NEW YORK NOTES 446

In the Music Section

TARANTELLA IN D MINOR, Op. 284.....*Kern*
AFTER SCHOOL, Op. 16, No. 1.....*Lemont*
CONSOLATION .....*Sokolovsky*
DANSE HONGROISE (four hands).....*Mathé*
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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS

	Page
Briggs Piano Company	443
Sohmer & Company	441

MANUFACTURERS OF PIPE ORGANS

Kilgen & Son, George	440
Moller, M. P.	440

MISCELLANEOUS

Butterworth Engraving Co.	448
Lyon & Healy	4th Cover
Spooner, Wallace	448
Techniquer, The	388
Tindale Cabinet Company	441
Walter, F. Irene	442
Wood, Clarke Press	448

MUSIC AND ART MAGAZINES

Musical Courier	442
Musical Leader	437
Violinist	437

MUSIC PRINTERS AND ENGRAVERS

Henning, M. O.	442
Whitcomb, H. C. & Co.	448
Worley Company, John	440
Zabel Bros.	442

PIANO TUNING SCHOOLS

Faust School of Piano Tuning	443
Niles Bryant School of Piano Tuning	442
Polk's Piano Trade School	443
Scheinert, Alex	443

PUBLISHERS OF MUSIC AND BOOKS

Cecil McManimon Novelty Co.	387
Ditson Company, Oliver, 385, 386, 388, 389, 447, 448, 2d Cover, 3d Cover.	
Fischer, Carl	387
Gray, H. W. Co.	388
Hinds, Haydn & Eldredge	388
Illinois Music Co.	387
Milwaukee Cons. Music Co.	388
Odell, H. F. & Co.	387
Schirmer, G	387, 389
Schmidt, Arthur P.	390
Stern, Jos. W. & Co.	388
Summy Company, Clayton F.	444
Treloar Music Co.	387
Violinist Publishing Co.	437
White-Smith Music Publishing Co.	385
Willis Music Co.	387

TALKING MACHINES

Victor Talking Machine Co.	443

CONCERT ARTISTS AND MANAGERS

Spiering, Theodore	437
Zoellner Quartet	436

TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC

American Conservatory	446
American Institute of Applied Music	447
American Progressive Piano School	447
Beal System	448
Becker, Gustav L.	447
Bissing, Petrowitsch	436
Bogert, Walter L.	431
Boston Institute of Public School Music	447
Brenau College Conservatory	445
Brown, May Laird	431
Cady, Calvin B.	444
Chicago Musical College	446
Chicago Piano College	447
Columbia School of Music	445
Crosby-Adams	444
Danforth, Mrs. Ada J.	447
De Guichard, Arthur	431
Ellen, Ralph B.	448
Faelten Pianoforte School	448
Goldthwait, Willis W.	448
Heinline, Elizabeth Eldridge	448
Herman Klein Phono-Vocal Method	431
Hoffman, Carl	448
Indiana Normal Conservatory	445
Institute of Musical Art	447
Kern, C. W.	447
Kuzdo, Victor	437
Martin, Edith	448
Mathews, Blanche Dingley	445
Musin, Ovide	437
New York School of Music and Arts	445
Parsons, Fannie Church	444
Russell, Louis Arthur	444
Stock, Geo. C.	431
Storer, H. J.	448
Trinity School of Church Music	440
Wilcox School of Composition	440
Wooler, Alfred	440

VIOLINS, STRINGS AND VIOLINISTS

Bissing, Petrowitsch	436
Ditson Company, Oliver	437
Gemünder & Sons	437
Kuzdo, Victor	437
Musin, Ovide	437
Schoening, M. E.	436
Spiering, Theodore	437
Zoellner Quartet	436

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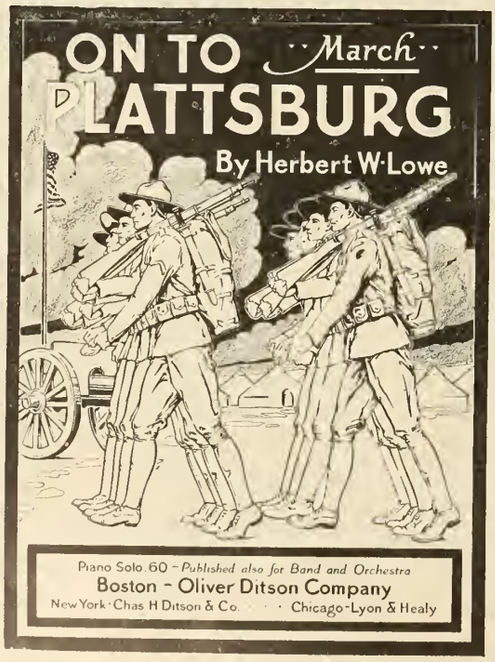
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PAUL REIMERS TALKS ON HIS ART

TO WILLIAM ARMSTRONG

PAUL REIMERS is a man of ideas. Having lived very nearly everywhere he has disproved the tradition that a rolling stone gathers no moss. Without the gift of adaptability people may journey endlessly and neither see nor gain by it; but granted its possession a fresh set of brain-cells seems to be put into activity with every strange surrounding visited.

There may be nothing new under the sun, but there is always a new way of expressing it, whether in life or in art.

Familiarity with a nation means to see its point of view, and absorb its atmosphere; it means as well to get at underlying human characteristics, in no branches more acutely reflected in a psychic sense than in those combining as medium of the singer's art, music and poetry.

Imitation of style and tradition is well and good so far as it goes; but imitation in anything never supplies it with the breath of life. Who among us will not recall our first hearing of French songs sung by a true French artist, or of *lieder* sung by a genuine German one? Very many and noted ones of another nationality get near to an exact expression of the contents of both, but fail to catch their spirit of inspiration, leaving them French songs or German *lieder* given with a foreign psychic accent, even where command of style and diction form part of the singer's equipment.

If this shortcoming extended to all types none could hope to sing with real authority in any other than his own vernacular. But there is the singer of trained adaptability, who, possessed of the technic of his art, fuses it with the true spirit of the song in its interpretation. Take, for instance, Elena Gerhardt. She had visited England for many seasons, and America for two, when she put into her programs songs by composers of these nationalities. The technic of her art as *lieder* singer, in word value, diction, coloring, were all obviously in evidence, as they should be, but knowledge of both the English and American spirit enabled her to voice them as few born of either nationality could do.

With Paul Reimers adaptability plays its same strong sympathetic part in varied psychic response. Born in Schleswig-Holstein, originally a Danish province, with his early youth spent in Hamburg, his training, through associations, came in many lands. For twelve years he made his home in Scotland and England, where he studied with Henschel and Zur Mühlen; for a long time Paris was his residence as a pupil of Criticus; at the outset and in Hamburg Prof. Spengel was his master; often he has visited Russia, England, Sweden, Denmark, Budapest, Vienna, Berlin; for three seasons he has been in America; in each and all of these, as well as Spain and the Balkans, he has lived as well as sung. None is ever denationalized; psychically basic traits remain indelible; but genuino assimilation of strange surroundings enlarges in exactly corresponding degree resource in varied expression.

In his early years, not unlike many others loving

PAUL REIMERS

music and ultimately to follow it, Reimers was destined for another profession, the law. At five, however, he was given piano and violin lessons; in his teens people said "You have a nice tenor voice and should do something with it." From his pocket money he paid for a few lessons. Presently he sang as amateur with the Philharmonic of Hamburg and also in the opera there. The ill health of his mother, and her known antipathy to a musical career, then kept him silent on the subject. Later, in Scotland, his real professional studies began; a successful London début was quickly followed by another in Berlin and, once launched, his singing journeys started.

HIS METHOD

No matter where he traveled though, Paul Reimers claims that two questions had arrived ahead of him: "Do you sing in opera?" and "What method do you use?" To this latter his invariable reply was:

"Method? I know only one. It can be described in two words: Sing well. In all other methods pointed out, I see shortcomings. Some there may be who, on hearing a guttural tone quality classify it as the German method; a white quality as the Italian; and a dwelling on the note or pinching of the nose as French. On hearing a really good singer no such thought enters the head. My idea is that if one only avoids the axaggerations of all methods one is already almost a good singer."

"As to that oft repeated, 'Do you sing in opera?' followed by a disappointed, 'Oh, you only sing in concert!' I can but say that beautiful as is his work in his own field the bad taste of the opera singer in recital is proverbial."

CONCERT VS. OPERA SINGING

It is a strange fact that, even with strong existing appreciation of the concert singer's art in many sections of our country, a goodly portion of the general public, as well as a goodly portion of that public which cannot by any means be classed as "general," fail to recognize the two branches of concert and opera singing as specialties distinct from each other.

Year after year operatic celebrities are chronicled as concertizing the United States. Aside from singing operatic arias, which are of questionable taste in recital programs, they are too frequently outside their sphere, and one in which they may be admirable. Artistically the situation would be paralleled if a great *lieder* singer were suddenly to step upon the boards and essay opera. Yet managers, ever supposedly in touch with public taste, frequently insist that to secure concert engagements it is of immense advantage to be connected with an operatic institution. A corresponding condition would not exist if two classes of trade experts were concerned. Sense of practicality would scarcely prompt any to engage a man to put on locks because he had become distinguished through painting the front door of the state capitol.

There are opera singers who are also great singers of songs and *lieder*, but the number of them is far from embracing all who have won fame in opera. As one among those distinguished in both branches once expressed it:

"I fear that in opera we put on our colors with a scene painter's brush, while recital requires the art of the miniature painter."

Each in his field is indispensable to art, and the opera singer who can also command songs and *lieder* commands doubly our respect. Where injustice enters is the lack of discrimination in existing demand for opera singers in recitals simply because they are widely known as members of some institution where opera is given.

Not unlikely a means sharply to emphasize the strong demarcation between the art of concert and that of opera lies with the concert singers themselves. If all recital programs were sung in English, the story might be another. Complete understanding of the words sung in recital makes a broader difference than in opera where action visualizes meaning. None may say that the most noted operatic aria sung in a foreign language and in a miscellaneous program will ever oust with the general public *Home, sweet home* well sung in the vernacular. But sing *Home, sweet home* in any other language than English and see how far the familiar, treasured melody alone will carry it. When concert and recital singing is brought home to the public by use invariably of that public's own language, confusion as to the distinct and separate place of the song and *lieder* singer in art will likely be forever routed.

PRODUCING EFFECTS IN OPERA AND RECITAL

Of the difference between opera and his own specialty, songs and *lieder*, Mr. Reimers, before touching upon other points, said merely this: "In opera the orchestra, scenery, costumes, action, all contribute to a combined effect. In recital the singer creates his own atmosphere; there are no illusions. To the sensitive music-lover *lieder* bring much more joy than opera; for in *lieder* something is left to the imagination of the hearer, depths are stirred by the singer who suggests unaided by the extraneous.

"In singing *lieder* one wants first the well-trained voice, then musicianship, and, of course, intelligence. Haydn, Mozart, and the beginners in that field built up things quite artificially. Even Beethoven in his *Adelaide* gave us something between an opera aria and the sonata form. In those days things were valued by quantity, not quality. They were written by the yard, repeating, repeating, and repeating, requiring maybe two pages for the close. The reason why so many old classical songs are never sung is that the artificiality in their composing has destroyed them. Take in comparison folk-songs whose natural simplicity is absolute. They are still fresh today after five hundred or a thousand years of existence. And take, too, those old masters when they allowed themselves to speak sincerely as, for instance, Mozart in his *Veilchen* and *Wiegenlied*. Such songs are as freshly alive now as when first written.

"If anyone were to ask me with which composers it is best to begin education in the study of *lieder*, I should say that in music one thing leads to another, period by period—know all. Those who know only certain works to the exclusion of all others know those same works only partially. Some have decried to me Mendelssohn or Schubert as old-fashioned, but on questioning I have found them ignorant of both. Such assertion is as tiresome as the query, 'Who is your favorite composer?'

"Before Wagner people had not thought so much about the *sprachgesang*, letting word and musical phrase go together. Hugo Wolf realized in his *lieder* this principle to perfection. More or less the modern composer writes with it in mind. But only too often the lovely melody seems to have come to the composer first, and words to have been found and put to it afterward.

"The first thing in studying a *lied* song is to get into the spirit of the words. Sometimes the melody throws out consideration of the poetic phrase, and confronts the singer with danger of breaking its sustained meaning. Schumann's *Du bist wie eine Blume* presents such a problem. The most important thing to do in studying songs like this is to get the meaning of the words, dividing two musical phrases, and yet welding the tone between the two in order to sustain the complete meaning of the otherwise broken poetic phrase.

"My belief is firm in reserving the voice in the matter of climaxes for too frequent climaxes fail of making any impression at all. Only too often people sing too loud. Heart and intelligence give the true value of the song. For instance, you hear a lovely voice from a lovely creature; you think them wonderful, and yet the exclamation comes involuntarily, "They leave me perfectly cold." That which one sings from the heart and soul is the thing which warms. If for a second one feels that people want effect on a certain tone, one forgets all else, and just as surely breaks the spirit of interpretation, for people remember only that one note given for the sake of mere effect.

"Very many Russian songs are translated into German. Sung in that language they sound to my ear all right. As to the question of singing German *lieder* in the English language, I cannot see why it should not be done, where a good translation is made in blank verse, and the word intended by the composer can so much more readily be welded with its proper note. Any attempt at rhyming in *lieder* translations is generally productive of senseless results. In making the book of words for a program, I always put my own translations into prose, for in that form the hearer can follow more completely the picture given in the original text.

"Personality and individuality are, as all know, invaluable to the concert singer. In the former, manner, bearing, attitude toward the public, and many more things play an important part. As to individuality, it must be the real one. Pupils of a teacher too often become mere imitators of him. Always I say to my pupils, 'Never dare to imitate me!' One almost finds that faults aid an original individuality. There are always two or three ways in which to look at anything. And if the way is sincerely one's own, it is surely more likely to appeal convincingly than any imitation could.

"In selecting songs for a recital, the singer would far better exercise an individual intelligence. This is the course which many seem not to have the courage to take, adhering instead to cut and dried formula with the eternal Schubert–Brahms, or the equally eternal Schubert–Wolf, thinking that this will surely be the right thing to do as so many have already done it. Why not give other composers a chance? Sometimes a composer has written one good song. Then why not sing it? Perhaps the answer might be, 'I am afraid of the critics.'

"Naturally in selecting a varied program one must carefully avoid making it flamboyant; gaudy and variegated combinations may look well in a flower-bed, but they sound bad in a recital

"The making of programs is a study which requires knowledge of human nature. High art ideals must be sustained, and at the same time, a thumb kept on the pulse of the audience. In arranging numbers three things must be considered in their contents, the emotional, the spiritual, and the period of the composition. Other points necessary to success in arrangement are sense of style and good taste. Variety and diversity must be considered tastefully, unless you want to drag your hearers from a hot bath to plunge them into a cold one."

Illustrative of his ideas on style and interpretation, Mr. Reimers recently gave three instructive Lecture-Recitals before audiences of singers in New York. The program of these, covering a broad field and of likely interest to vocal students, are in their order of sequence as follows:

FIRST LECTURE-RECITAL

Amarilli.....Caccini (1546–1614)
Aminte.....Old French
Lasciate mi morire .....Monteverde (1568–1643)
Danza, danza .....Durante (1684–1755)

Have you seen but a white lily grow
(Time of James I)
Passing bye .....E. Purcell (1689–1740)
When I am laid in earth..... } Henry Purcell
Nymphs and shepherds ..... }

Der Tambour ..... }
Biterolf ..... }
Ach in Maien war's..... } Hugo Wolf
In der Frühe ..... }
Das Lied vom Winde ..... }

Les berceaux.....Fauré
Guitares and mandolines..... } Saint-Saëns
Aimons-nous ..... }
Chevaux de bois.....Debussy

SECOND LECTURE-RECITAL

Aria from the opera "Sosarme".....Haendel
Komm' süsser Tod.....Bach
Der Kuss ..... } Beethoven
Adelaïde ..... }

Dichter's Genesung..... }
Alte Laute ..... }
Die Meerfee..... } Schumann
Der Soldat ..... }
Provençalisches Lied ..... }

International Folk-Songs

Das Mühlrad..... } Old Germ
Der Jäger..... }
Magasan repül adaru.....Hungar
La Colomba.....Ital
Kau fra Hallingdalen .....Norweg
Unlykkelig Kjaerlighed.....Dan
The bonny earl o' Moray .....Scot
Je voudrais me marier .....Sw
Modinha .....Portugu
Le pauvre laboureur
Non, le tailleur n'est pas un homme..... Bret

THIRD LECTURE-RECITAL

Vor meiner Wiege ..... }
Liebesbotschaft ..... }
Der Zwerg..... } Schub
Das Lied im Grünen ..... }

Beau soir .....Debus
Cythére .....Poldow
Les feuilles sont mortes .....Do
Les roses d'Ispahan .....Fau
Le moulin .....Pier
L'oiseau bleu.....Toutain-Gr

Wenn Nacht mich hüllt und Schweigen
Rachmanin
Am offenen Fenster.....Tchaikovs
Villanelle .....Cyril Sc
The sea-shell .....Carl En
The cock shall crow .....Carpen
Song of the blackbird .....Roger Quil

FRITZ KREISLER

Our readers will be interested to see a rece photograph of the eminent Austrian violinist, Fr Kreisler. The tragic, soul-racking experiences a military campaign as well as severe injury a bodily strain have left ineradicable marks on t great artist. It is pleasant to know that his ma nificent art has not suffered.

WHEN TO CHANGE TEACHERS

Parents are by no means always wise enou to know when their child is with the teacher who c impart to him all the knowledge he is capable assimilating, and will seek to impart just t much and no more. It is not always the teach who has the most pupils and gives the most su cessful recitals who sufficiently understands yo child to be the best teacher for him. Parents a slow to recognize this fact. They are likely place their child with the teacher to whom t majority go, and who is the fashion, irrespective the personalities of either teacher or pupil. The personalities may so clash as to make teaching learning difficult, and render the relation of teach and pupil impracticable. Result, child does n get on, and should be sent to another teacher.

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THE RUBEL TRIO

A FOLK SONG PROGRAM BY THE RUBEL TRIO

A DECIDED novelty in the way of ensemble music was the program presented in New York, April 30, by the Rubel Trio. Up to the present we have had folk-song programs by vocalists, both in solo and concerted form, and eminent composers have made use of this material for piano and orchestral works. But it remained for this Trio of young women to offer folk-song music in a new form, namely arranged for piano, violin, and 'cello.

The program included works from the Scandinavian, English, Scottish, Welsh, Irish, French, Spanish, German, Russian, Oriental collections, with several from the mountain regions of Kentucky, and from the negro folk-song.

Readers who are interested in this style of music will find valuable material in Granville Bantock's *One Hundred Folk Songs of All Nations*, a recent publication of the Oliver Ditson Company, one of the famous MUSICIANS LIBRARY volumes.

WHAT IS EDUCATION?

[In the May issue of *Education* is an article with the caption which appears above, written by Prof. Ernest C. Moore, of Harvard University. We have made some quotations from this article and added certain comments bearing upon the subject of music education.]

"AFTER teaching classes of many kinds and helping to train teachers and supervising them in their work I began to have a great desire to know quite definitely what I was trying to do. So for the last two or three years I have been asking myself the question 'What is Education?' and persistently trying to find an answer to it."

How many teachers of music have asked themselves this same question? How many there must be who are seeking an answer to the query "What is education in music?" Prof. Moore continues:

THE VALUE OF A TEACHER'S PHILOSOPHY

"The most important thing about any person is what he cares for, what he strives for, what he plans and seeks to achieve. What he plans and seeks to achieve depends upon his notion of things in general, upon what kind of a place he believes that this universe is, that is upon the kind of philosophy he keeps. . . . At any rate the most important thing about any teacher is his philosophy, his notion of what education is and what he is trying to do when he attempts to teach his classes and educate the young. Can one have a sound philosophy of education and be a poor teacher? Not if ideas count for anything in our work. Can one have a poor philosophy and be a good teacher? Again the answer is, not if ideas count for anything in our work. But they do count for something; they set limits to our undertaking; they define our task; they are our plans of action."

The above paragraph agrees with the central thought of THE MUSICIAN, which is the value and necessity of IDEAS to the music teacher. We have made this remark often, and doubtless shall repeat it many times more. We are trying to get ideas from one source to make them available for all who will try them. The teacher who is not always on the lookout for helpful ideas will never advance. Two definitions of education are referred to by Prof. Moore.

IS EDUCATION THE IMPARTING OF KNOWLEDGE?

"The first definition of education that I want to criticise is that education is the imparting of knowledge. The view of those who hold this definition of educatiou aud attempt to work by it is that some folks have knowledge and others do not and the business of teaching consists in taking it from the places where it is and putting it into the places where it is not. Instruction consists in this transferring of knowledge. . . . Knowledge is . . . made up of thoughts and thoughts cannot be handed around, or transmitted through the air, or sent from one person to another. . . . They grow out of sensations, perceptions, images, memories, conceptions, volitions, etc. Can these be handed round or imparted by one man to another?

"The root of the error that knowledge can be imparted is in our current definitions of what language is and does for us. We say it expresses thought, that it is the vehicle of thought, that it conveys thought or imparts thought. It does nothing of the kind. . . . You have each of you had the experience of coming across a new word. Did it convey any thought to you? . . . Now all the words which we use were new to us once, and as long as they were new they conveyed no thought to us. . . . Language does not impart thought; it provokes it or demands thought, or arouses thought or excites, stimulates, or necessitates thought.

KNOWLEDGE PROVOKES THOUGHT

"Now it is this that makes teaching a fine art. If it were simply a process of supplying thoughts for others to take it would be a relatively simple matter. Instead of that it is the most difficult process known to men—the process of so working upon other minds that they will generate within themselves the thoughts which society wishes them to have and employs us to produce within them. . . . It is quite clear that the teacher is never an interpreter of thought. He is instead a provoker of thought, which is Plato's view of his function."

We commend the three paragraphs immediately above to teachers of music. It is not sufficient to try to fill the minds of the pupils entrusted to your care with a mass of detail about notation, form, expression marks, etc., with the idea that they are thus learning music. Every idea presented to a pupil must be applied practically and thus become a part of his being. A method, so-called, is a collection of information and devices to accomplish a certain end. Its educational value depends upon the way the teacher applies. it. But to continue the quotation from Prof. Moore's article:

IS EDUCATION AN IMPROVING OF THE MIND?

"Since education cannot impart thoughts, a good many folks have taken the position that it has a wholly different sort of duty. They say that the minds we are born with are very imperfect minds, very blunt instruments, that they need to be perfected, improved, sharpened, polished, drawn out, made over, disciplined, etc.; that the business of education is to improve and perfect the mind."

Prof. Moore takes exception to this view and in the course of his summing up of the various definitions of education proposes the following:

A DEFINITION OF EDUCATION

"Education . . . is the process by which one learns to use his own mind in socially profitable ways in the making of his own knowledge.

"According to this view knowledge is always a kind of skill. It is always a doing and the acquiring of it in every kind of school which is properly conducted and whose teachers understand what they are about is just such a process of learning to work with the great tools which the human race invented to assist it in living. . . . Knowledge . . . is that body of insights and understandings which tells us how to give and take with the things and folks that surround us in the most effective and enduring fashion. It is always a learning to do on our part, always knowledge *of*—never merely knowledge *about*."

The best music education, in the opinion of the present writer, is that which helps the pupil to learn music by *doing*, and not by long assignment from text-books to be memorized and repeated in class recitation. Every principle presented to a pupil should have practical application at once, thereby giving to the pupil the material which really furnishes the idea. For example, if the lesson is on the use of the damper pedal it is well enough to explain the construction of the pedal and what it does when operated. But do not stop there. Show the effect which the pedal has upon the tone and train the judgment of the pupil through the ear to choose that effect which is desired.

———o———

EVERY successful teacher wins on IDEAS plus WORK.

A good idea is not individual in its value, but universal.

If you have good IDEAS in music education, it is a genuine contribution to the cause to pass them along.

THE MUSICIAN will be pleased to act as the medium for the exchange.

A PRACTICAL PLAN OF INSTRUCTION IN SCALE PRACTICE

BY GEORGE HENRY HOWARD

I

In these days of rush and hurry the teacher of music, and especially the piano teacher, is very apt to push forward his work too rapidly. Rapid progress seems, too often, a thing to be highly commended, and the pupil who thus distinguishes herself is, in many instances, highly praised, petted, and perhaps even spoiled with vanity.

But, too frequently, such a hasty advance results in a superficial and wholly inadequate technic. In no one item of pianistic training are such poor results to be more carefully guarded against by the earnest teacher than in instruction in scale playing. With this aim in view we wish to present herewith a carefully detailed plan of procedure.

TRAINING PREPARATORY TO THE SCALES

In any good plan for thorough training of the mind and fingers the following items will be found essential at the beginning:

1. Table exercises for shaping hands and fingers and training them in right conditions and motions.
2. Keyboard practice of location.
3. Single-finger exercises in six or more tonalities.
4. Two-finger exercises in the same number of tonalities; also three, four, and five-finger exercises.
5. Little pieces in the compass of five notes. such as are found at the beginning in any piano method or in *The Very Easiest Studies*, Op. 190, by Köhler.
6. Melodic analysis, that is, interval naming in these little pieces, for each hand alone.
7. Harmonic analysis, that is, interval naming for observing the intervals made by the hands together, so as to learn whether the two hands make an octave sixth, tenth, or other combination.
8. Exercises on table and keys for the motions of (*a*), passing the thumb under the fingers, and (*b*) carrying the hand and arm over the loosely yielding thumb.

These preliminaries will occupy, at least, five or six weeks, often more. Abilities vary so much that sometimes from eight to fourteen weeks will be well spent in this work.

SCALE STUDY AND PRACTICE

The following items are all indispensable for thorough instruction in scale playing: Instruction in

1. The plan of fingering.

In this plan of fingering observe that the right hand, in going up (toward the right) and the left hand, in going down (toward the left) will have exactly the same finger successions. They are these: 1 2 3, 1 2 3 4. As we have only seven *different* letters in a scale we can always observe our fingering as consisting of a series of three fingers followed by four fingers. More simply, the plan of fingering is "threes and fours,"—three keys with the first three fingers, then four keys with the first four fingers. The little finger is only to be used for the very last key in going up with the R. H. or in going down with L. H.

Scales should never be taught both ascending and descending with the same hand at the same lesson. The right hand should practise ascending scales only, for three or four weeks, until the motions have become well controlled and the fingering very familiar. Likewise, the left hand should practise descending scales only until the motions are perfect and the fingering sure. These motions are passing the thumb under and carrying the hand and arm onward.

(Good qualities of finger motion are not alluded to here; they should have been established in the exercises of the weeks preceding. Yet it may, of course, be necessary to remind the pupil of these requirements in scale work. If, however, the single-finger and two-finger exercises have been well done from the beginning the influence of the good habits thus formed will remain throughout the present tasks. The pupil and teacher can, therefore, give most of the attention to the passing under of the thumb and the carrying onward of the hand and arm.)

In all learning, a little which is well done is worth ten times as much as that which is imperfectly done. The writer, in his experience as a teacher, is accustomed to make it absolutely sure that the scale of C is perfectly played before another scale is taken. Therefore he often allows from one to two weeks for this scale exclusively. But the short one octave scale is to be played only a few times,—just enough to ensure the realization of the principles of motion (thumb-passing and hand-and-arm carrying in addition to the now familiar good finger motions). This practice is in whole notes, that is, with four counts for each tone. The one octave scale is extended in the very first lesson in scale playing, to a two octave and perhaps a four octave scale.

If this very slow practice in whole notes is continued through five or six weeks the following very desirable results can be secured;

1. The habit of prompt thumb passing;
2. The habit of elastic hand shifting at the exact instant (after the thumb stroke under the hand).
3. The habit of elastic and delicate poise of the arm in carrying it from one region to another.

A New Idea in Pupils' Recital Programs

At the annual concert of the New England Conservatory Pianoforte Normal Department, May 20, Mr. F. Addison Porter introduced a fine program feature:

The solo playing began with the first little pieces that a child learns to play, and the program was arranged to show an even development in the performances up to the latter part of the fourth grade.

The class drill also started with elementary notation, rhythm, scales, etc., and led up to chords in all forms.

This progressive presentation is worth following by other teachers.

4. The habit of true legato tone successions combined with these motions just mentioned. (Clearness and beauty of tone are ensured in the simpler exercises before scale work is begun.)
5. The first five major scales, C, G ,D, A, and E, can be learned thoroughly in the use of a completely artistic touch.

The time allowance is as follows:

The first and second weeks for the scale of C.

The third week for scales of G and D.

The fourth week for scales of A and E.

The fifth week for review of the scales of C, G, and D, this time using half notes (two counts for each tone) and ensuring greater elasticity in the thumb passing and hand shifting, with specific drill on hand shifting. The whole keyboard should now be used. The sixth week for the reviews of the other scales, A and E, in half notes as well as whole notes.

Of course students vary much in aptness. Some pupils will do thorough work in less time than this; others need double the time. Others need four times as much time.

The earnest teacher will need to devise many expedients to make the work interesting, so that however long extended it may be the needful zeal may not be lacking.

All the practice thus far has been with each hand alone. This ensures ease, elasticity, finger independence, and many other needful qualities.

EAR TRAINING

BY C. L. CHAMBERLIN

This subject is one of the utmost importance to the piano student since it teaches him to know by sound the correctness of his playing. Skill in recognizing tones by their sound does away with the troublesome habit of watching the fingers.

One of the best methods of fixing the correct tonality of the scale tones is to sing them. Every teacher is urged to form classes of her piano pupils and teach them to read vocal music. Teach them to sing the scales and scale exercises, calling the tones by their old-fashioned names, *Do, Re, Mi, Fa, Sol, La, Ti, Do.* Nothing establishes a surer feeling of tonality than such practice.

The mental effect of the pitch of tones is secured by playing them slowly up and down or by singing them all to the convenient syllable, *La*, or by the number names from position in the scale. By giving each scale tone an individual name besides its number name in the scale, a name by which it may be called when speaking and when sung, one that gives it separate individuality, the pupil comes to attach the name to the mental effect when sung, and thus secures a feeling of tonality in the scale not otherwise obtainable. The American system of movable *Do* is here meant, for the foreign method of always fixing *Do* on C is no better for use than the figure names.

A method of increasing and fixing tonality, especially valuable to vocalists and in the choirs or classes, as well as for piano students, is that known as spelling chords. The tones of a simple triad are first sung in succession by a class or group of at least three persons; then the voices separate into three equally strong divisions and each division sings a different tone of the group, thus sounding the entire chord. On paper this might appear thus

SOL SOL and next chord—

MI	MI	LA	LA
DO	DO	FA	FA etc
		RE	RE

This is an excellent exercise with which to begin a lesson period and applies to almost every grade.

For ear training with young pupils in connection with the regular lesson and when no additional book is available, exercises like the following may be used with excellent results. Sound *one* of a scale giving it the syllable name (*Do*) or number (1) whichever is desired. Then play *two* of the scale without naming it or permitting the pupil to see the key sounded. Let the pupil name it orally or write it by number, by name in script, or in musical notation, according to the pupil's stage of advancement. Play *one* again without naming it and call for its name. Play *one*, then *two*, naming them; then play *three* and call for name. Continue thus, always giving a tone from which to base the other tones named. Later take up skips of a third, major and minor, then fourths, until all the tones of the octaves are known in their relation to the other tones.

Play these exercises slowly, striking *one* frequently. Play only tones of the major scale until they are well learned. While learning the sound of these intervals introduce their names and explain the difference between the intervals of the same name, such as major third and minor third.

There need never be a dearth of suitable material. There are the intervals, major and minor scales and chords, altered chords, and the practical use of all these in musical composition is found in every lesson. Such study paves the way for skill at sight playing and robs harmony of half its difficulties. The teacher who delights in planning and carrying out her own work will need no book, and the teacher who wishes a printed lesson to follow can readily obtain suitable books from the leading music publishers.

THE JUDGES IN "THE MUSICIAN'S" PRIZE CONTEST FOR PIANO COMPOSITIONS

Ernest R. Kroeger

Constantin von Sternberg

Hamilton C. Macdougall

The Musician Prize Competition for Piano Music

TO STIMULATE the composition of music for the piano THE MUSICIAN offers the following prizes on conditions set forth below:

One Prize of $100, and royalty of 10% of the retail price on every copy sold in sheet form
One Prize of $75 Two Prizes of $50 each Four Prizes of $35 each

CONDITIONS

1. *As to Grade:*
Compositions must not exceed Grade III (or advanced III) in difficulty in a scale of *seven* grades.

2. *As to Character and Style:*
They must be melodious and attractive, and have educational value, that is, useful for teaching purposes. They may be in dance rhythm, but mere dance music is not wanted. They may be descriptive or poetic in style, in such forms as the Intermezzo, Nocturne, Romance, Song without Words, Serenade, Idyl, etc.

3. *As to Manuscripts:*
Only manuscripts clearly written will be considered.

4. *Who may Compete:*
The contest is open to residents of the United States or Canada, with no restrictions as to nationality or sex.

5. *How to Compete:*
Address your manuscripts to MUSICIAN PRIZE COMPETITION, care of Oliver Ditson Company, Boston, Mass. Compositions submitted must not bear the composer's name, but, instead, a *nom de plume* or other distinguishing mark or motto, and be accompanied with a *sealed* envelope on the outside of which shall appear the *nom de plume*, etc., inside the composer's name and address. Competitors may submit more than one manuscript.

6. *When to send Manuscripts:*
No manuscripts will be considered which are received after October 2nd, 1916. The decision of the judges will be announced in THE MUSICIAN as soon thereafter as possible.

7. *The Judges:*
Ernest R. Kroeger, St. Louis; Prof. H. C. Macdougall, Wellesley College, and Constantin von Sternberg, Philadelphia.

8. *Publishing of Prize Compositions:*
The compositions to which prizes are awarded, with the exception of the one awarded first prize, shall become the sole property of OLIVER DITSON COMPANY, upon payment of the awarded prize. The OLIVER DITSON COMPANY shall have the option to purchase compositions to which prizes are not awarded at the usual current prices for piano numbers of similar grade and character. The prize compositions shall be published in THE MUSICIAN.

Oliver Ditson Company will not be responsible for loss of manuscripts in the mail.

We want you to participate in this contest if you have Musical ideas.

JUDGING THE LATEST THING IN MUSIC

BY ERNEST NEWMAN

It is inevitable that people who fall in love with the latest thing in music should imagine that because it is the latest thing it is also the best thing, and should suppose that other people who have the misfortune not to agree with them on this point should be less advanced than themselves. It is really a naïve form of self-flattery.

When people who regard themselves as particularly advanced in music speak with benign pity of people who do not share their views, they necessarily imply that there is something in the newer music which these other people are intellectually incapable of grasping. But the plain truth is that short of the music which cannot be grasped because it does not talk sense —Schönberg's latest piano pieces, for instance, which no musician in the world outside of Schönberg's immediate circle of idolaters, would take seriously—there is not now, and never has been, any music written which any ordinarily good musician could not grasp, if not at a first hearing, at all events after a little study. He may not like it when he has grasped it, but that is quite another matter—a matter of temperament; and it is absurd to speak of one temperament being more advanced than another. It is simply a difference of palate.

In our own time, we have seen Debussy pass from the position of leader of the team to that of a mere drag on the coach; and that largely for reasons which, as I shall try to show later, are inherent in the worship of any man as a "national leader" in music. Today he is not even an "advanced" composer in any sense whatever. The whole difficulty with him now is that he is simply incapable of advancing; with his incessant exploitation of a few formulae that have long ceased to be novelties and become mere oddities, he reminds us of nothing so much as an insect on a card, with a pin through its abdomen. So long as life is in it it can turn round and round, but it cannot advance.

Much the same may be said of Ravel, though he is still young enough to develop a new style. None of the latest Frenchmen write music that is in the slightest degree too "advanced" for any presses one with its uniformity.

In Russia, which is musically the most interesting country in Europe at present, there is a school that tries to be "advanced" in the wrong way, and of course achieves in the end nothing more than oddity. As this oddity consists mainly in the manipulation of spicy new harmonies, it follows that anyone can make just about the same effect with it as anyone else; and the work of the school in general, instead of exhibiting the originality its members desire, merely impresses one with its uniformity.

Nothing is easier than "originality" of this kind; any of us could write another work so like Rebikoff's *Les rêves* that it would be more like Rebikoff than Rebikoff himself; but none of us could write a simple diatonic tune that would be accepted as anything like, say, one of the songs in *Figaro*.—*The New Witness* (London).

———*———

Would you like to have your pupils interested in what THE MUSICIAN stands for?

We are offering a *Three Months'* subscription for 25 cents, during July.

Three Records of Community Work in Music

Austin, Tex., Parkersburg, W. Va., Lincoln, Neb.

BY THOMAS TAPPER

A MUNICIPAL INSTANCE

WE do not know whether Community Music has been looked upon in many places in the United States as an actual municipal asset, but here is one instance at least where business men and others have come together to inquire into and to state to the public the value of music as a community activity. There comes to us from Austin, Texas, a letter on Community Music from which we present to the readers of this Department some essentially uplifting paragraphs:.

About the middle of last October a few citizens of Austin, who are also friends of music, met in the office of the Mayor to consider the musical situation of Austin, and discuss plans for utilizing its musical resources for the general good of the municipality. The original group invited others to join them so that the entire body represented the city and its interests in the broadest way. There were present officers of the city government, representative business men, professional musicians, members of the University faculty, directors of some of the church choirs, and members of musical organizations of the city.

It was the unanimous opinion of those present that it is distinctly advantageous to a city to be known as a musical center. And it was also the opinion of all that if any city is to have a genuine, sincere musical life, the practice and appreciation of music must be widespread, and that this appreciation comes most of all *by trying to make music oneself rather than by paying others to make it.* [This is the *one essential point* —Editor.]

Attention was called to the spread of community music throughout the country; to co-operative musical activities; to the practice of music by large groups of citizens as a civic affair in the form of free public concerts, festivals, and pageants.

It is generally recognized that a mixed chorus is the most democratic medium of musical expression.

It offers the greatest opportunity to the greatest number of people for better musical training than any other combination. It is also recognized that some of the greatest music written is for choruses. A chorus can be increased in numbers without serious disturbances. It is not a clique, neither is it necessarily a limited organization. So it was decided by the preliminary committee that a large chorus would be proposed and the citizens of Austin invited to work together for the general good of music in this city.

THE CALL

A simple scheme of organization was deemed advisable and a brief constitution was adopted; temporary officers were elected and committees appointed; an invitation was given out in the city papers, music ordered, and rehearsals begun.

So far the response has been most gratifying and the rehearsals most interesting. But those who have the project most at heart feel that many others would be deeply interested and benefited if more fully informed of the purpose and scope of the undertaking.

Inasmuch as it is distinctly a city chorus, by, for, and of the people of Austin, the name "The Municipal Chorus of Austin," was adopted.

[Here, then, is an actual town chorus in the best civic sense.—Editor.]

The breadth and general character of the movement is clearly indicated in the constitution. In Article 2, emphasis is placed upon the public character of the organization, **"To form a coherent body of public spirited music lovers" and of all persons desirous of fostering "a civic spirit of co-operative endeavor"; opportunity to develop "a personal and broader fellowship" of those who "find joy and moral support in song and music."**

More specifically the objects are also "to promote the knowledge and appreciation of good music." "to give public concerts" and "encourage the musical life of the city."

Recognizing that there are many music lovers in the city who might not care to sing but who would wish to be identified with such a broad humanitarian and civic activity, the membership article was made especially comprehensive and provision made for both active and associate membership. All persons who have the musical welfare of the city at heart may thus find opportunity for self-expression, either as a singer or in some other manner.

It was suggested that two concerts during the year be planned. The first during or soon after the holidays and another in the spring. The program committee selected music for the first concert that would be suitable and available for church services so that members of choirs would not feel they were doing double service. Such music as will be given can be sung and heard frequently, and by being given before the congregations of several churches will thus reach the greatest number. There is just one way of making a community truly musical, and that is by making good music constantly and hearing it frequently.

It must be clearly understood that this Municipal Chorus, its concerts, and all its activities, is distinctly a city affair for which many have already made sacrifices in labor and money and who stand ready to make additional personal sacrifices.

This call to the citizens of Austin to give heed to music as a community asset was signed by:

Mayor A. P. Wooldridge, President,
Gen. W. H. Stacy, 1st Vice-President,
Mrs. H. L. Hilgartner, 2d Vice-President,
A. C. Goeth, 3d Vice-President,
Noyes D. Smith, Secretary-Treasurer,
Frank LeFevre Reed, Musical Director.

II

THE RESPONSE

In response to a call for singers and players there came an encouraging acquiescence. Between fifty and sixty began coming to rehearsals, which, were held once each week. The crowd, however, was different each night, so that the director and others in charge found some difficulty in getting results in the way of effective ensemble singing. They persevered, however, in the face of this and many other discouraging circumstances, and rather passive co-operation on the part of church choirs and local singing organizations, so that the final offering of the Chorus on the last day of April was of such character as fully to repay them for their efforts,

A cardinal principle of the Municipal Chorus is that no one shall receive any compensation whatever for services. This includes everybody from the Director to the least important player in the orchestra or singer in the Chorus. Considerable objection was at first raised to this idea on behalf of the orchestra players, and especially, the pianist, who would have to attend every rehearsal. It was finally agreed, however, that the principle must extend to everyone, or else not exist at all, and now everybody is satisfied, having seen it work out so successfully. All the concerts are free, and the incidental expenses are met by contributions by the members of the Chorus, and a small appropriation by the city government.

It is the plan of the program committee, carrying out Professor Reed's suggestions, that nothing but "good" music be given, even though such music may not appeal to the popular taste at first as much as a lower grade of music. Consequently, the (second) concert, as well as the first one, which was given last January, included only the compositions of such recognized masters as Mendelssohn, Handel, Massenet, Gounod, and others. Next year it is planned to give Brahms' *Song of Destiny* and perhaps the *St. Cecilia Mass* of Gounod.

The Austin plan is good for other towns.

Here is a plan that can be taken as reliable, effective, and comprehensive. By enlisting all classes of the Community citizenship (municipal, social, educational, artistic) it avails itself of the maximum of local power. It avoids cliques; establishes a platform broad enough for all; and still keeps everyone marching in one direction.

Another virtue of the Austin plan is this: No community is too large and none is too small to adopt it. It has a wonderful elasticity for fitness. Everybody agrees to do the best that is in him for the general good. At first sight this may seem Utopian, but it is just plainly sensible.

Try it out and see before pronouncing judgment.

A WEST VIRGINIA IDEA

A striking feature in the public school music idea today is the emphasis which is being laid upon instrumental music as deserving equal prominence in the curriculum. And this is also the case with those who are working to develop the musical resources of a community.

Of course the number of those who are ready to sing is much greater than of those who can play, ten singers, and more, to one player. But the instrumental resources of a community must also be organized so as to stand side by side with the choral forces. Our latest report on this phase of community work comes from Mr. N. Strong Gilbert of Parkersburg, W. Va., and gives the story of the Central Symphony Orchestra of Parkersburg:

"The orchestra was organized last season as a musical adjunct to the Central Conservatory, of which the writer is director. It was first called the Conservatory Orchestra, and was composed of eight musicians, a first and a second violin, viola 'cello, clarinet, flute, with piano and organ. Two concerts were given last season.

"Late last fall the director conceived the idea of establishing a permanent orchestra of good size for the study and performance of high class music to be composed of advanced amateurs and such professionals as might feel kindly toward the cause, the name of the existing organization being changed to the Central Symphony Orchestra. Rehearsals were begun in January with about fifteen members, the number being soon augmented to twenty five.

"The result was two concerts, one given May 7th without admission fee, but with a silver collection at the door, the second a sacred concert, on the following Sunday afternoon, with no fee. These two concerts created so much interest that it has been decided to increase the orchestra to at least thirty-five by next season, to give a series of concerts (number not yet decided), to keep the program at a high standard, and to bring one or more artists from abroad (probably singer and violinist) with the orchestra assisting. For the present the financial support will be guaranteed by the director. An admission fee will be asked in the future.

"The present object of the orchestra is to raise the standard of orchestral music, and to support municipal music by the city. There are no membership fees—all working for the good of the cause and no one is encouraged to join who is not interested in the musical development of the city.

"This series will be kept up through the summer, and the first fall program is in preparation, including such music as the *Largo* from the *New World* symphony by Dvorák, second movement of the *Fifth* symphony by Beethoven, minuets by Mozart and Boccherini, *Overture* to *William Tell*, and other works of a similar character."

WHAT LINCOLN, NEBRASKA, IS DOING FOR COMMUNITY MUSIC

BY HAZEL GERTRUDE KINSCELLA

Music plays a large part in the lives of the people of Lincoln, and that this is true is due not only to the fact that one may here listen to much of the best the musical world has to offer, but that one may here have the privilege of participating in almost any form of musical activity for which he has a preference. Community music in Lincoln has the support of schools—through grade to University; of churches; of various clubs, some entirely devoted to musical interests, others not; of the City Library; and of many of the city's most prominent citizens, including the Lincoln Commercial Club.

One of the first musical organizations to attract the pupil in our schools (and any child past the third grade is eligible) is the grade school orchestra. These orchestras were recently introduced by Charles H. Miller, Supervisor of Music. Each ward orchestra practises several times weekly at its own school building, and on each Saturday at one o'clock, all orchestras in the city come together at the McKinley School, which is centrally located, for united rehearsal.

When the children enter the High School from the grades, they are immediately given opportunity to enter the High School Band or the Orchestra, or both, and here receive ensemble training of a very high grade. Credits are allowed for these activities. Twenty-five per cent of the credits required for graduation from the High School may be earned in music, and these same credits will be accepted as entrance credits at the University of Nebraska, also located in Lincoln. The High School Orchestra does much public playing, both in its own concerts, and in playing the accompaniments for the frequent public appearances of the High School Chorus, which, under Mr. Miller, within the last year, has given, with complete costuming and stage settings, the *Trial by Jury*, by Sullivan, *The Bohemian Girl*, *Martha*, and *Spectre Knight*.

The High School chorus work interests many, so that they take up individual voice study. Mr. Miller reports that three years ago there was in the High School Chorus only one student who had taken up private work in voice culture; and that now, twenty-five members of the chorus are taking private instruction.

The Hayward School Community Center has a band of 25 pieces which was organized last year, largely from among the German-Russians who live in that neighborhood. This Band has been a power for good among the young men of that quarter of the city, and has had a marked effect upon the school attendance, for formerly a far greater percentage of the Hayward scholars dropped out of school before they had reached the sixth grade than at present. One cannot belong to the orchestra who is not in school, so school attendance receives a stimulus. At the recent National Conference of Music Supervisors, this Band played with much spirit and zest, at the City High School, Victor Herbert's *Gypsyland March* and a Beyer overture.

At the University, music is a partially accredited subject, and the huge chorus of over 200 voices which meets thrice weekly under the direction of Mrs. Carrie B. Raymond; the men's Glee Club, under the same direction; the Cadet Band under C. B. Cornell; the Kosmet Klub, which annually produces an opera which is entirely "home talent," being written and sung by the students (a prize is offered annually to the student who writes the best opera); and the string quartet, which, with the organist, provides annually a series of convocation concerts, are all participants in community music work.

The chorus gives *The Messiah* annually at Memorial Hall on the campus, and on this occasion standing room is at a premium. Once a week the University has a musical convocation, open to the public. All classes are dismissed for the hour. This year two separate series of programs have been given—one, the first nine symphonies of Beethoven played by strings and organ, the other a series of programs by the Chorus, made up of folk music of the various nations. At these concerts explanatory notes on the selections performed are distributed to the audience. The Chorus has recently sung *Hiawatha's Wedding Feast* by Coleridge-Taylor, *Cavalleria Rusticana*, and is now preparing *Samson and Delilah* to be sung in connection with the annual Spring Festival, when the New York Symphony Orchestra will play. The Glee Club gives, annually, a public concert, and does much extension work. On May Day the University always gives a fête which attracts crowds, thronging the campus, with music and folk-dances as prominent features.

Lincoln celebrated its first municipal Christmas program last year on Christmas night on the Capitol grounds. One hundred and seventy-five small Christmas trees, and two which measured thirty feet each, were arranged on the north of the Capitol, and before this, amid brilliant illuminations, a choir of thousands of people, led by Carl Frederick Steckelberg, and accompanied by the Fifth Regimental Band, sang familiar Christmas carols and hymns. The words of the songs sung were thrown upon a sheet of canvas hung in sight of all.

One of the striking features of the city's community life is the St. Paul's Oratorio Chorus, an organization which has an average membership of 130, and is accompanied by an orchestra of 40, meeting twice weekly. The orchestra and chorus are under the leadership of Carl Frederick Steckelberg. No fee is charged for membership and none is charged for the concerts given by the chorus. It has this year performed *The Messiah*, *Creation*, and a number of smaller works.

The Matinee Musicale, one of the largest clubs in the state, gives with its Junior division, thirty programs a year, all but three being by local talent. This club has just appropriated a sum of money to be spent in purchasing musical books to be placed in the library of the city High School.

Community band concerts were given each Sunday afternoon and Thursday evening the past summer at local parks. These were free open-air concerts and were attended by thousands. The Traction Company helped to provide these concerts. The singing of songs by large audiences at the city Auditorium is an innovation which will become a municipal institution on Sunday afternoons the coming summer, and is backed by the Lincoln Commercial Club.

One of the most spectacular features of Lincoln's community music is the annual pageant held in June at the Athletic Field of the University of Nebraska at the time of the University commencement. This is also sponsored by the Lincoln Commercial Club. Nebraska talent is employed entirely in creating the pageant, and as Nebraska is rich in legends and Indian lore and music, there is much of beauty and charm to be seen and heard in each fête. Thus are developed at each effort, the artistic powers of the sons and daughters of the city, and that sentiment of civic pride and patriotism which is the prime object of a festival or community gathering, is fostered.

SYNOPSIS OF A COURSE IN MUSICAL APPRECIATION AS TAUGHT IN THE JOHN MARSHALL HIGH SCHOOL, RICHMOND, VA.

Mr. Leslie F. Watson has sent to The Musician an account of a course of study in the appreciation of music which he has arranged for pupils under his care. He says:

"There is no subject, taught in the schools, beyond the 'three R's,' which enters so largely into the everyday life of the people of all classes as music. In sorrow and in joy, in religion and amusement, it is the most natural and universal expression of the emotions. It is the heart language of the entire human race.

"The plan of the course is to give the pupils a bird's-eye view of the origin and development of music from the earliest time to the present; a general knowledge of the different forms of music, and the opportunity to hear and become familiar with the best music in all forms."

The first ten of the following lessons and several others have been tried in class work, and the character of the remaining lessons has been based on the results of those tested. We regret that lack of space prevents the inclusion of the illustrations accompanying the various lessons.

1. Music of the primitive and savage races.
2. Music of ancient civilizations.
3. Beginners of our music system.
4. Sixteenth century reforms in church music.
5. Period, Phrase, Motive, Thematic music, Lyric music.
6. Imitation and counterpoint.
7. Theme and variations. Unitary, binary and ternary forms.
8. Rondo form. Sonata form.
9. The whole sonata. Symphony. Concerto.
10. March form. Overture.
11. Means of interpretation: Voices.
12. Means of interpretation: Voices.
13. Means of Interpretation: Instruments. String section.
14. Means of Interpretation: Instruments. Woodwind section.
15. Means of Interpretation: Instruments. Brass section.
16. What music expresses.
17. National music. Folk-songs and dances.
18. The same.
19. Patriotic music.
20–22. Four periods or schools: The Classic.
23–26. Transition period. Romantic school.
27–30. Modern school.

SCHOOL CHILDREN IN A MAY FESTIVAL

An attractive feature of the May Music Festival at San Diego, Cal., was the singing of a great children's chorus, upwards of 5000, who rendered choruses from the masters, accompanied by a band of 100 musicians. The festival was held May 11–14 and included the most important of local musical organizations. Not the least interesting to the musician is the fact that the festival program included a concert of Chamber music by the San Diego Symphony Quintet, an unusual feature for music festivals which are apt to measure success by the size of orchestras and choruses.

A NEW PUBLICATION BY THE N. Y. BOARD OF EDUCATION

A pamphlet entitled *Suggestions on the Ratings of Regents' Examination Papers in Music* is announced by the New York State Department of Education. This was prepared by Mr. Russell Carter, supervisor of music in the public schools of Amsterdam, N. Y. Mr. Carter has acted as state examiner, and is president of the Music Section of the N. Y. State Teachers' Association.

Literary Methods as Applied to Music Study

A Method for the Appreciative Study of Piano Music, Adapted Either to Individual or Class Work

BY CLARENCE G. HAMILTON, A. M.
Associate Professor of Music, Wellesley College

VII

This series of articles, begun in THE MUSICIAN for January, 1916, forms the basis for a thoroughly practical course in the Appreciation of Music, a subject which is now receiving much attention, and for which no adequate text-book is at hand. Our readers will find Prof. Hamilton's suggestions helpful and well-planned. These articles, revised and elaborated, will be published in book form later.— Editor THE MUSICIAN.

EXAMPLES

NUMBER the measures and play twice as described under Type I.

Ballade in G minor, Op. 7, No. 1.
J. Rheinberger, 1839–1901.

A: FORM

1. The divisions are *A* (1–52), *B* (52–88), *A* (88–142), with two measures of ending. Of these the *A* divisions are étude in style, while division *B* is lyric.

2. *A* is quite distinct from *B*, though the latter is preceded by a purely rhythmic introduction. There is a melodic connection between *B* and the return of *A*, consisting of an upward run and a hesitating downward arpeggio.

3. *A* may be subdivided into a principal passage, *a* (1–16); a transitional passage, *b* (16–27); and a kind of peroration passage, *c* (27–52). *B* consists of an introduction (52–55); *a* (55–63); *b* (63–67); *a* (67–76); and a coda (76–88).

4. Primarily the piece is an étude, with division *B* as a kind of interlude between its assertion and repetition. Considerable stress, however, is laid upon division *B*.

B: MOVEMENT

1. Notwithstanding its minor key, division *A* is joyous and exuberant. Division *B* is contemplative, growing gradually more earnest, but afterwards resuming its calmness. The latter division seems to be a kind of mental reaction after the strenuousness of the first division.

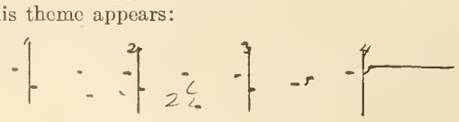
2. No metric change is indicated in the text; but in division *B* the melody in the upper voice is really in 3-4 instead of 6–8 meter during measures 55–80, after which it resumes the 6–8 form. In measures 72–76, the 3–4 meter is especially in evidence, where it is most strongly contrasted with the 6–8 meter which persists throughout in the accompaniment.

3. The calmer mood of division *B* suggests a more moderate pace (*più moderato*), which is several times again held back at the indications of *ritenuto*. With *A*, the quicker tempo returns.

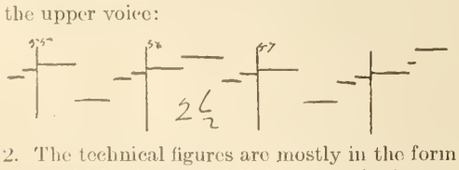
4. A perpetual movement in sixteenth notes pervades division *A*, with jerky pairs of eighth notes, in the slower part. More deliberate rhythms, in eighths and quarters, make up division *B* until near its end, where there are traces of the coming quicker rhythm.

C: SUBJECTS

1. In the upper voice of division *A*, measures 1–4, this theme appears:



Division *B* begins with the following lyric theme in the upper voice:



2. The technical figures are mostly in the form of waves, which rise and fall in arpeggio intervals. Some of these waves are short, as in measure 1, where there are two; and some are longer, as in measure 28, where there is only one, or in measures 23–25, occupied by a single wave.

3. An abrupt and jerky melody introduces the piece (1-4), soon passing, however, into quick instrumental figures. This theme is afterward suggested in the bass, beginning with measure 28.

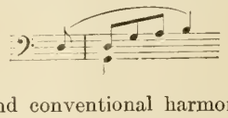
4. In division *B* the lyric melody lies generally in the middle register, although as it grows in intensity it rises in pitch, transcending the ordinary voice limits (71-76).

D: ACCOMPANIMENT

1. At the beginning we find the accompaniment below the chief theme. Soon upper and lower parts become mingled, and after measure 27 the upper voice serves as a kind of florid embellishment to the theme, heard below it. Throughout division *B* the accompaniment is below, in either the bass or the tenor register.

2. Sometimes running passages and sometimes single notes form the accompaniment in division *A*. A quiet swinging figure, one measure in length, is constantly repeated in division *B*.

3. Accompaniment and theme are mingled on apparently equal terms, in division *A*. Although of simple structure in division *B*, the accompaniment is closely united to the theme by its constant suggestion of the latter in the little upward figure:



4. Plain and conventional harmonies prevail in division *A*. There are several emotional changes in division *B*, such as the entrance of the key of B in measure 63 and the fluctuation between major and minor in measures 76-80.

E: STYLE

1. There is a steady growth of interest in each division, although the unity of style is preserved by the continual appearance or suggestion of the leading themes. Reference has been made to the imitation of the melody by the accompaniment in division *B* (see D: 3, above). Noteworthy also are the striking points of similarity and contrast between the themes of the two divisions: at the beginning of division *B* (55–56) the melodic outline is the same as in measure 2; while, on the other hand, the choppy theme of division *A* is altered to a smooth, lyric flow in division *B*.

2. During division *A* a steady growth in intensity takes place. In division *B* the changes of key noted above are supplemented by degrees of loudness that range from *pianissimo* to *fortissimo*.

3. In division *A* the climax point seems to occur in measure 35, since the following measures are in the nature of a coda. Apparently the point of greatest emotional intensity in the piece occurs, however, in measures 72–76, of the lyric portion.

4. Lying well under the fingers and involving no extreme difficulties, the technical usefulness of the piece appeals to pianists and piano teachers. Although the piece is essentially of a serious nature, its compact expression and melodic smoothness commend it to persons of refined musical judgment.

5. Form and melody are perhaps the most striking factors, although the rhythms are apt and sufficiently varied, while the harmony is conventional but strong.

6. See the next example.

F: COMPOSER

1. Joseph Rheinberger, German by birth, was a student at the Royal School of Music in the city of Munich, where most of his after life was spent as conductor, organist, and especially as teacher. Of his compositions, which embrace works in all the large forms, the twenty organ sonatas are perhaps the best known.

2. Accepted lines are followed in the structure of this piece, although its terse and logical style is distinctly German. There is genuine personal expression in division *B*, of a manly, direct type, that is free from all mannerisms or sentimentality.

3. J. Fuller Maitland, in his book entitled *Masters of German Music* says of Rheinberger, "It is hard to mention a single work of his which is not perfectly suited to the medium for which it is intended. His pianoforte pieces are models of their kind in this respect."

II

Les Sylvains (The Fauns), Op. 60.
C. Chaminade, 1861—

A: FORM

1. *A* (–17), A^{1} (7–13); *B* (13–28); A^{11}(28–34); *B* (34–49); *A* (49–55), A^{111} (55–61); Coda (61–70). The *A* divisions are lyric, and the *B* divisions étude in style, while both styles are combined in the coda.

2. Each passage has a distinct ending. The *B* divisions follow directly after the *A* divisions, although there is a wait after each *B* before *A* returns.

3. There are no important subdivisions.

4. The lyric.

B: MOVEMENT

1. A swaying, tranquil movement characterizes the lyric divisions, while that of the étude portions is sprightly and active. Hence we have an alternation of contrasting moods.

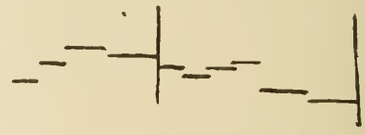
2. No change of meter is indicated, although the quicker effect of the étude divisions suggests a divided beat.

3. In the étude divisions a livelier pace is called for.

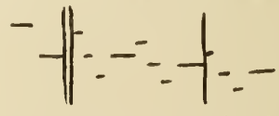
4. That of the lyric style is even and regular while that of the étude style is fitful and irregular.

C: SUBJECTS

1. Here is the lyric theme of the first two measures:



The étude division starts as follows:



2. Light, fragmentary arpeggios, in both hands or divided between them.

3. It does not, except in the coda, where the styles are combined.

4. The melody appears sometimes in the middle register, as a contralto voice, and sometimes an octave higher, where it is brighter in effect.

5. No.

D: ACCOMPANIMENT

1. When the melody is in the middle register the accompaniment is on both sides of it, otherwise the accompaniment is below. In the étude division there is only a suggestion of an accompaniment.

2. In division *A* the lower note of each chord is taken on a regular beat of the measure, while the other notes, grouped together, are played in syncopated rhythm between the notes of the melody. In the *B* divisions the accompaniment is in frag

ntary snatches of single notes and arpeggio
res.

. It forms a rich background in the *A* divisions;
le in the *B* divisions it is merely a foil for the
er part.

. That of division *A* is sweet and sensuous.
t of division *B* is more straightforward and
ise.

E: STYLE

. The piece is well proportioned, and there is
ie development of the technical figures in the
de division. On the whole, however, the
llectual interest is slight.

. A tender, impassioned melody absorbs the
ention in division *A*. Unexpected, will-o'-
-wisp effects pervade division *B*, with dainty
ches such as the glissando run in measure 20
l the airy, vanishing arpeggio in measure 27.

. Measure 11 contains the culminating point
the lyric portion, reached again in measure 32,
l in measure 59, where it is reinforced by a high
e. A more startling climax occurs, however, at
beginning of measure 25 (also of measure 46);
l in the last four measures of the coda a similar
ct is heard.

. The emotional warmth and delightful con-
sts, together with the facile technic of this piece
ve made it deservedly popular.

. Melody is perhaps the chief factor, although
thm is a close second. The harmonies, though
chromatic warmth, show no special originality.

. Both pieces which we have examined are
nt and pianistic: but while the *Ballade* satisfies
intellectual sense of beauty, the *Fauns* appeals
efly to the physical emotions. Thus the one
tifies our desire for well-knit, logical structure,
ile the other charms by its tenderness and grace.

F: COMPOSER

. Mme. Cécile Chaminade, a thorough Parisian,
won distinction by her piano playing, as well
by her compositions, which consist chiefly of
no pieces and songs.

. In general structure this piece follows con-
itional lines. Personal feeling is evident in the
ic melody; while French tendencies are seen in
naïve and *chic* turns of the étude portions.

. In *Music* for November 1897, a writer (Mrs.
osby Adams) aptly says: "Chaminade has not
dained to use heaven-born melody and clear
ythms, so unmistakable in their swing that even
uninitiated are carried along with the charm
the movement."

MPOSITIONS OF THIS TYPE FOR FURTHER STUDY

ahms, *Intermezzo*, Op. 117, No. 1.....V
opin, *Impromptu* in A flat, Op. 29.....VI
Nocturne in F, Op. 15, No. 1.....V
uré, *Fourth Impromptu*, in F minor.....VI
vin, *Barchetta* III
Il Rusignuolo .....IV–V
(both from *May in Tuscany*)
inhold, *Impromptu*, Op. 28, No. 3 IV
hubert, *Impromptus*, Op. 90, No. 2 in E flat,
No. 4 in A flat V
humann, *Träumeswirren*, from Op. 12 ....V-VI

ANSAS CITY SUNDAY AFTERNOON CONCERTS

The Sunday afternoon popular concerts in Kansas
ty proved an undeniable success, the five con-
ts attracting a total attendance of more than
,000. In all these concerts the Kansas City Or-
estra was assisted by home talent and
luded vocal music. The number is to be in-
ased next season. Last April the Kansas City
mphony Orchestra, Carl Busch, conductor, played
program for the teachers and pupils in the 6th and
h grades, and the High Schools of Kansas City,
o., Kansas City, Kans., Independence, Mo., and
psedale, Kans.

THE HARP AS AN INSTRUMENT FOR SELF-EXPRESSION

BY ELLA WHEELER WILCOX

[Apropos of the cover picture on The Musician for June we print the following from a letter by Mrs. Wilcox, addressed to her teacher, Edith Davies-Jones of New York, in which she explains why she took up the harp instead of pursuing some simpler studies.—The Editor.]

A desire for musical expression has been growing upon me for years until it became a demand. Music in the home is an important factor ever, and especially in life's afternoon when the home attracts more than the outside world. The harp has always seemed to me the most artistic, the most sympathetic, and the most melodious musical vehicle in the world, and even the simplest achievements thereon, more gratifying than greater attainments in any other musical direction. The harp is the exquisite, refined mother of a bold, brilliant daughter, the piano. Unless one is a genius, a Paderewski, a Joseph Hofmann, an Alfred Newman, an Ethel Leginska, it is impossible to derive or give a large amount of pleasure in comparison with the immense amount of physical and mental application

ELLA WHEELER WILCOX AND
EDITH DAVIES-JONES

which any degree of skill upon the piano necessitates.

The harp is essentially the woman's instrument. Had I a daughter, had I several daughters I should want them all to study the harp. Almost all other instruments tempt young students to play frivolous music. The harp leads toward loftier heights. While it requires a lifetime to become mistress of the harp and to express all its marvelous mechanism holds in the way of profound harmonies and exquisite melodies, yet the sweet old airs and familiar sacred music which, on the piano, would be of little interest to player or listener, afford a delight to both when well done on the harp. As an accompaniment to the voice it is perfection, adding to and never attempting to drown a singer's art, as does the often aggressive piano.

Ragtime airs can be played upon the harp, but they are as inappropriate as the cake-walk dance for a royal princess.

There is a peculiarly spiritual quality about the harp. Its very shape and its glowing color stir the observer with poetic and reverential emotions. One feels there must be truth in the tradition which associates the harp with heavenly voices.

There is, too, a very human quality about it. We take it intimately to ourselves as we take no other instrument. The haughty piano we touch only with our finger tips; the wailing violin reposes against the shoulder and cheek; but the adorable harp is held in a close embrace, while we caress its strings with loving familiarity.

The harp exerts a powerful moral influence on its real lovers. It teaches concentration, continuity of purpose, patience, and perseverance. While it holds perhaps opportunities of great achievements only to the young, it holds inexpressibly sweet joys for the mature, in the way of quiet entertainment and tender communion, in peaceful home hours, when the loud call from the great outside world has lost its appeal. Even the sight of it, in any home, lifts the mind from the sordid, petty and commonplace, to thoughts of beauty.

Mechanical inventions have, to some extent, cheapened the piano and lessened the importance of its study. We can listen to wonderful compositions by great composers, without seeing the instrument or the player; but one-half of the beauty of harp music lies in the picture which it presents.

Scales and exercises, which on most instruments are a torture to hear, are inoffensive on the harp, because of the wonderful beauty which lies in every stringed tone. Even the striking of a false chord is not painful to the ear, as in other instruments. It is like a grimace, or a look of melancholy, on the face of a really beautiful woman. She is still beautiful, even though her beauty is marred by the mood which would ruin the charm of a plainer face.

I wonder that all mothers of means, eager for their daughters to acquire accomplishments, do not start them very young in the study of the harp. I wonder that mothers, whose children have outgrown the home, and who are left with a sense of loneliness, and lack of occupation, do not take up this study: I wonder why widows of leisure, who are childless, or whose children are married, do not study it.

The harp holds companionship for the lonely, romance for the temperamental, beauty for the artistic-minded, and religion for the devout.

THE CHOICE OF TEACHING PIECES

BY ERNEST FOWLES

The following must be regarded as determining factors in the choice of music:

1. Form. The simple three-part piece is the most helpful in inducing a consciousness of musical shape.

2. Technic in the physical sense of agility, etc. Occasionally give pieces of slight technical calibre to advanced players. In this way you will throw them back upon early principles.

3. Special difficulties. Should we rely on pieces which are devised to overcome particular difficulties? We should distinguish between mechanical and mental weakness and keep these two things apart in the student stage, though they merge as the student becomes an artist.

4. The mental power of the student. This is often an indefinite quantity, and the fact should be carefully recognized by the teacher. It is for this reason that Bach and Beethoven are sometimes unattainable ideals.

5. The esthetic trend of the student. The matter-of-fact mind and the sentimental outlook will always be with us. All true teaching is complementary, compensatory, and in no department of selection is the need for care greater than here. For example, we should complete the outlook of the sentimental student not by giving Chopin but by falling back on the classics.

6. The harmonic perception of the student. Selection must to a very large extent be dominated by the aural capacity of the student. Don't give Debussy to one who cannot discern a common chord.—*The Musical Herald.*

SYMPHONY RUSH

BY LUCY M. BUKER

On Friday afternoon and Saturday evening, May 5 and 6, the final programs of the thirty-fifth season of the Boston Symphony Orchestra were given.

"Symphony" is a Boston institution, and Bostonians are proud of it. They are even more proud of "symphony rush" on Friday afternoons. It is different from other rushes, so different that it is enjoyable. Moreover, it is distinctly not plebeian; the "best people" go, and the rushers consider themselves more knowing, in a musical way, than the season-ticket holders.

It is very easy to get the habit and become a confirmed "rusher." At first you are nervous and afraid you will not get in. You hurry up Huntington Avenue at eleven-thirty, to find a dozen people sitting comfortably on the steps in the bright sunshine, eating lunch or reading. You have a very good time, and go again—a little later. Then you begin to take chances, arriving later each time, until there comes a day when you are shut out. After that you are wiser.

The regular comer soon takes pride in being a part of the rush. He dresses up for it, as does everyone else except a few "artist fellows"—long-haired musicians who carry bulky volumes of the score. He recognizes the other regular comers: the lady with violets on her hat, who talks German to the man beside her; the pale youth in spectacles; the short, black-bearded, fierce-looking foreigner; the lame man; the group of girls from the Conservatory; the two old ladies.

It is pleasant to be in that line; to see so many people, some coming for pleasure and some for study, but all willing to stand in line an hour or more, and wait another hour inside, for the sake of hearing the music. Many of them do it year after year.

On stormy days, the crowd is not quite so large, but at most of the concerts, except the two or three just before Christmas, the rush always reaches its limit of five hundred.

The waiting is never monotonous. People hurry past to the end of the line; friends greet each other; on the step behind you, some young men are discussing the merits of two composers whose works are to be played this afternoon; beside you, a college girl is reading *Notre Dame de Paris;* the flower-vender passes up and down calling, "Vi'lets, lady? Fresh vi'lets?" Sometimes a suffrage automobile drives up, and two or three women speak to this ready-made audience; sometimes the city foresters trim the slender trees along the Avenue; sometimes a college-boy performs his initiation stunt, carrying a toy parasol, or selling soap.

At ten minutes past one the moving-up begins, and you are made happy by finding yourself much nearer the door than you thought you were. Another move, and the people file slowly in. The guard comes toward you, and you turn and enter the magic doorway. Your quarter clicks into a hand full of other quarters, you take a program from one of the half-dozen attendants, and hurry up the two flights of stairs to sink breathless into your favorite seat—everyone has a favorite seat—straighten your hat, and watch the other people come in. The balcony fills up rapidly. People take out their reading again, and settle down. You read the program, which takes nearly an hour.

Then the lower part of the hall begins to fill. As the time shortens, people crowd the aisles. You lean over the railing to watch them. They may enjoy the concert, you think, but they miss the fun of rushing. Symphony is a regular occurrence with them. It is not something to be anticipated and remembered, a pleasure which one must sacrifice a little comfort for.

The first gong rings, and the orchestra begins to come in. The harpist has been there long before, playing beautiful scales and arpeggios. The drums boom, clarinets sound, and violins squeak shrilly. The din increases, and the crowd pours in at the doors. The gong rings again, the doors are closed, and a sudden hush falls.

Then Dr. Muck comes in and takes his stand on the conductor's platform. You clap your hands.

Silence again, then faint sweet introductory notes from the violins. The other instruments take up the theme, and "symphony rush" is over.

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"ALWAYS B♮, SOMETIMES B♯, NEVER B♭"

BY WILLIAM B. KINNEAR

Something like the above heading is often used as a bit of pleasantry in giving friendly advice, and is intended to be read "always be natural, sometimes be sharp, never be flat." It illustrates a misuse of a musical term, or as some would have it, a common use of an undesirable term.

In the National Education Association there is a Department of Music Education, the membership composed largely of public school music supervisors. These teachers, dealing with children of every degree of musical capacity and incapacity, realized the deplorable lack of uniformity, the often bungling inaccuracy of much in music terminology, and as a result the department chairman, in 1906, appointed a committee to consider and suggest improvements. Reports have been submitted at the annual meetings from time to time, and a number of recommendations have received department approval.

Among these adoptions is one that has been stated in these words—"Natural: Not a suitable compound to use in naming pitches. Pitch names are either *simple,* B, or *compound,* B sharp, B doubl sharp, B flat or B double-flat, and there is no pit named 'B natural.'"

"Natural" is undesirable as a term in naming pit because it is both misleading and superfluous. is superfluous because if a simple letter name sufficient designation for a tone, no compound c make it stronger, but is an encumbrance. "Natur is misleading because it seems to imply a force r possessed by the simple letter, another misconc tion. Pitch B means the same thing as pitch natural. Then why use "natural"? Sharp and fl on the other hard, are necessary compounds pitch naming, sharp meaning a half-step high flat a half-step lower pitch than that named by simple letter. B flat means a half-step lower pi than B.

Much of the confusion concerning "natur grows out of the dominance of keyboards and no tion signs in music teaching. White keys prima sound tones with simple letter names, and staff grees with only a clef in force represent sim name tones. These conditions are met first in mentary teaching and study, and staff degrees this primary pitch naming have been called natu the white keys naturals.

These designations ignore the fact that keyboa are arranged for convenience of eyes and fing chiefly fingers, and that piano strings and or pipes and reeds know no such distinctions; t the staff is primarily for the eye, its various mod cations of meaning by sharps and flats requir additional exercise of mind. No black key sou a tone with a simple letter name, but any white may sound a tone with a compound name—E sh G double-flat, etc. The staff with a seven sh signature is in just as natural a condition to re sent tones of C sharp major scale as in the p staff (with clef only) to represent tones of C ma scale.

The contention that "B natural should be u when the notation suggests it" (for example, "sl four" in F major) seems to assume that the determines the pitch name, whereas the sign sh be named for its function in indicating a condit In no case is a pitch name determined by the n tion sign employed, but the sign is named for w it does in the notation.

Whether the older name "natural," or the ne name "cancel" is preferred for the sign which nuls or cancels a sharp or flat effect, neither necessary or desirable compound in pitch nam because a staff degree under effect of this sign its primary simple, plain meaning, and represen pitch with a simple letter name. "B cancel" is thinkable, "B natural" is undesirable.

EFFICIENCY OF PLANS AND IDEALS

BY THOMAS TAPPER

Being No. 11 of the Efficient Music Teacher Series

I

MANY of us have wondered what we were expected actually to do when we were directed, in the days of our Ambition, "to hitch our gon to a star." Naturally it is quite easy to inpret the command, but in doing so the star seems fade in brilliancy and we become more and more are of the wagon, which persists in looking up us and asking: "Well, what about me?"

The wagon is a very present trouble, though elp in time of need.

But the efficiency experts have not overlooked nor have they forgotten the star. They treat th as exact efficiency principles. The one is cluded under Plans (that is the Wagon); the er under Ideals (where the stars shine).

There is much to be said about Ambitions and eals that, as we say it, sounds plain and simple ough; but plain and simple as it is, we do not nsciously employ it as a tool in every day living. e have ambitions as to the music work and serv- we want to perform, but we fall so far short of that the less said the better. It is difficult to ake all this convincing, difficult to bring home to rselves how little we use the resources that are entimes placed ready at hand for us. And all cause we slump into a way of being, doing, and ing that is not the best or the easiest. For ample:

We live in an ocean of atmosphere, one hundred les deep. This sea of air is life-giving. We ve only to breathe it to find that it is fresh, pure d health-giving. Winds move it and freshen lightning cleanses it; by the sea it is wonderlly purified. All that nature asks us to do is to the lungs by breathing hungrily and deeply, d, lo! the wonder of its power to oxygenate the ood and make us well is before us. But:

1. We do not breathe deeply or hungrily.
2. We do not know that it cleanses the blood burning waste.
3. We do not drink it in realizing its life-giving wer.
4. We do not seek the health of it out of doors, it we sit in a small room breathing our own breath id that of our friends over and over again.
5. We breathe in short breaths from the top the lungs.
6. We never fully empty the lungs.
7. And therefore we carry around with us year ter year a lot of foul, stale air that rests comfortly at the bottom of the lungs because we do not ow how to breathe it out.
8. And so the blood is not oxygenated.
9. And the waste of the body is not burned up it should be, but poisons the blood, lowers vitality, id makes us look sick.

If this is clear, it shows in just one particular, amely, in regard to breathing, that:

We live far below our privileges.

Is it not likely that we realize upon our possilities to no greater extent in anything else?

We play a little. Why not a little more and a tle better?

We serve the public a little, just enough to tickle ir egotism. Why not a little more so that the rvice shall rise to the level of significance?

We read a little every day. Well, why not a tle more, systematically arranged, ambition-lfilling, a definite-point-to-reach reading that will ow in the countenance, in the words of our lips, the hopes of our hearts, and in the impulses of ur Ideals.

II

We do all these things in just the same way that we breathe. Not out in the ocean of atmosphere a hundred miles deep, vital, moving, stimulating, with its ozone and its sparkle. No, not that way, but in a room heavily laden with the impressions we have made upon it for hours past.

And now a few words about Plans and Ideals.

To hitch our wagon to a star is the statement of an Ideal; in that sense it is a perfect statement. But to make the *hitch* is too much of a job for anything like immediate accomplishment. And this makes it a plan so big that we cannot handle it.

Let us observe that a great Ideal and a poor Plan are a helpless partnership.

And now let us compare Ideal and Plan in music with the art of breathing in the atmospheric sea. The way we breathe and the way we do not breathe are comparable to the work we do and the work we could do if we studied how.

One more illusion: We get about so far along in life and then our watchful neighbors begin to hear us dropping such remarks as these:

1. Well, I used to be just as ambitious as she is.
2. Oh, it's all very well, but she will settle down and take it easy when she is a little older.
3. I never like new-fangled notions. Why don't they stick to the old ways.
4. Yes, Efficiency is all right. But the man who talks about it is as great a criminal as the one who brought English sparrows into the United States.
5. Take my word for it, you can't improve on the past.

And so on, just breathing from the top of the lungs, while the lower portion designed to oxygenate the millions of cells and keep them full of Ambition are as dead as the famous door nail.

III

I met a man sixty years of age a few days ago, who literally looked forty. He acts forty, works forty, thinks forty, has the reasonable ambition that stimulates forty, and the energy that makes Ambition realize every day. He is not a music teacher, but if he were he would dynamite himself and his activity. He is a significant man because he believes these truths:

1. Power increases with use.
2. A man's profession is simply bubbling over with potential Ideals, thicker than poppies in a wheat field.
3. Ambition dynamizes those who believe in it.
4. Ideals are prayers while Ambition is the Faith that works for them.

But prayer without work!

For twenty centuries (and perhaps for aeons longer) men have prayed without work until at last we seem no longer to believe in prayer. Just as Plato's men living in a cave would not believe in the world of sunshine and warmth, of growth and of glory, so we do not believe in the efficacy of prayer *plus* work.

IV

Every reasonable being should have Ideals, and Ambitions to attain unto them.

Age should not be held to be a hindrance, nor should any previous condition of servitude.

We are only just beginning to realize the enormous potentiality that lies in the profession of the music teacher. Hitherto we have regarded it as a means for earning a little money by giving little lessons. Now we see that it is a way, a means, **a divine privilege for awakening the life principle in those about us, for increasing their degree of livingness.**

Little as the conservative one may be inclined to believe this next statement, it is seriously, solomnly, sacredly true that the more we give of ourselves in guiding the footsteps of others into greater livingness, the more ways we can find to increase ourselves; the more we employ it as a means for enthusing and inspiring others, the more reward there is added unto us. It positively never fails. You cast Service upon the water as bread, and, before you know it, it has returned to you bringing the rest of the feast along with it.

This lazy time of the year, these summer months, is a literal Godsend to the efficient-minded teacher. She looks over her equipment. There is the star up yonder, the ever-present reminder of the Ideal. And here is the Wagon which for a few months past has been jolting and creaking a little more than usual.

Will it—the Wagon—stand another winter?

Surely. It is a good, substantial wagon of the conservatory music education type; well built and reliable. But being a wagon it does naturally depreciate. Is it fair to let it, however, cover the route for 1916-17 with its joints loose, its frame wabbling, creaking, and groaning at every bounce on the road? Pupils reasonably get tired of the racket of such a conveyance.

But once she gets out the tools with which to make the necessary repairs, it soon becomes again a first-class, dependable, easy-riding, always-on-time sort of a vehicle. And the tools are those she used to use when the wagon was newer.

1. Ambition, to strengthen the framework.
2. Ideals, to point the way for its passing.
3. Service, to rubber-tire it.
4. Vision, to keep the star everlastingly in sight.
5. Increasing skill, to make the hitch so tight that the knot will not slip.

There was once a carefree sort of a wanderer named Happy Hawkins, who confessed to liking his job, but who observed that it never attracted his attention much. We are all amazingly like that. We think music a fine profession. If we are a male we love to be called The Professor; if female, we expect to be referred to as The Artist. And yet even so degreed, we fail to remember our calling and, the first thing we know, something else has caught our fancy. In other words Music may beckon as hard as she will, but the Happy Hawkins in us makes it impossible for her to get our attention.

Finally, it all sums up into this:

There is a one hundred per cent way of preparing for work, of planning for it, of building its Ideals, of constructing Ambition to sustain the Ideals. And there is a hundred per cent of excellence of way in journeying. But as we (settling a little more in life) begin to breathe just off the top of the lungs, leaving that pocket of foul and stagnant air below, so we begin to live just off the top of our profession. We no longer breathe deeply into it, searching, scrutinizing, planning, building, creating.

And yet isn't the simple truth of it all so absolutely inspiring that it sets us in motion even on a hot summer's day?

1. We may always improve in our art.
2. We may always expect to do Service, deepening it, giving it fuller value.
3. We may always possess a little more and yet a little more land, for there is plenty of it.
4. We may learn what the "new schools" are as they come along, and they are always coming along.
5. We may be part of all that is to be just as we have been part of all that is past.

The procession of the days moves majestically onward. It is our own fault if it carries us along as dead freight.

CORRECT, BEAUTIFUL, AND EFFECTIVE PIANO PLAYING

BY GUSTAV L. BECKER

II

As to "the right way" of piano playing, anyone will admit that a musical performance is apt to become less beautiful, though possibly still "effective" to uninitiated ears,—in proportion as it is deficient in correctness, that is, as it fails to accord with the authoritative indications and evident intentions of the composer. Though one may "read between the lines" of a work, no one should feel warranted in altering or effacing the correct original text, unless he feels justified in considering himself a superior composer.

Accuracy as to text, should be the law—obeyed gladly and as a matter of course.

Agreeing with advanced ideas, we will wish to build up our proficiencies on the constructive, psychological principles,—so rich in the desirable mental working material, as to leave but little room for anything faulty or deficient.

To this end we must proceed very soon, not only to form in a clear and definite way all the useful, good, and beautiful art concepts, but should, with a view towards the manifold possible forms of artistic application, develop an abundance of energy. We should learn to direct discriminatingly, in the most appropriate and effective manner, the active force thus made available. This will call for reliably pre-conceived judgment as to scope and effect of motion. This may be gained from both example and experience, taking into account the elements:

Direction, velocity, force, and distance of motion, as well as a recognition of the precise moments for starting and ending a motion.

Lists of the common faults of piano-players have been compiled with particular reference to amateurs and the average undeveloped student.

Believing that almost anyone, with plenty of work to do, will develop most naturally along the lines of least resistance, as well as those of greatest need and desire, some of the best teachers of years gone by have sought to arouse the latter conditions of mind and direct them towards that which seemed most ideal in the art and, for the rest, to keep a more or less close watch for the presence or first appearance of any of the aforesaid "faults," so that these might at once be corrected and the pupil be strongly *warned* against a repetition of them. A more effective system, however, was one which called less attention to the faults, or what *not* to do and dwelt encouragingly, convincingly, and perseveringly upon what is *good* or *best*, to do, instead.

Among the shortcomings of the older method, one might say, is that it left the pupil *too much* to his own resources, unguided, just when he most needed guidance, for instance, toward correct impressions; while in other ways it placed numerous *inhibitions* along the path of his most natural and spontaneous development, these prohibitions, by sheer power of suggestion, often bringing about an acquisition of the very fault they were designed to forestall.

The improvement then is found in the fact that the teacher, though fully aware of the possibility, or even actual presence of faults or faulty tendencies in a pupil's mental and physical equipment, brings to bear the corrective or *diverting* and *constructive influences*, without verbal reference, even indirectly, to the fault, tendency, or deficiency. At the same time he impresses upon the pupil's mind more strongly than ever *the desirability of the right way*, explaining also most clearly the inherently correct mental and mechanical process of thus doing the desired thing. Furthermore he should *illustrate* the right way by actual example, and then let the pupil go through a drill, in detail before doing so in the complex, giving careful guidance and sufficiently frequent, *correct repetitions*, until the aimed for success is achieved. When this is reached it shows that now the pupil may be depended upon, when studying alone, to know exactly how doing the required thing in exactly the right way feels, looks, and sounds. Of course it would be much easier simply to say "Don't!" But there is such a thing as "paving the way" for adequate attainment. In fact, a suitable preparation in detail, long enough in advance of any attempt at a complex task, in almost every sincere attempt will lead to successful accomplishment; especially if, with the effort, there goes concentration of mind and a clear understanding of what is wanted.

It should be no discredit, if at first such a performance proves to be a very deliberate and slow one. Doing the same thing just as perfectly at greater speed, need after that be only a matter of gradual acceleration and growth, just as one gains greater assurance with a feeling that reliance may be placed upon correct habit.

Certainly "Practice makes perfect," provided it is the right kind of practice!

Some good qualities and virtues of playing are naturally engendered through an appeal to some inner sense, such as that of neatness and orderliness, of punctuality, of the desire to be consistent and logical, or a well developed sensitiveness for what is well balanced or in good harmony—a sense for the symmetrical.

A colorless or monotonous style of performance may be dispersed by convincing the pupil of the enlivening and often fascinating influence of variety and contrast—yet within the bounds of unity. The elements of esthetic and emotional effect in the art should be revealed to the pupil as soon as feasible, also making him acquainted with the artistic means towards producing these effects.

There are, for instance, rhythmic effects which are indicated by certain note values upon certain stronger or weaker measure beats, or shown to be influenced by special dynamic signs or terms, which would fail, as effects, if the relative note values were not strictly adhered to, if the proper stress were not given where it belonged, or if the speed were the least bit too slow or too fast. If a pupil has the right idea or ideal of the required musical effect, a great deal is already gained toward the complete artistic performance. Some faults arise simply from the fact that the average human being is not perfectly balanced in his menta faculties.

Thus one has a quick ear and a slowly perceivin eye; another is endowed in contrary manne another, with both good ears and eyes, has, as ye clumsily moving hands; possibly one other ha great power of impulse, but a small amount c deliberation and control; and still another is nearl always calm and deliberate, often too much so, t the point of apathy or indifference. We need en thusiasm to attain any kind of success! Ther are some whose enthusiasm is like a flash in the pa of short duration! Let us all admire those whos enthusiasm is coupled with perseverance!

Yet if enthusiasm, unguided by sober judgmen based upon thorough knowledge and ripened ex perience, should mislead us into paths of music error, then of what value would perseverance b

The teacher's part is to study the pupil's latent a well as manifest mental qualities and their state c capacity for development, and then to utilize c discount them when making his plans for the pupil advancement.

Some faults or deficiencies arise from trying t much to learn to play by imitation, and not eneug from the knowledge of the art and the inner need it as a means for expression. The imitated impre sion is often not sufficiently clear, or is soon, part, forgotten, leading to some haphazard, b faulty substitution.

Illustrative example, of the perfect performanc followed by an attempted imitation, is often great value for giving the *finishing touch*, followi the process of detailed structural analysis and t attainment of technical proficiency. Illustratio or demonstrations by the teacher, during the earli stages of development of a composition to be learne should be given rather at the tempo in which would be wisest for the pupil, for the time being, practise it. The pupil might otherwise be t strongly tempted to imitate the speed of the pe formance and general effect, rather than the mo important points, whereupon the results weu most likely, be disastrous.

It is one of the most valuable things a teacl can do for his pupil, to teach him how to study a practise to best advantage, so as to accomplish much as possible within a given time,—doing c thing at a time and gaining the desired resu before leaving it.

"STUNT" PRACTISING

BY WILBUR FOLLETT UNGER

Did you ever attend a vaudeville performance and see a juggler perform some trick such as spinning a tray on his finger or doing some wonderful balancing feat, without experiencing the desire to try the same stunt as soon as you reached home? And then, on reaching home and attempting to imitate the juggler, did you ever fail to discover to your astonishment that the trick was not so easy of performance as it appeared? And then, further, did you not wonder to yourself, speculatively, how many, many times—in fact, how many hours, days, weeks, months, aye, years, the performer must have *repeated* his act in order that it appear easy to the audience?

To bring the simile home to music study. Haven't you heard a great artist render some tremendously difficult piece with consummate smoothness and ease until you grow angry with yourself that you are unable to do the same?

Suppose, instead of becoming angry, you try getting down to work and seeing how many times you can make yourself repeat the passage or piece which you desire so earnestly to play smoothly. Take that much pride in yourself and in your work. Have the satisfaction of being able to afterward say "I really tried hard!" This is what is meant when you hear it said of a great artist, "He work hard."

It is true that this kind of "work" involves limited patience, endurance, strength, and tenac of purpose. But then, without these qualit how could you hope to be a success at anything

If you, who read this, chance to be a teach and are willing to try the following suggestion, y will find an increased efficiency in your pupils' wo and both you and your pupils will enjoy the cre tive work:

Invite all pupils to partake in a sort of conte the idea of which is to see who can practise the m on a given subject. (Parenthetically, note tha suggest the extending to them the *privilege* of do this, rather than forcing them to do it.) Let e pupil select his own particular "stunt" to pract preferably the most difficult passage in his piece else, some technical exercise which he individua needs to perfect. Then let him keep count of ev time that subject is repeated between lesso counting first by tens, then hundreds, and bef they realize it, they will be counting by the th sands. From personal experience, I know that can be done, and enjoyed.

Moreover, it is interesting to note how the "stu practice of one pupil will start others going. Bef long, you will be delighted with the enthusiasm t this idea will arouse among all your good pupils

AUTOMOBILES AND MUSIC

BY LAURA WILLIAMS

One has become accustomed, perhaps, to the country doctor dashing up to the farm-house door in his automobile, to the farm hand motor-trucking to market, or to farmers' wives and daughters speeding to the nearest town, to be back again that same day.

What about the music teacher?

The general opinion may be that music teachers are such poor individuals, rich in nothing but hair, that not one of them could ever possess a car of his own. If chance, or some kindly disposed relative should bestow upon him the wherewithal with which to purchase a machine he—the music mad individual—would probably blow himself up and—well—there'd be two less noisome things about.

If any teacher is fortunate enough to own a car or to have the use of one, now is the time to get the benefit of it.

Take the car and scurry about the towns just outside your city. You'll be surprised at the pupils you can gather together. In the spring and summer the school children will be eager to have the opportunity of studying with some one from the city, and if you are a conscientious teacher you will be able to do remarkable work with them.

Lesson Costs Per Minute

At $1.00 for a thirty minute lesson, each minute costs the pupil three and one-third cents.

At $1.50, each minute costs five cents.

At $2.00, six and two-thirds cents.

Mister or Madam Teacher, are you giving your pupils full value for each minute of the lesson?

Take a hint from a grocer who never charges for the bag:

When he sells you an article by weight, he always places a bag of the same size on the weight side of the scale.

If you waste a minute make it up to the pupil by good honest instruction.

This year a young man teacher, feeling keenly the competition in his city, got out his little car on the first springlike day and started off for the nearer towns. He is now teaching twelve pupils in one town and eleven in the next, and they are all going to continue with him through the summer.

Coming from the city and being a really educated musician he charges one dollar and a half a lesson and every pupil pays cash each time.

That's not so bad, is it? Figure it out. He teaches two days a week. No studio rent! No losses! The only expense being plenty of gasoline.

It's going to be a great day for the little country pupil when the city music teacher stops his car at her front gate. And the struggling city teacher is going to be better able to hold on to his oozing courage and enthusiasm for his calling.

By the bringing together of the city artist and the country child, music that is beautiful and real will be studied until little by little, country and city, cultured and uncultured, will come to understand and appreciate that which is true music.

So, if you are one of the lucky ones, out with your car and help the work along; and incidentally fill up your pocketbook. Try it.

NOTES ON THE MUSIC IN THIS ISSUE

July is one of two months in which musical work is the least in amount of the whole year. And yet one must not think that all lessons are suspended. Here and there teachers are busy, for some parents have found it wise to keep the children at their music during the summer months when there is no school work to distract the attention and occupy the hours otherwise available for practice.

And even if lessons are not kept up it is worth while for parents to have the children do some playing each day. For this reason we have aimed to make the music section of The Musician for July especially helpful in the matter of easy melodious music which the young musicians may learn passably without the special supervision of the teacher. Just note the large number of bright little pieces which have unusual technical value as well.

Tarantella in D minor, Op. 284, by Carl Wilhelm Kern, if played up to the tempo indicated by the composer, calls for agile fingers and accuracy in placing them on the keyboard. As in all pieces which are played at high speed the strong accents are usually found at every other measure, rather than on the first beat of every measure as in slower tempo. The middle section must be given with breadth, the arpeggios in the left hand with special smoothness and light touch. This number will repay considerable practice during the summer vacation. It is brilliant and strong, and, at the same time, worth while musically.

After school, Op. 16, No. 1, by Cedric W. Lemont, is suggestive of the formerly popular two-step march movement. It is to be played with animation and real enthusiasm. July is "after school," and if the youngsters are inclined to celebrate this piece will help them to make up a good program. In the 29th to 32d measures notice that the successive fourths in the right hand are played with the same fingers. This is an interesting passage and is worth learning carefully as the player will have occasion to use this fingering in other pieces later.

Consolation, by N. Sokolovsky, is from the pen of a Russian composer. It is lyric in style and the melody must be made to "sing." The position of the fingers in playing the keys G E D B G in the opening phrase is useful for practice; and the same applies to similar passages in other measures. Notice also the successive fourths in the right hand beginning in the last part of the second full measure. Players should observe all such passages, for it is characteristic in this little piece, being used quite frequently.

Danse hongroise, for four hands, by Edouard Mathé, has the real character of the gipsy music. The composer has given special interest by putting the theme of the middle section in the *Secondo* part, the *Primo* supporting it with brilliant chords. The rhythm is similar to that of the familiar *Humoreske* of Dvorák. Take the summer to learn this for a recital program in the fall.

Summer seas (*Barcarolle-valse*), by Charles Huerter, is for the more advanced players, the work of an American composer who is rapidly winning high esteem for his delightful and playable music. It will repay the time necessary to make it a part of one's repertoire, and thus become available for a program of American compositions.

Badinage (*Menuet badin*), by Edouard Mathé, is literally a "playful" or "jocular" menuet, and the music well follows the indications of the title. It lies easily under the fingers, and, all in all, is a charming little piece in the classical style. Let the accents be sufficiently marked to indicate the dance quality of the minuet; but do not make the successive accents equal in dynamic power. Contrast is necessary in this as in other forms of art presentation. The Trio is to be played very legato, especially in the accompaniment.

Dolly's waltz (*Puppenwalzer*), Op. 27, No. 1, by Miram Lewin, is from the Russian repertoire of easy teaching pieces. In the way of harmony we find a little more variety than is customary in the easy teaching piece. Therefore this music is a preparation for the modern music which is so much more chromatic than the older music. In measures 4–9, left hand, there is a progression in chords of the sixth, A-C-F, G♯-B-E, etc. These successive chords may be played with the same fingers. Notice the phrasing in the middle section, the short motives are characteristic.

Punch and Judy polka (*Guignol polka*, pronounced *Geenyol*, hard G), by Fernand Lemaire, is by a well-known French composer, and may be considered as descriptive music for certain parts of a Punch and Judy show, which is very popular with French children. Notice the metronome direction, which, altered to quarter notes means that 184 quarter notes are to be played per minute. Follow carefully the marks of expression, both as to tempo and degrees of power (soft and loud). This is an attractive little piece.

The alphabet, by N. Ladoukhine, is by a Russian composer. The theme is found in the first eight letters of the alphabet. Our readers must keep in mind that the Germans—the Russians follow them in this—call the degree B♭ by the letter B; B♮ is given the letter H. The theme is mainly in the left hand. In measure nine and similar passages keep the melody note prominent.

Dream of summer (*Rêve d'été*), by Frank H. Gray, is a delightful violin piece for the advanced player, for it calls for double stopping, although the lower notes may be omitted if the player finds difficulty in the execution. It is worth learning and lends itself well to full, powerful tone production.

Prelude in A, by Alfred Hollins, is from the pen of a noted English composer-organist. Notice the free use of imitation in different registers. We consider this a useful piece for the church service or the recital.

A bag of whistles, song by Bainbridge Crist, is a song with an Irish text, by an American composer. This song has been sung in concert by the noted baritone, Louis Graveure, under the title *My father and mother were Irish*. It has a humorous touch.

A song of Glenann, is a fine Irish folk-song, arranged for concert use by William Arms Fisher, and included in the recently published *60 Irish Songs* (Musicians Library), which has been so well received by well-known concert artists, such as Christine Miller, Reinald Werrenrath, and others.

Come unto me, ye weary, sacred song by A. H. Behrend, will be welcome to the choir singer for it has charm of melody with a touch of the descriptive which makes the text very effective. It will please an audience.

CONCERNING THE SLUR

Students are often puzzled because they find a staccato mark over the second note or chord under a slur, and imagine all sorts of wonderful interpretations. Yet if the ordinary rendering of the slur and the real meaning of the staccato mark are kept in mind the whole thing is plain. A slur—properly so-called — occurs once but over two notes or chords, the second of which is to be shortened and made light. That is sufficiently well-known amongst pianists, but some editors cannot let well alone, and in their desire to insure the proper break add the staccato mark. Let it be remembered also that a staccato mark means a detachment, not from what *precedes*, but from what *follows* the note over which it is placed. The conclusion of the whole matter is this: Forget all about the dot, and play the slur as usual.—*Musical News* (London).

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

LOOKING out over the field of musical endeavor at this time of the year for items of special interest one cannot fail to be attracted to the work which is being done in various places under the direction of many different teachers, with great divergence of purpose.

Even the most conservative musician, as well as those who have contended that the teacher needs the summer for rest, must admit that summer music study is now a permanent thing in our educational scheme. It is no longer an experiment, no longer a fad. On the contrary many prominent teachers and educators consider it one of the most significant and important phases of educational work, and are giving it careful and constructive thought.

NORMAL COURSES

The writer of this note has had the privilege of attending a class session of a summer music school. Here were gathered some forty young men and young women to discuss questions of technic and methods with a view of learning the best and most efficient ways of doing the things necessary. The director announced the subject of the morning, presented it in a short statement, and then opened the session to questions, himself calling on various students to give their views. Following this certain compositions were presented, after which members of the class criticised the performer exactly as would be done if a teacher were giving a lesson. Of course the performer was allowed to defend his technic or interpretation.

Here was an effort to realize exactly the atmosphere of the studio, to pick out the faults of performance and devise methods of overcoming them. Efficiency of teaching methods and lesson time were aimed at. Alertness of ear and mind were inculcated, and readiness in thought and speech were sought.

BUILDING REPERTOIRE

Not all summer students wish to be teachers, however. There are those who feel the need of a better repertoire or of a polishing and strengthening of the interpretations they have prepared. Therefore it is a fact of much significance that we find some of the world's greatest artists in some quiet spot surrounded by a few highly talented, ambitious young artists who are seeking the secrets of the master. It is a worth while result that the repertoire builder of the summer makes the concert artist of the next season.

TECHNIC SPECIALISTS

No one feels so keenly as the average teacher how necessary is the possession of an adequate technic if professional standing is to be kept reasonably secure against competition. Every year some young man or young woman comes into a town, fresh from the studio of some great teacher, and dazzles the public with the brilliance of his technic. But unfortunately this condition does not always last. With the cares of teaching and lowered nervous and physical energies, the technic loses its fine edge and becomes dulled. And the young teacher fails to find the time to keep up the practice so necessary. Therefore, after a year or two, he concludes that the summer vacation was really meant for the busy teacher of the winter, who means to keep himself technically efficient.

In addition it offers an opportunity to study some special system which has claims upon the attention of teachers with definite educational purpose. In fact the present writer is of the opinion that it is worth while for a teacher, at least for one summer, to give almost the entire period to improving and strengthening his technic.

ELEMENTARY WORK

Some months ago we printed on the Editorial page of THE MUSICIAN an article with the caption *There is plenty of room at the bottom*, the theme being the absolute necessity of the highest quality of teaching service in the beginning stages of music education. It is possible, maintained the article, to grow horizontally. To become the finest elementary teacher is a worthy ambition.

It is pleasant to record that we have received comment on that article. And this comment, together with the fact that a number of devoted and scholarly women have chosen to labor with little musicians, leads us to call attention to the splendid work which is being done in primary courses, and open to American teachers who are willing to specialize in elementary training.

THE CLASS OF ONE

Here and there, in quiet retreat, we find the musician who is using the summer to work out his own problems. He knows just what he wants to do and has the strength of character to keep himself at work a definite number of hours daily. This may be the elimination of faults, the acquisition of certain desired excellences, the choice of new teaching material. The writing of new compositions, an improvement of his business methods, one, two, or all of these items.

This class of ONE is a big class, and it is right to express the hope that you, too, are a member of it. How great the possibilities of accomplishment are! One added to one other, the process repeated innumerable times, and we have the great mass movement which determines success. There is a tremendous potency in this idea of ONE. But you must be the ONE. No other person can replace you!

PUBLIC SCHOOL MUSIC

It is but a few years since the educational music magazine paid attention to the work in music as conducted in the public schools. But thanks to the devotion and enthusiasm of a few we are changing all that. Every summer a large body of school music workers get together in classes, not merely in methods, but in real musical work as well. They are becoming better musicians as well as better teachers in their special subject. Music as a special school subject means a wider field for the private teacher and school of music.

It is well to speak enthusiastically about the progress we are making in music in the United States. But when we analyze this progress and try to value the different factors we will find that summer music study and teaching has a big place.

GETTING A START IN TEACHING

EVERY year new teachers are added to the number already engaged in professional work. It would be interesting to know, year after year, the percentage of success experienced by those who take up the work of teaching. It is to be hoped that the ratio of foredoomed failure is not so great as in commercial lines, upwards of 95 per cent.

The young teacher who is trying to establish himself must look at the question from the point of view of business methods. Quite a number of questions should be raised and answered before one begins a campaign to secure students. First of all, is there a reasonably large public to which he can appeal, from which he has reason to expect patronage.

What will he offer to those patrons which will lead them to him rather than to some other teacher.

His work must be as good as that of others, or better,—that is, in comparison with other teachers in his class.

His work ought to have at least one feature which the others have not; something distinctive, what advertising men call "a good talking point." And this point must be one which will at once appeal to the average parent.

Having the ability to give service equal to that of other teachers, and superior in some respects, the young teacher should make this fact known to the public.

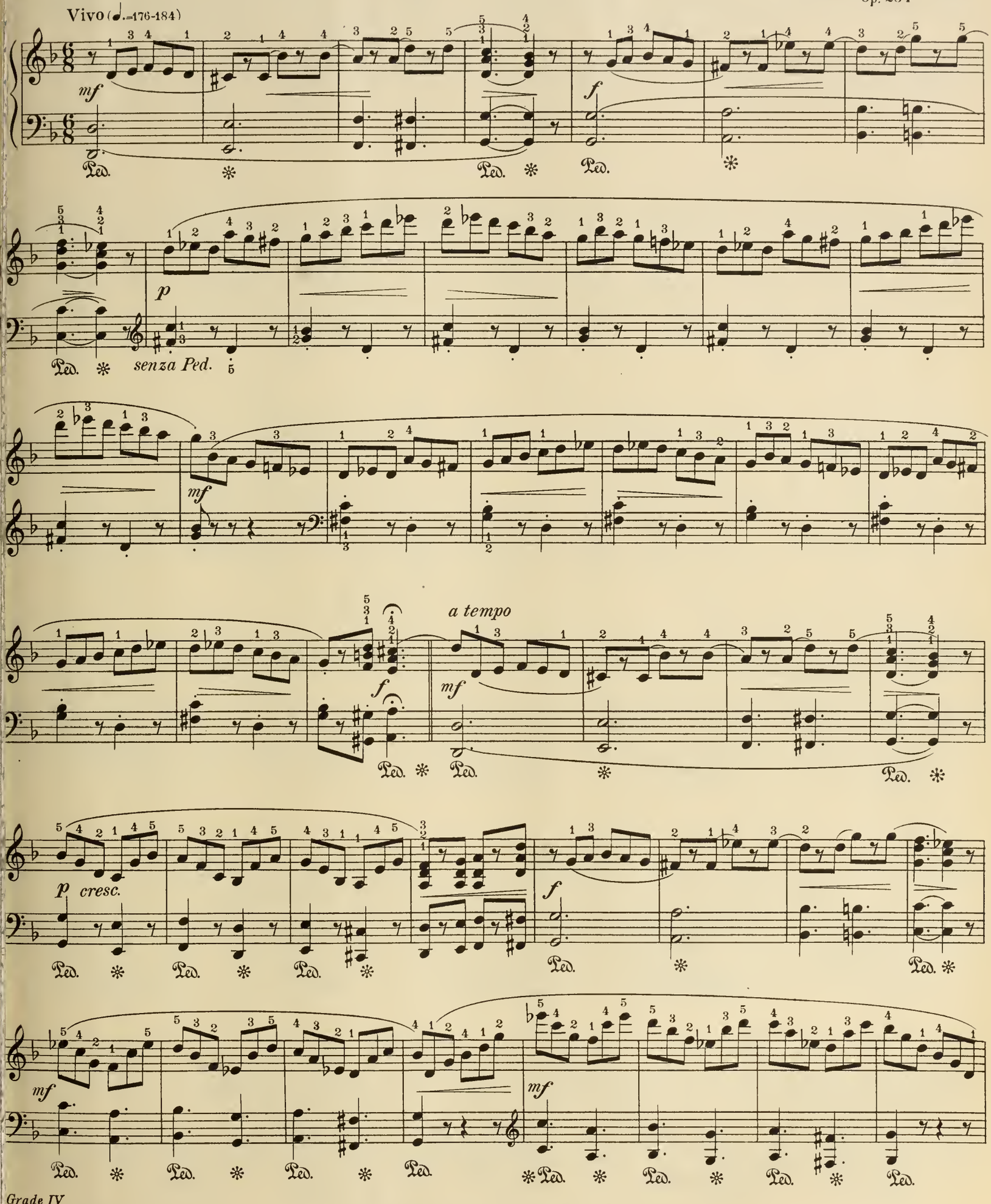
Therefore we lay stress upon the fact that the young teacher must advertise—there are more ways than one—if the general public is to know about him. Good pupils are good advertisements, and it is not necessary for a teacher to draw upon many families for enough work to keep him busy.

But advertising of the right kind will make his work known to ten times the number of families he can reach by quieter, more exclusive methods. In planning to work up a paying class of pupils do not overlook the value of general as well as local advertising.

To Miss Adelaide Niedringhaus Becker

TARANTELLA, in D minor

CARL WILHELM KERN
Op. 284



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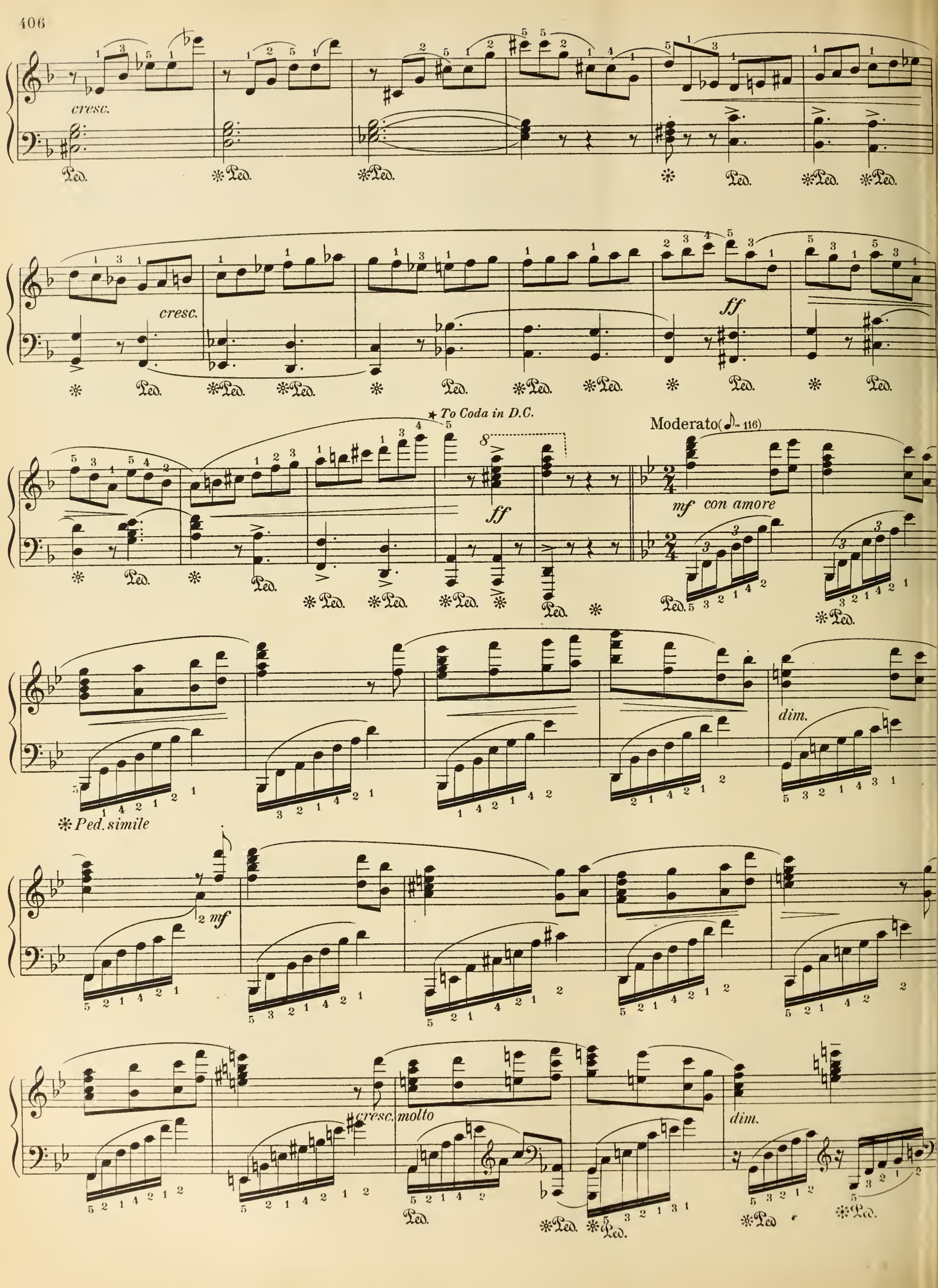
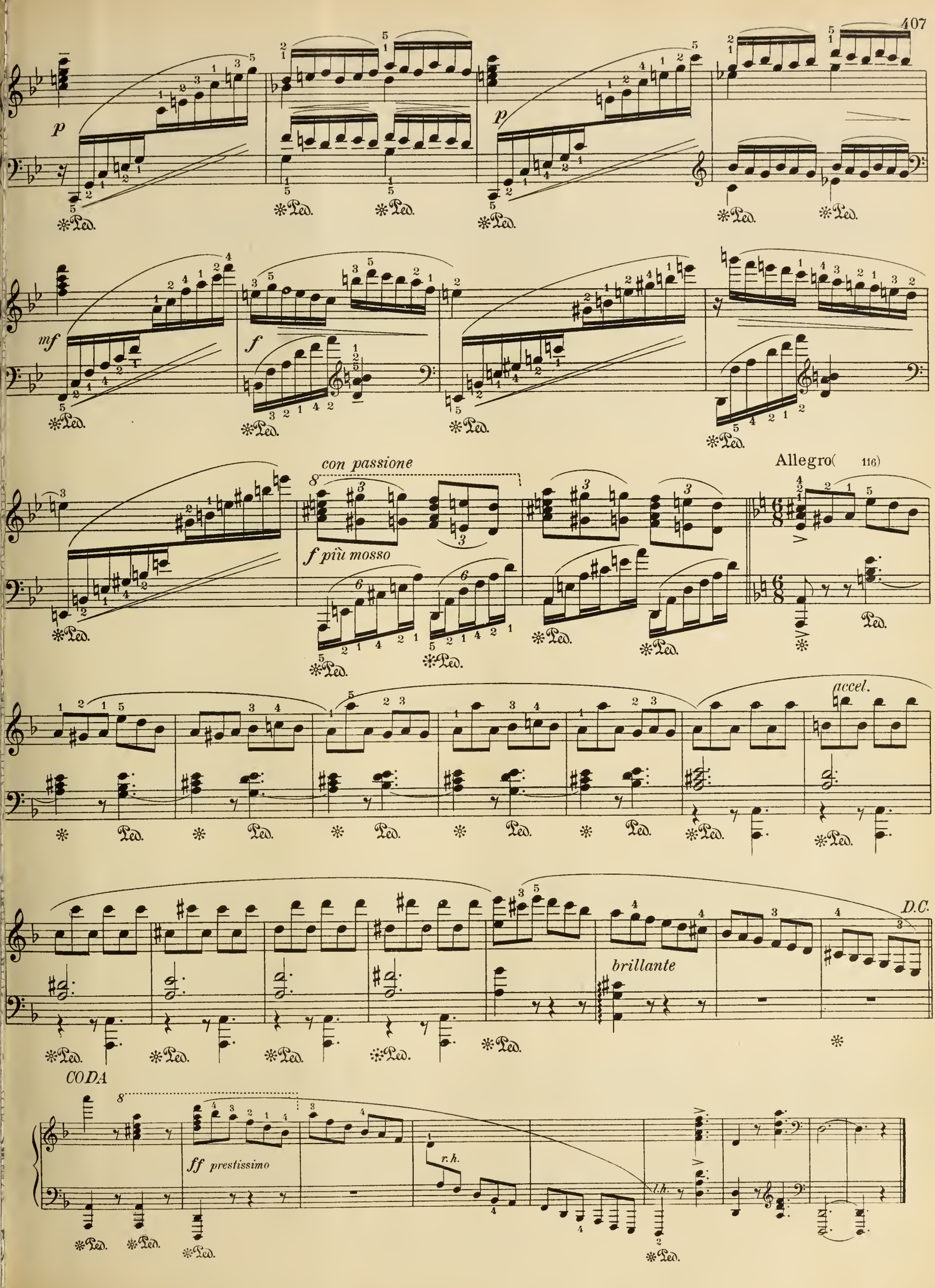
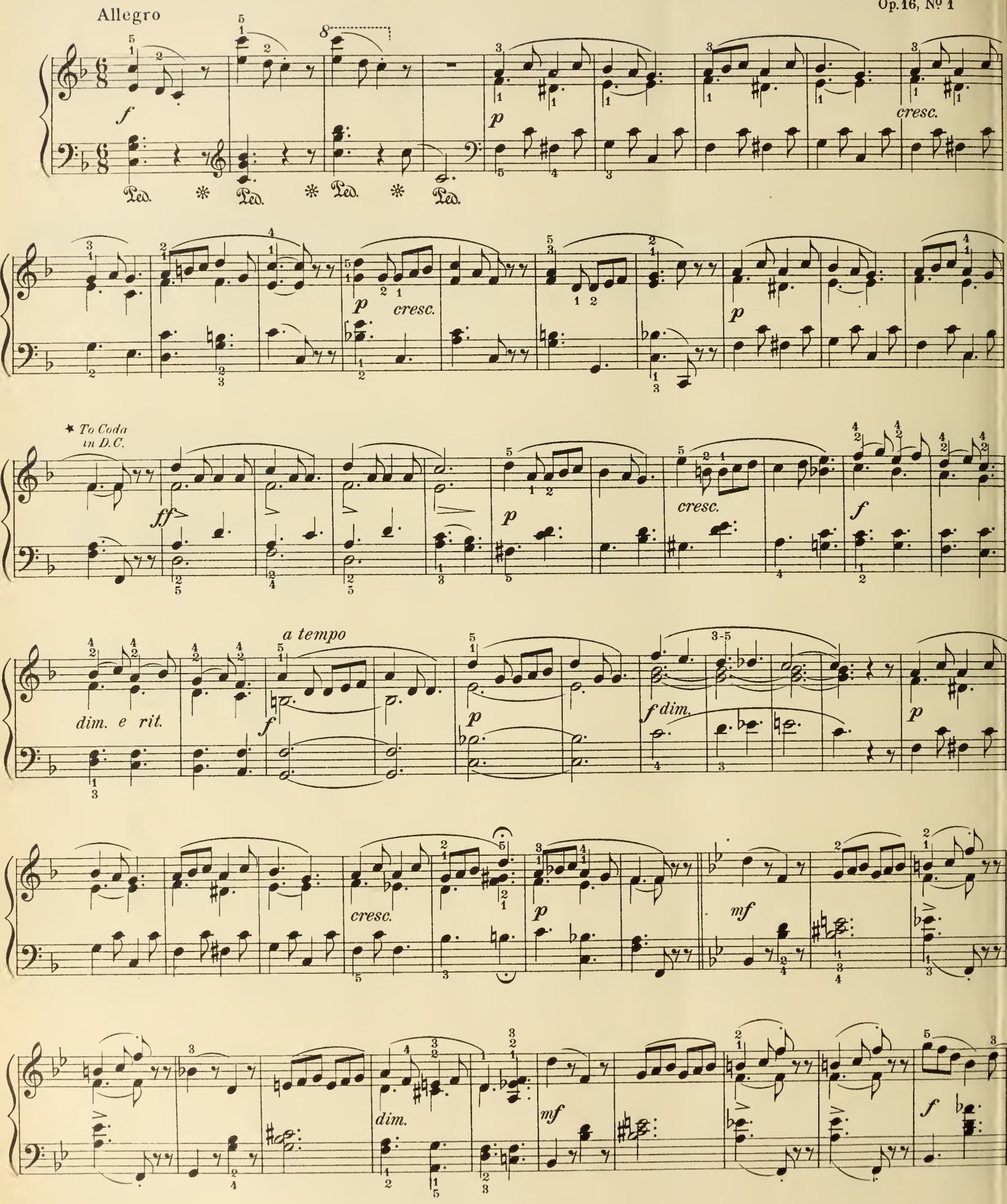

cresc.
Ped.
cresc.
ff
★ To Coda in D.C.
ff
Moderato (♪= 116)
mf con amore
dim.
Ped. simile
mf
cresc. molto
dim.

p
p
mf
f
con passione
f più mosso
Allegro(116)
accel.
D.C.
brillante
CODA
ff prestissimo
r.h.
l.h.
Ped.

AFTER SCHOOL

CEDRIC W. LEMONT
Op. 16, № 1



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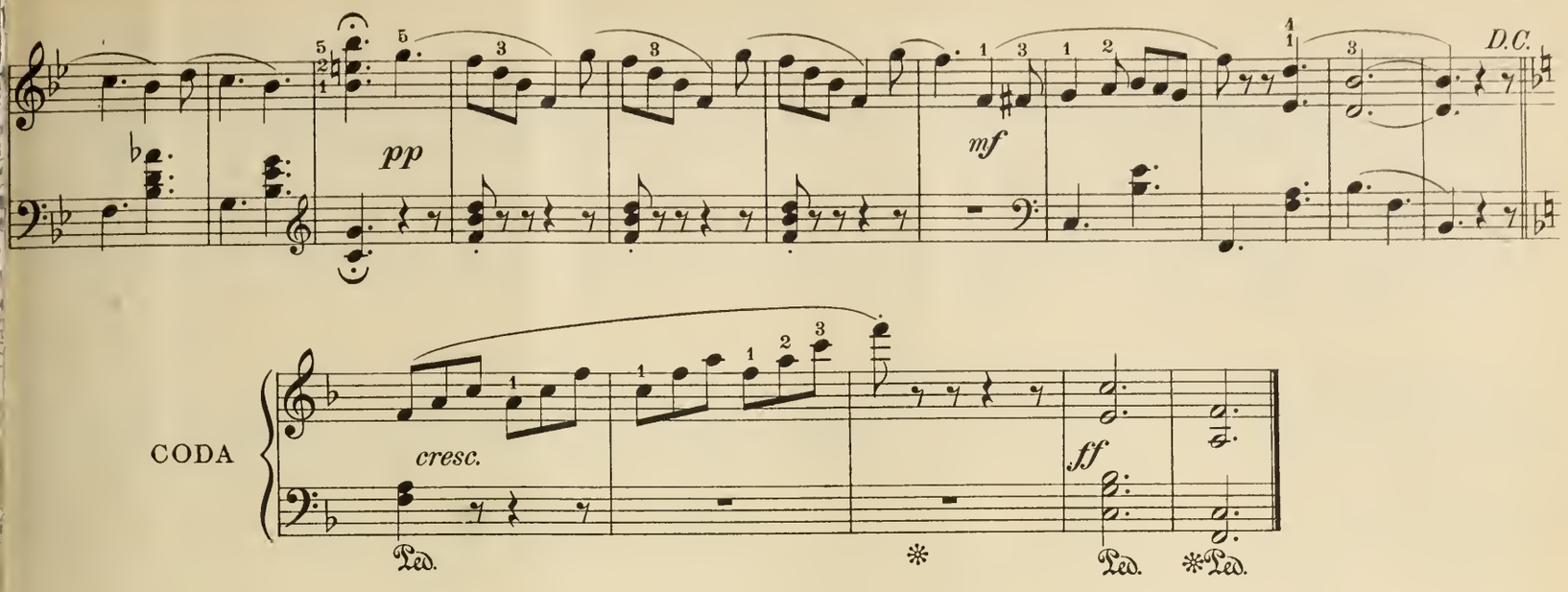
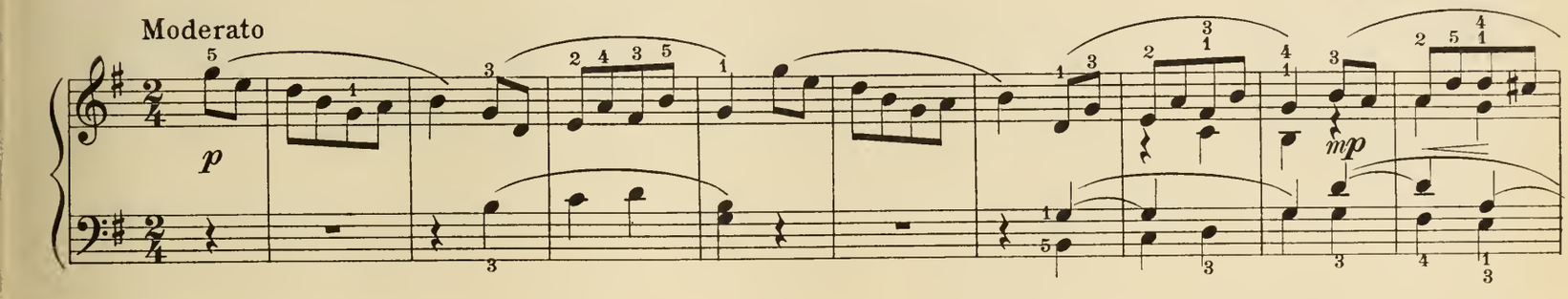
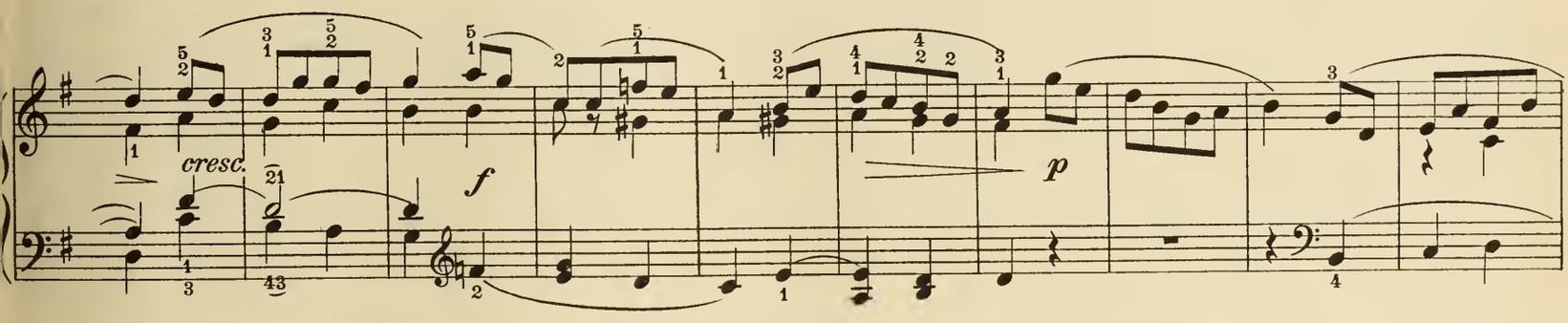
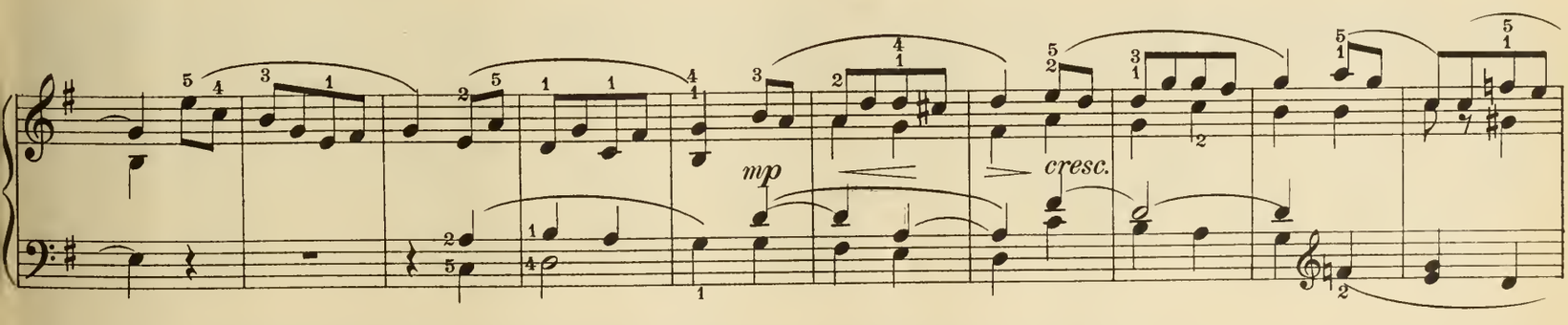
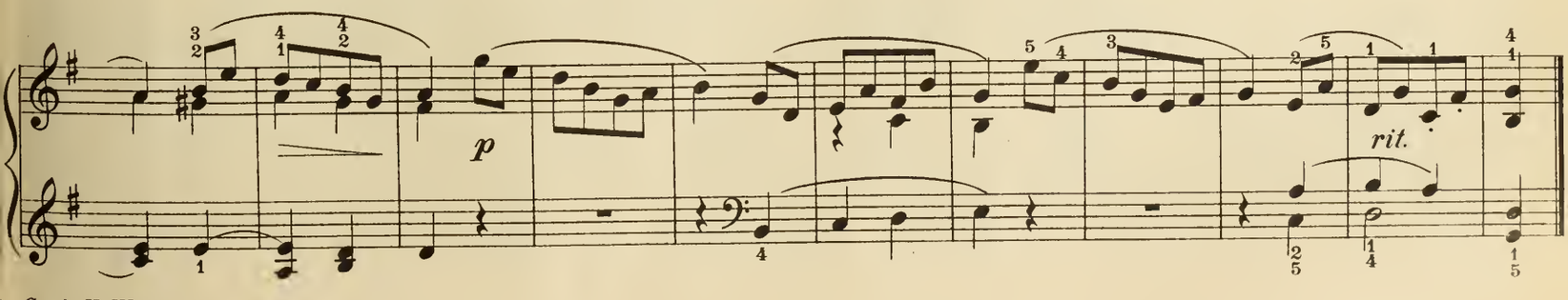
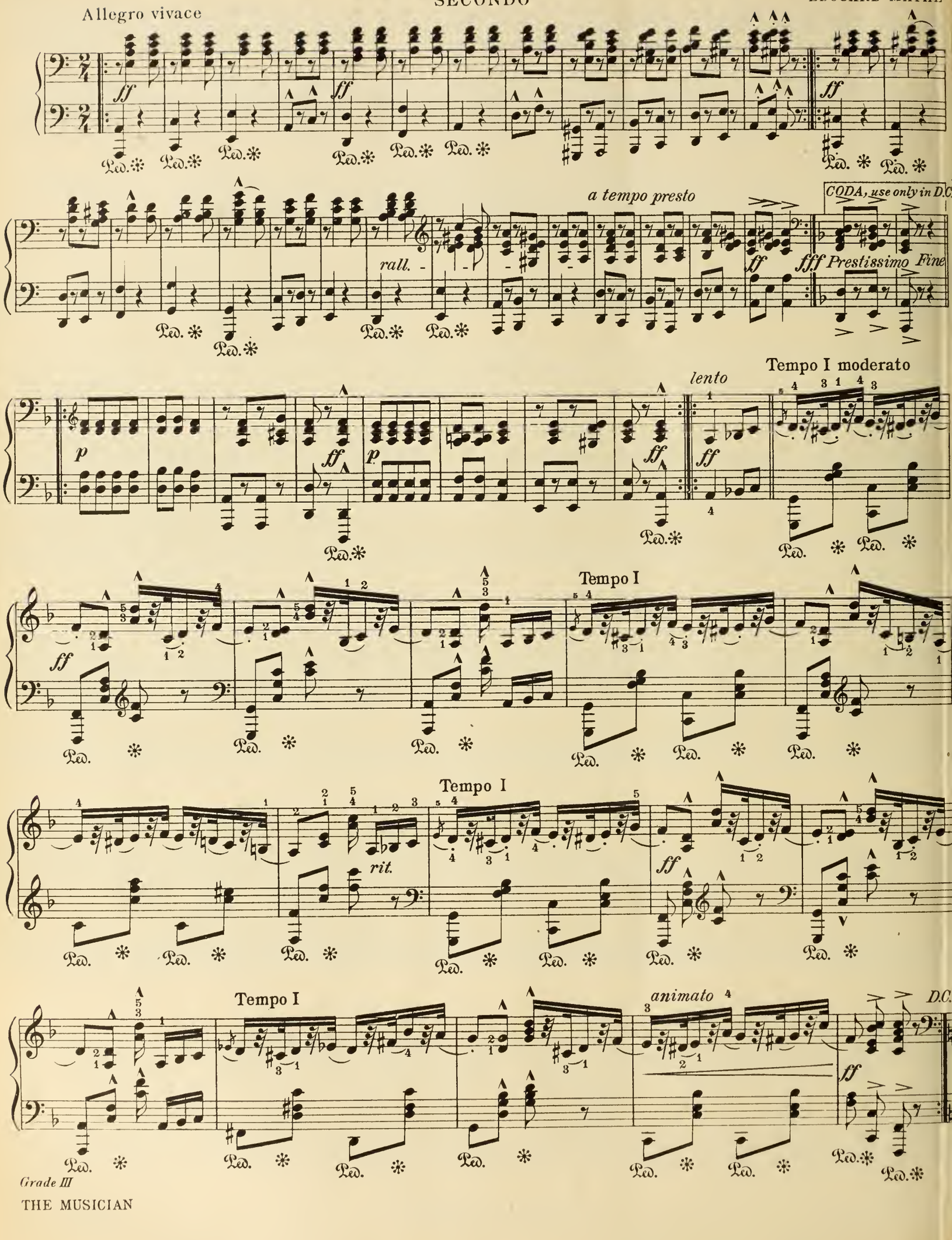

CONSOLATION

N. SOKOLOVSKY

Moderato

DANSE HONGROISE

SECONDO

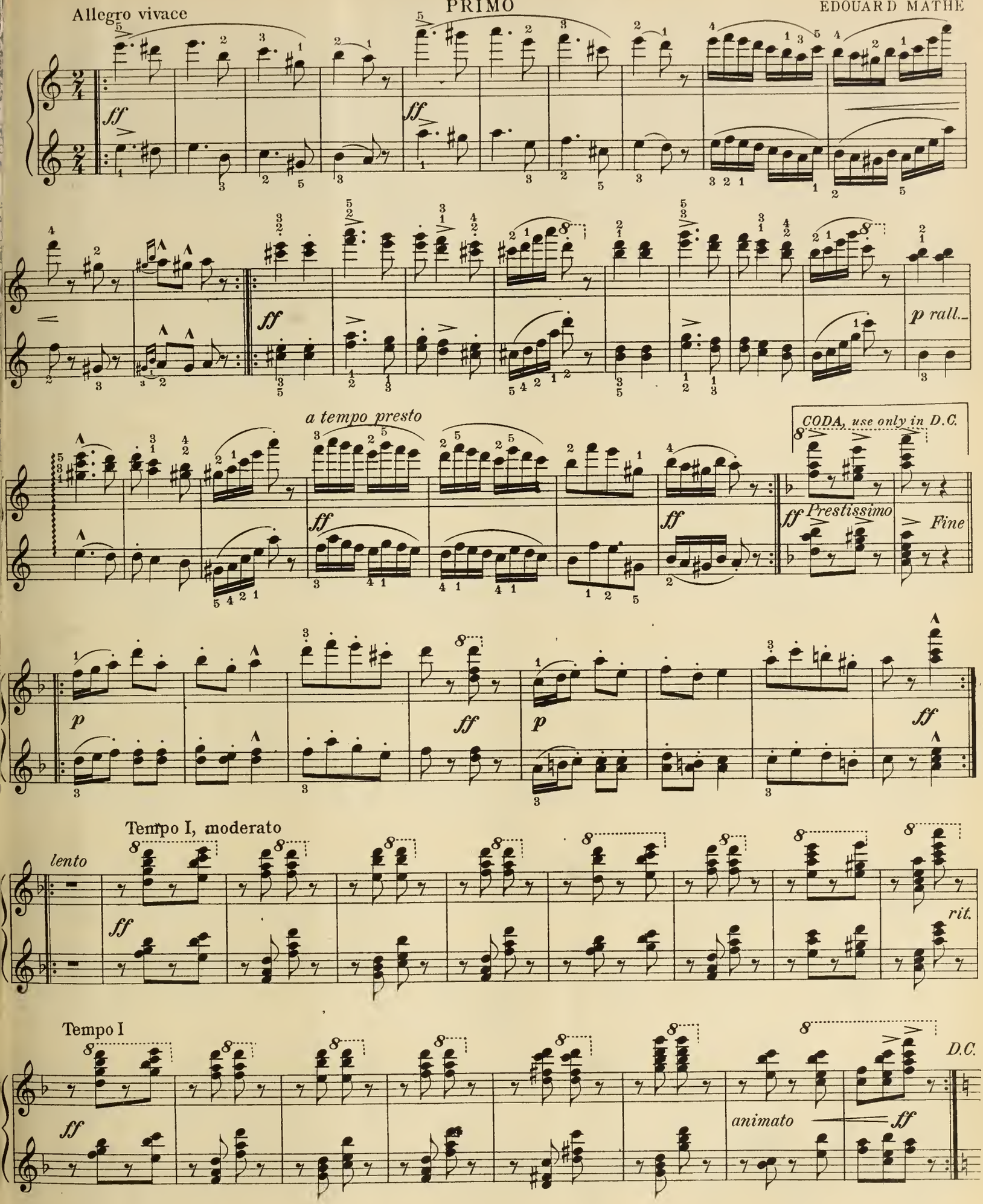
EDOUARD MATHÉ



DANSE HONGROISE

PRIMO

EDOUARD MATHÉ

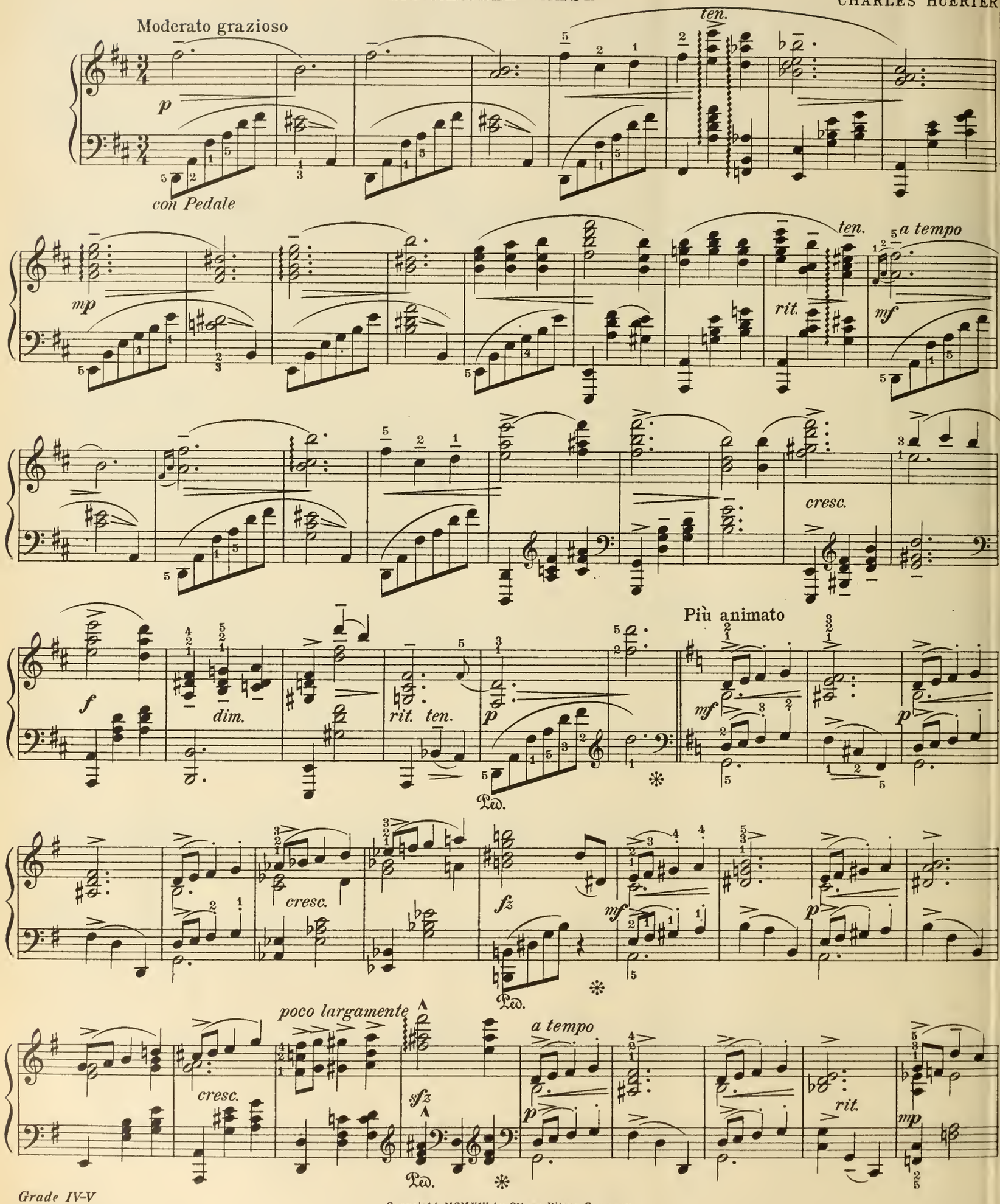


To Professor Joseph Maerz

SUMMER SEAS

BARCAROLLE-VALSE

CHARLES HUERTER



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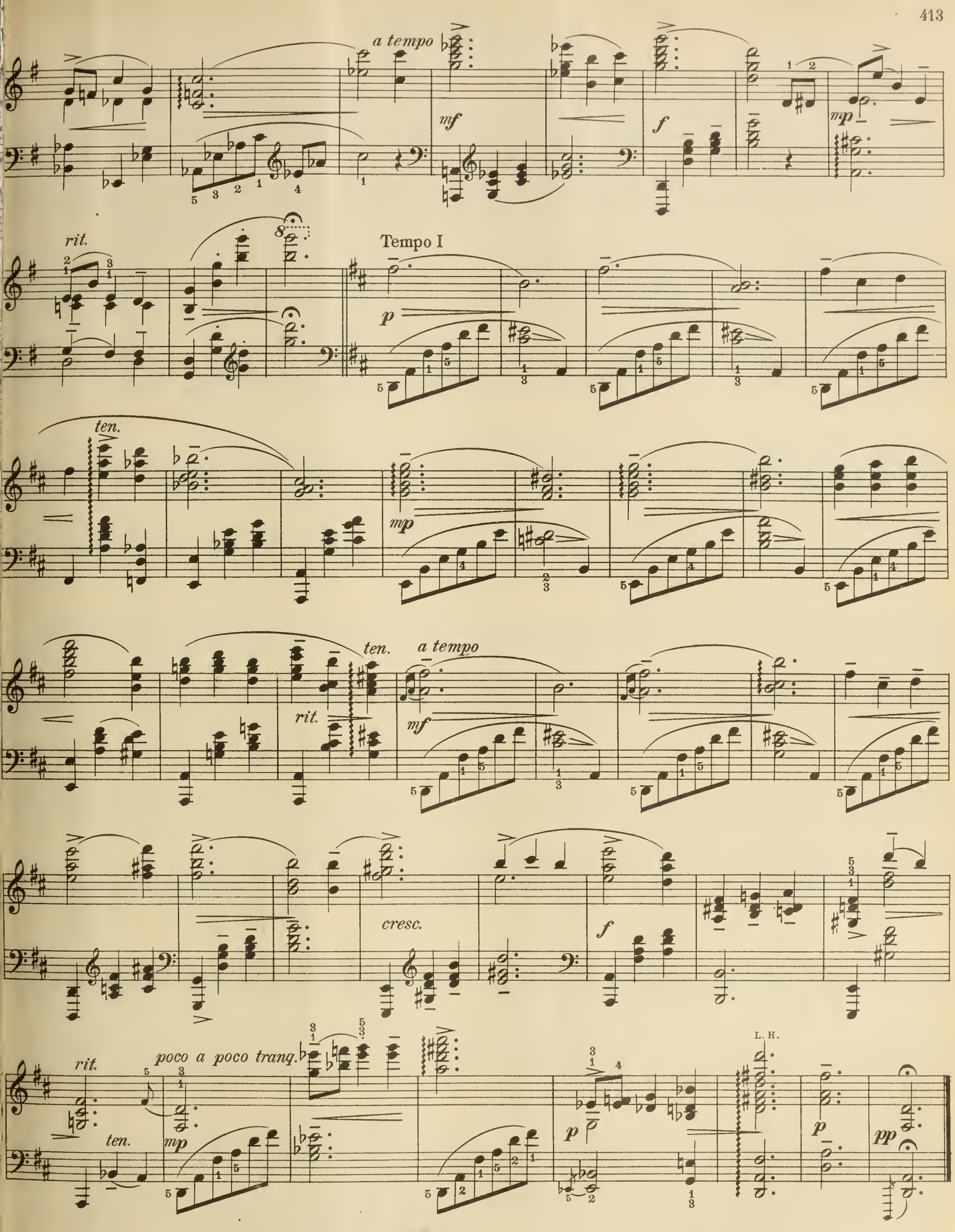
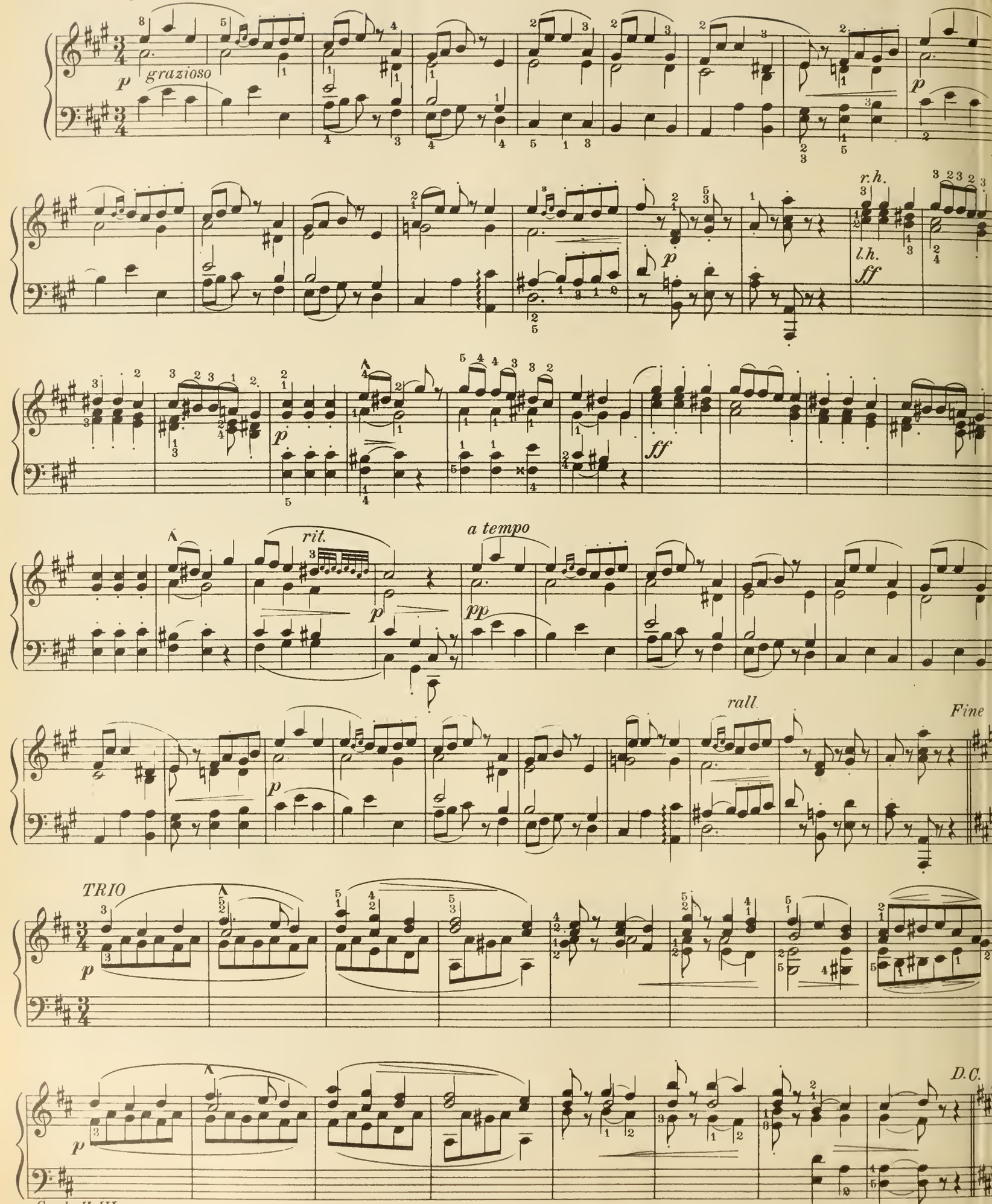

a tempo
mf
f
mp
rit.
Tempo I
p
ten.
mp
ten.
a tempo
rit.
mf
cresc.
f
rit.
poco a poco trang.
ten.
mp
p
L. H.
p
pp

BADINAGE
(MENUET BADIN)

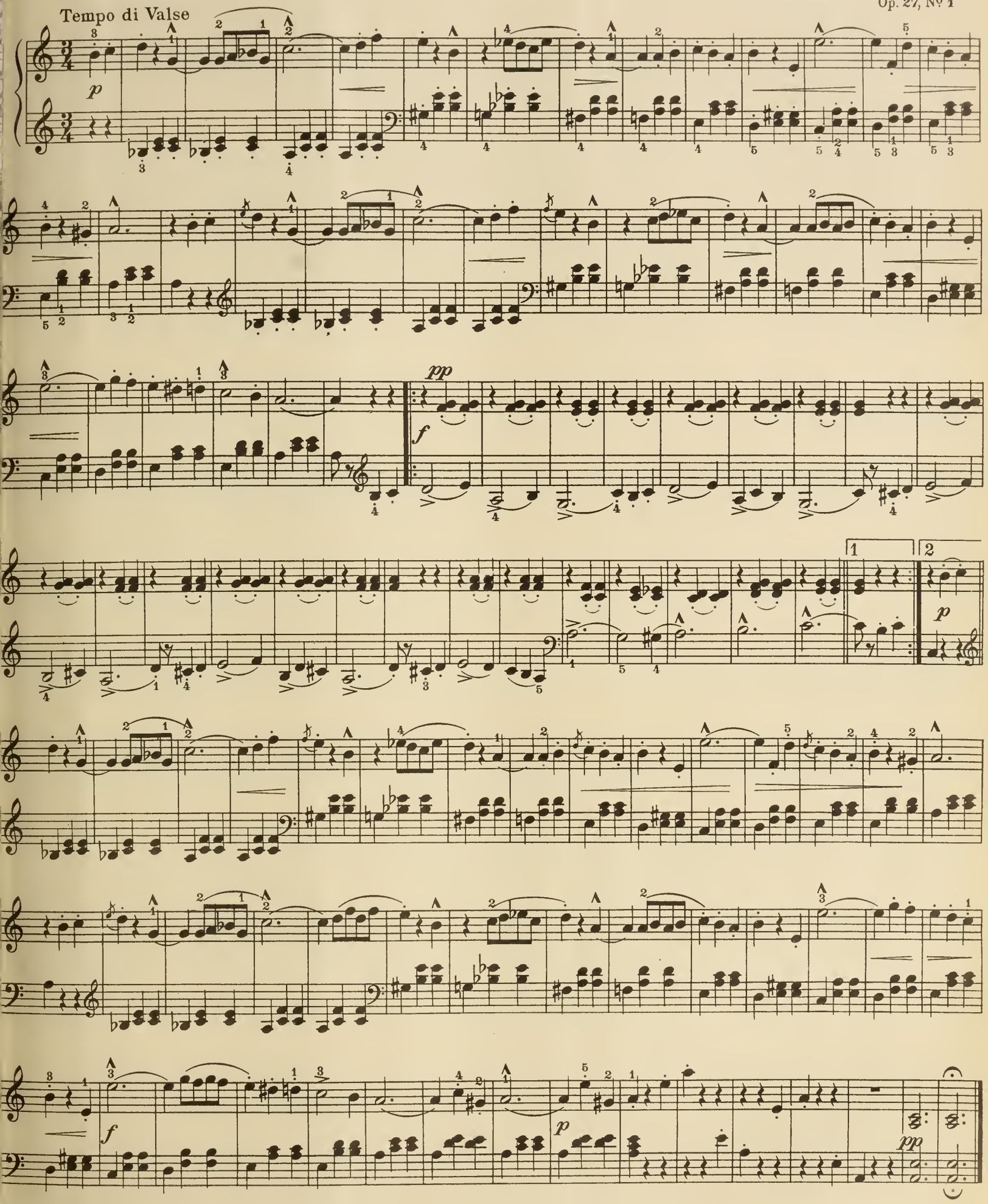
Tempo di Minuetto

EDOUARD MATHE



DOLLY'S WALTZ
(PUPPENWALZER)

MIRAM LEWIN
Op. 27, No. 1



Grade II-III

PUNCH AND JUDY POLKA

(GUIGNOL POLKA)

FERNAND LEMAIRE

Tempo di Polka(♩=92)

f *marcato*

cresc.

ff

pp

prall.

pp

ff

ff

mf

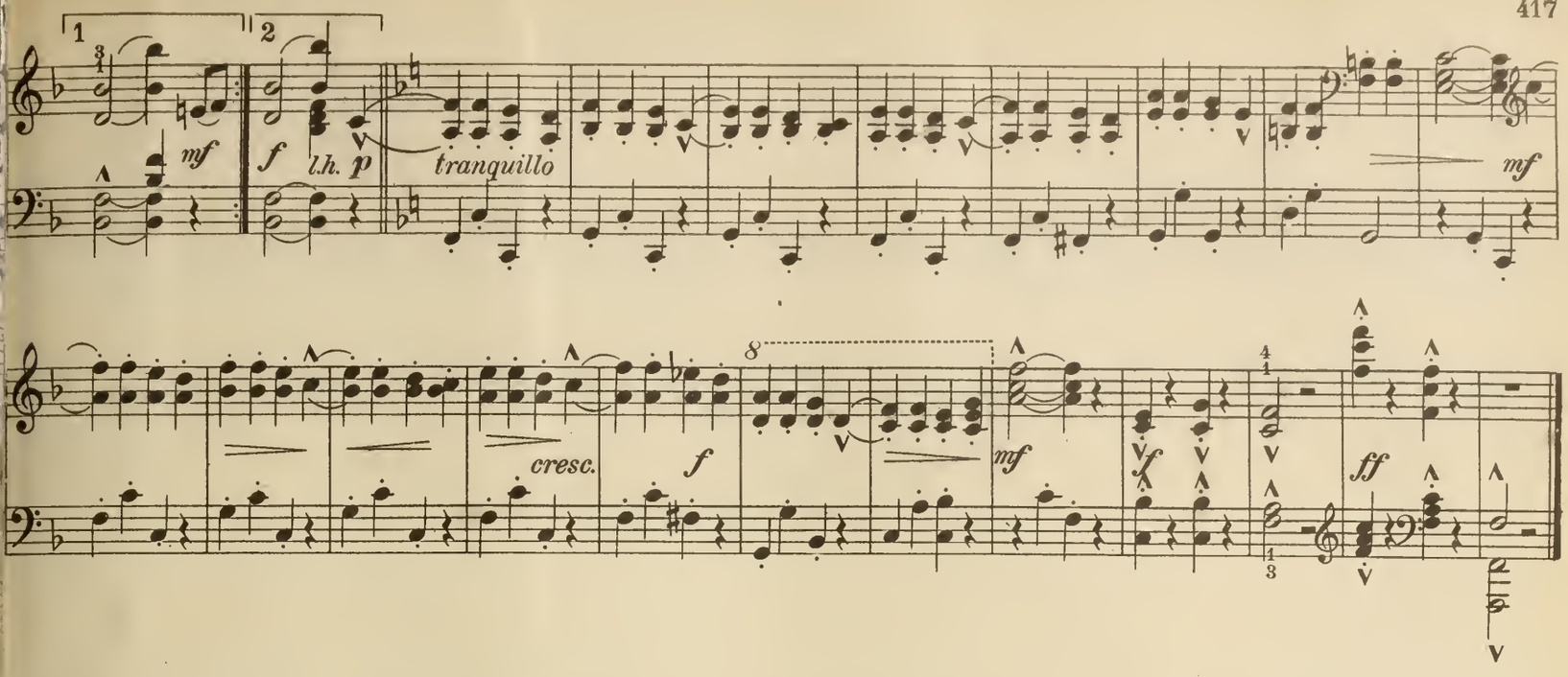
Tempo I

rall. *mf*

cresc. *f* *mf*

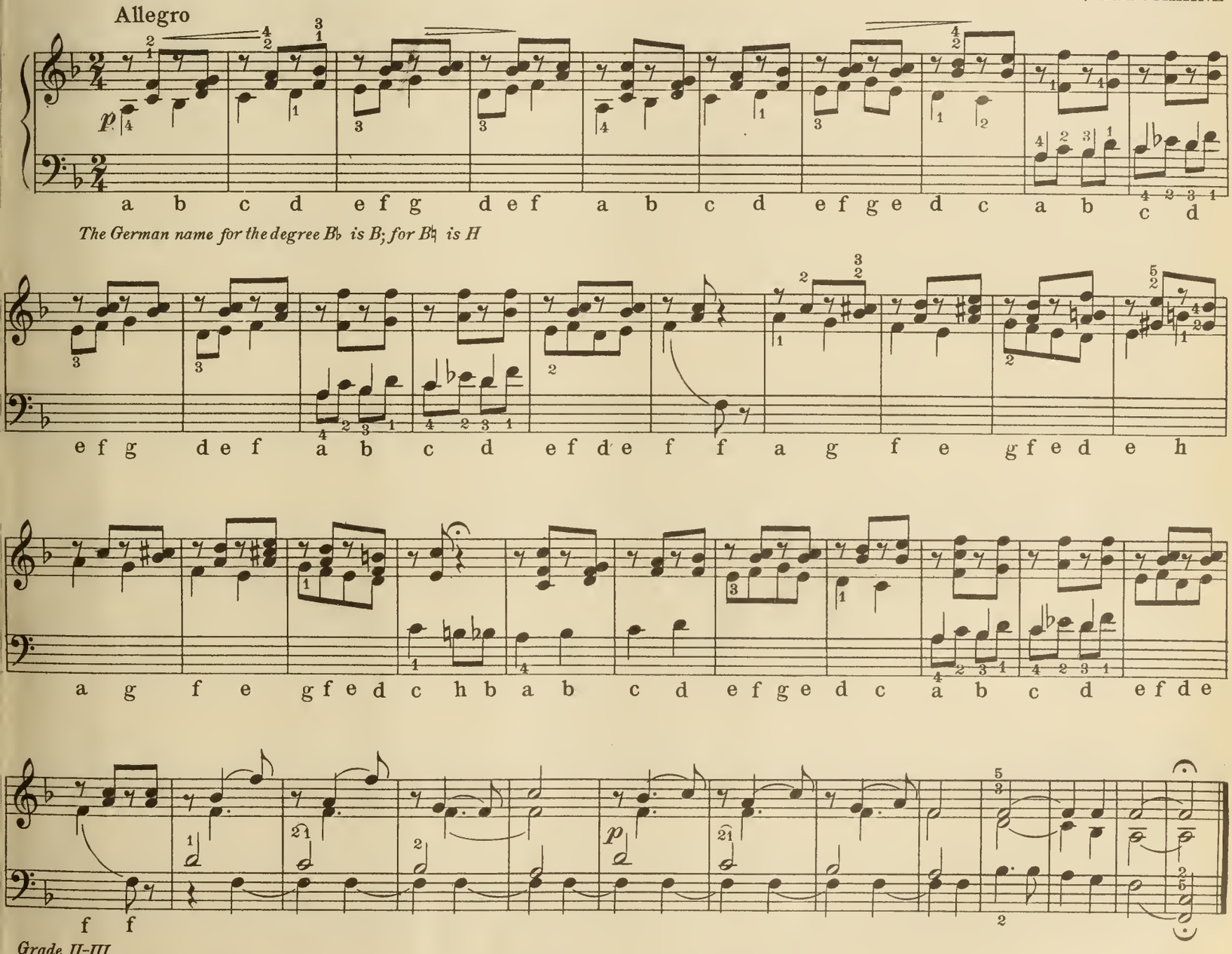
p

cresc. *f*



THE ALPHABET

N. LADOUKHINE


Allegro
p
a b c d e f g d e f a b c d e f g e d c a b c d
The German name for the degree B♭ is B; for B♮ is H
e f g d e f a b c d e f d e f f a g f e g f e d e h
a g f e g f e d c h b a b c d e f g e d c a b c d e f d e
f f
p

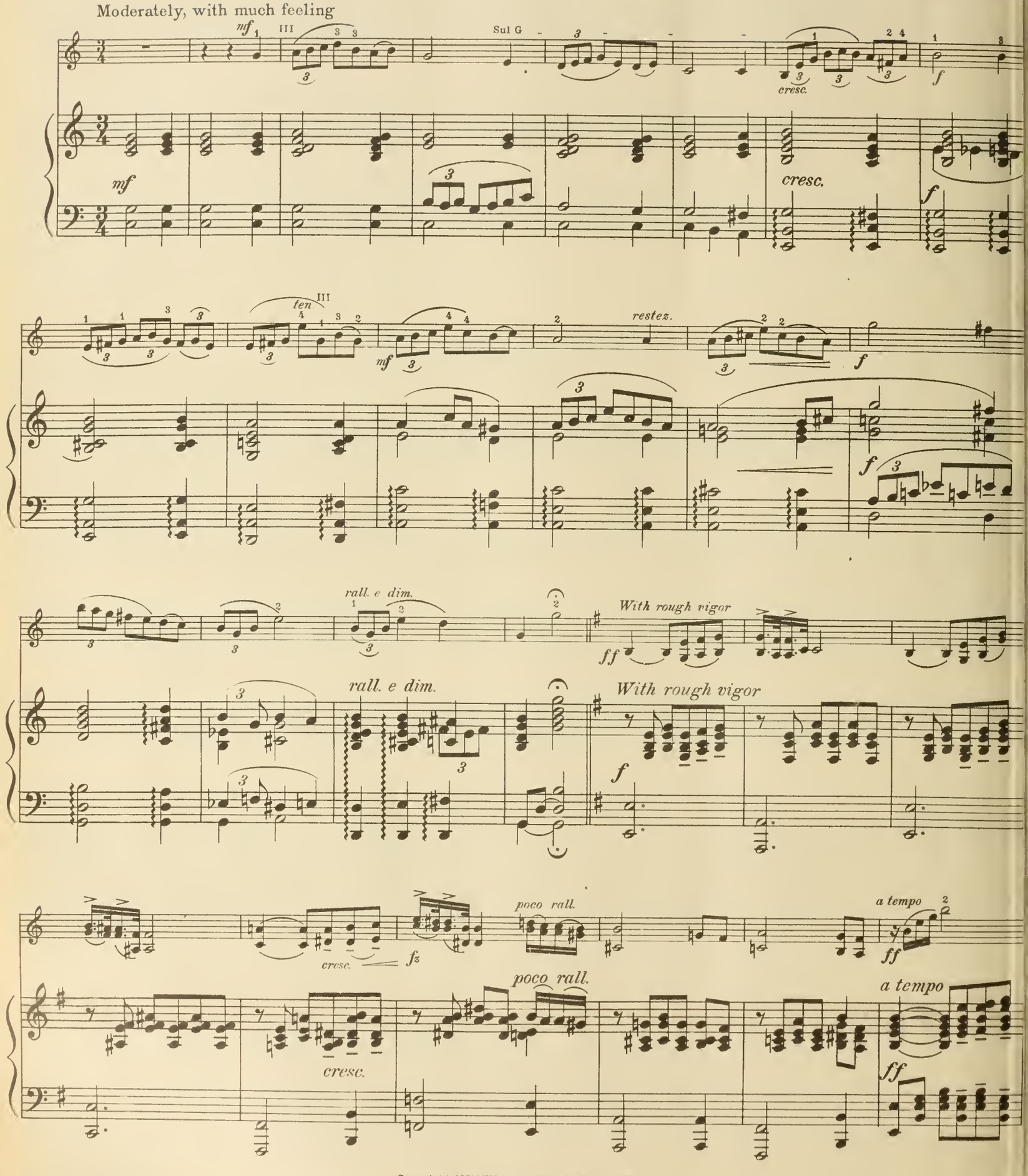
Grade II-III

To Miss Florence Austin

DREAM OF SUMMER

RÊVE D'ÉTÉ

FRANK H. GREY



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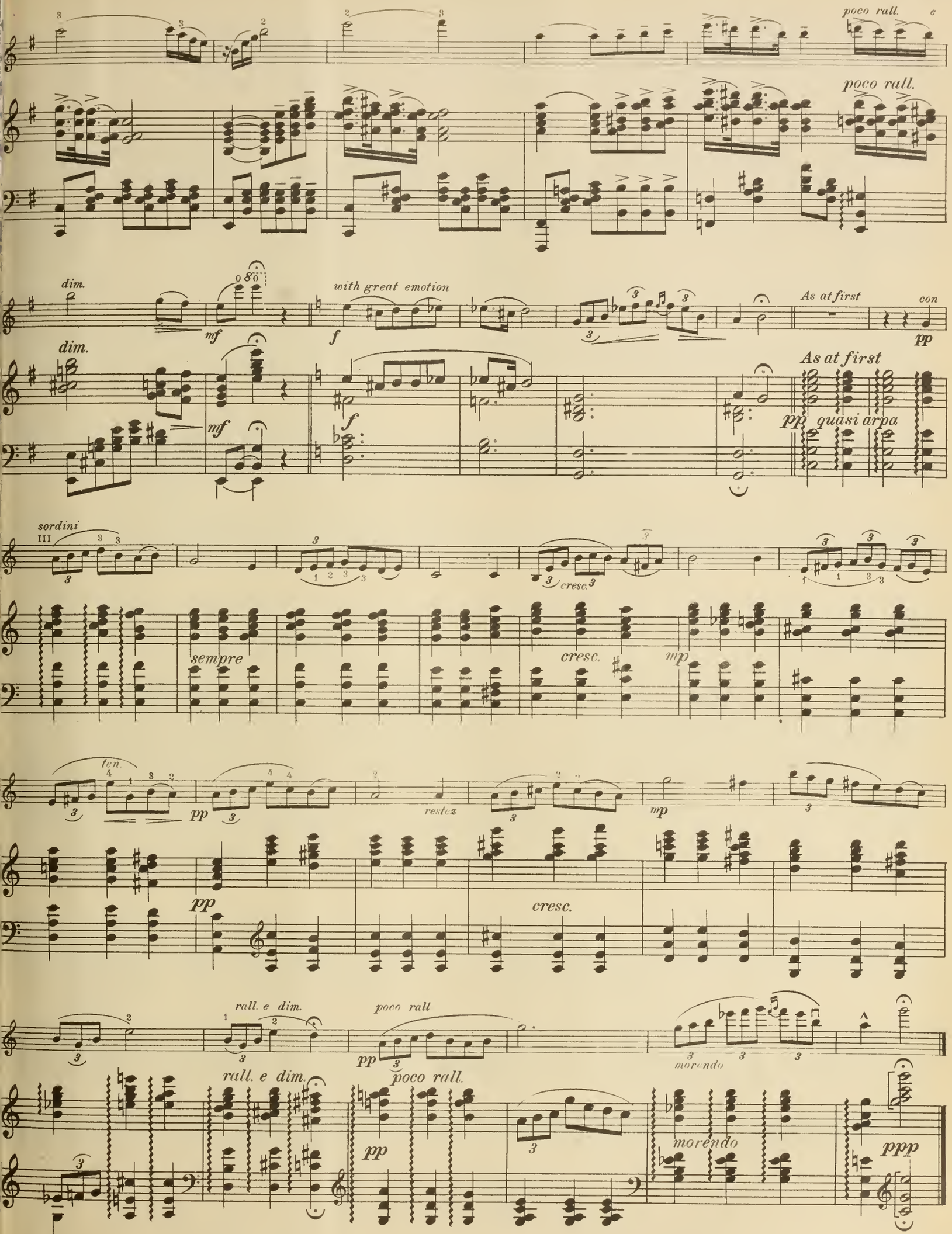
poco rall.
e
poco rall.
dim.
mf
with great emotion
f
As at first
con
pp
dim.
mf
f
As at first
pp quasi arpa
sordini
III
sempre
cresc.
mp
ten.
pp
rests
mp
pp
cresc.
rall. e dim.
poco rall
pp
morendo
rall. e dim.
poco rall.
pp
morendo
ppp

PRELUDE in A

Prepare
- Swell *mp* = Stopped Diapason 8′, Salicional 8′ and Quintadena 8′
- Great *mf* = Rohrflöte 8′ (or stopped Diapason 8′) and Viol di Gamba 8′ with Sw. coupled
- Choir *mp* = Kerauiophone 8′, Dulciana 8′ and soft Flute 8′ with Sw. coupled
- Pedal *p* = Bourdon 16′ with Sw. coupled

Edited by H. Clough-Leighter

ALFRED HOLLIN

Andante con moto

MANUALS

PEDAL

Sw. *mp*

p

Ch. *mp* (Sw. coup.)

Gt. *mf* (Sw. coup.)

add Gt. to Ped.

mf

Sw. *mp*

Ch. *mp*

off Gt. to Ped.

Ch. *mp*

Gt. *mf*

Sw.

Sw.

Ch.

Ch.

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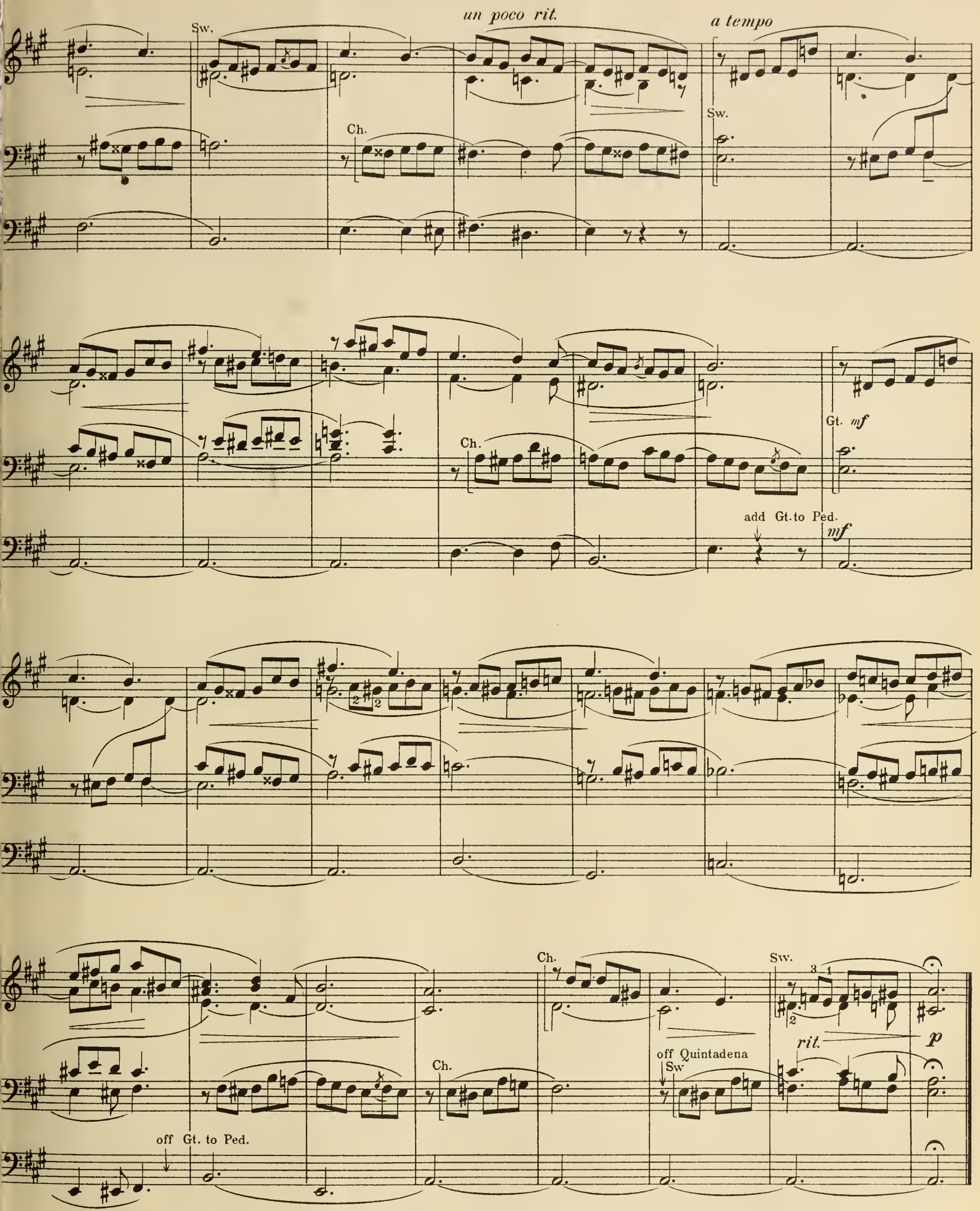
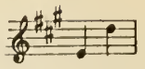

un poco rit.
a tempo
Sw.
Ch.
Sw.
Ch.
Gt. mf
add Gt.to Ped.
mf
off Gt. to Ped.
Ch.
Ch.
off Quintadena
Sw
Sw.
rit.
p

A BAG OF WHISTLES

(Original Key)

EDWARD J. O'BRIEN

BAINBRIDGE CRIST

Allegretto (♩·84)

ff

p

mf

My fa - ther and moth-er were I - - rish, And I am I - rish too;

mf

Ped. *

— I pipe you my bag of whis - tles, And it is I - rish too.

Ped. *

rall.

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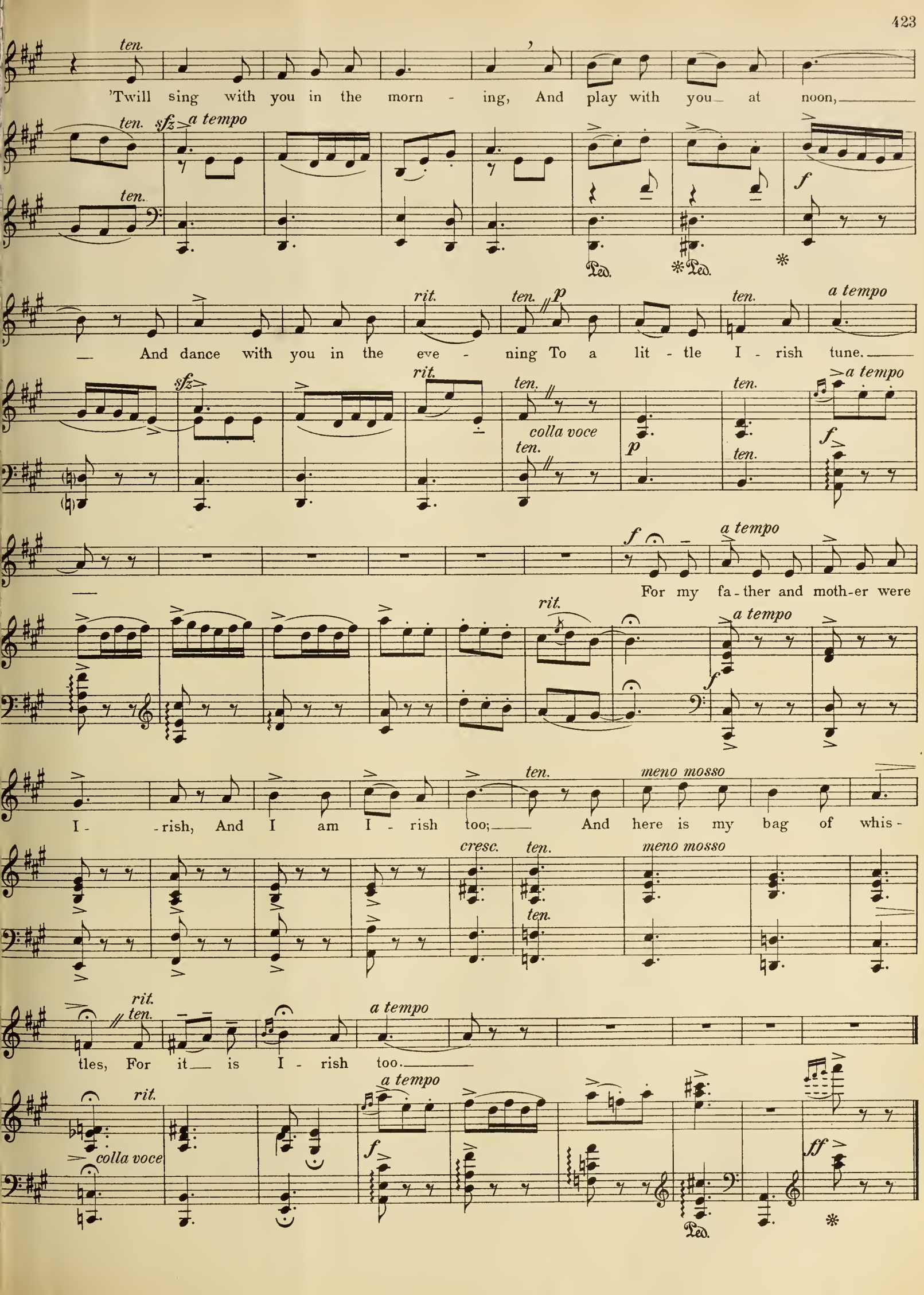
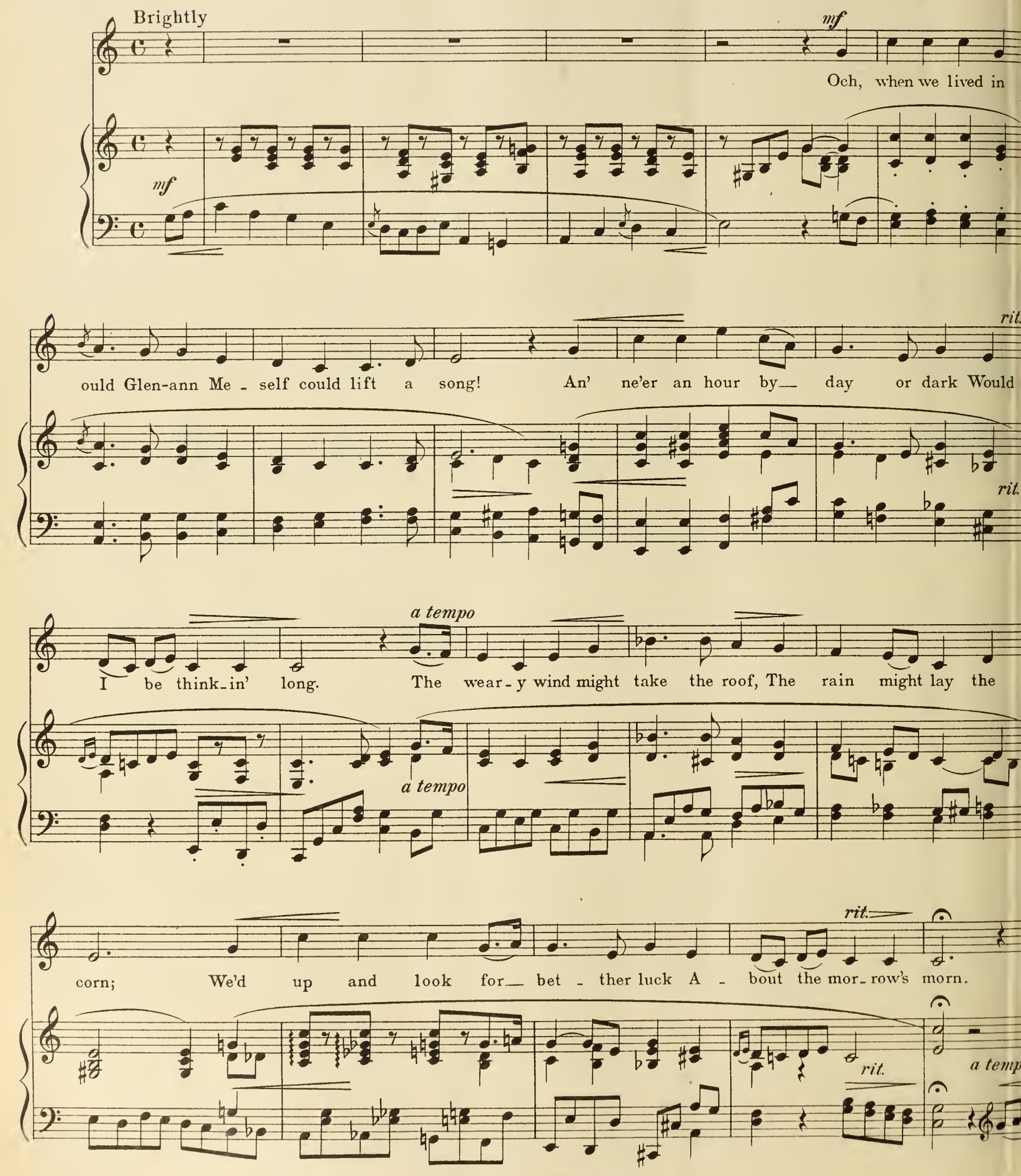

ten.
'Twill sing with you in the morn - ing, And play with you at noon,
ten. sfz a tempo
ten.
Ped. * Ped. *
f
rit. ten. p
— And dance with you in the eve - ning To a lit - tle I - rish tune.
a tempo
sfz
rit.
ten.
colla voce
ten.
p
ten.
a tempo
f
f
a tempo
For my fa - ther and moth - er were
rit.
a tempo
f
I - - rish, And I am I - rish too; And here is my bag of whis -
ten.
meno mosso
cresc.
ten.
meno mosso
ten.
rit.
ten.
a tempo
tles, For it is I - rish too.
rit.
colla voce
a tempo
f
Ped.
ff
*

A SONG OF GLENANN

MOIRA O'NEILL

Irish Air
Arranged by William Arms Fisher


Brightly
mf
Och, when we lived in
ould Glen-ann Me - self could lift a song! An' ne'er an hour by— day or dark Would
rit.
I be think-in' long. The wear-y wind might take the roof, The rain might lay the
a tempo
corn; We'd up and look for— bet - ther luck A - bout the mor-row's morn.
rit.

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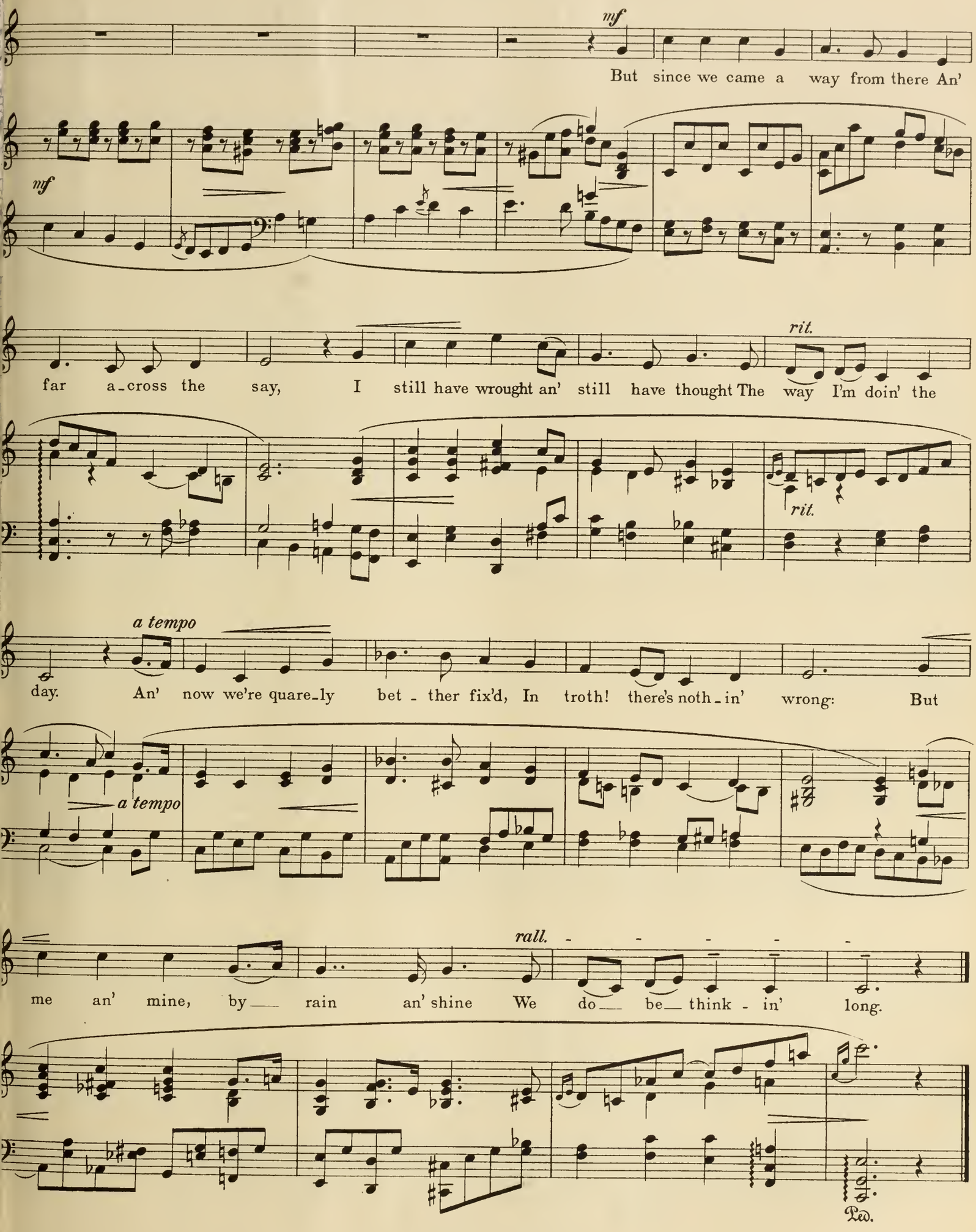
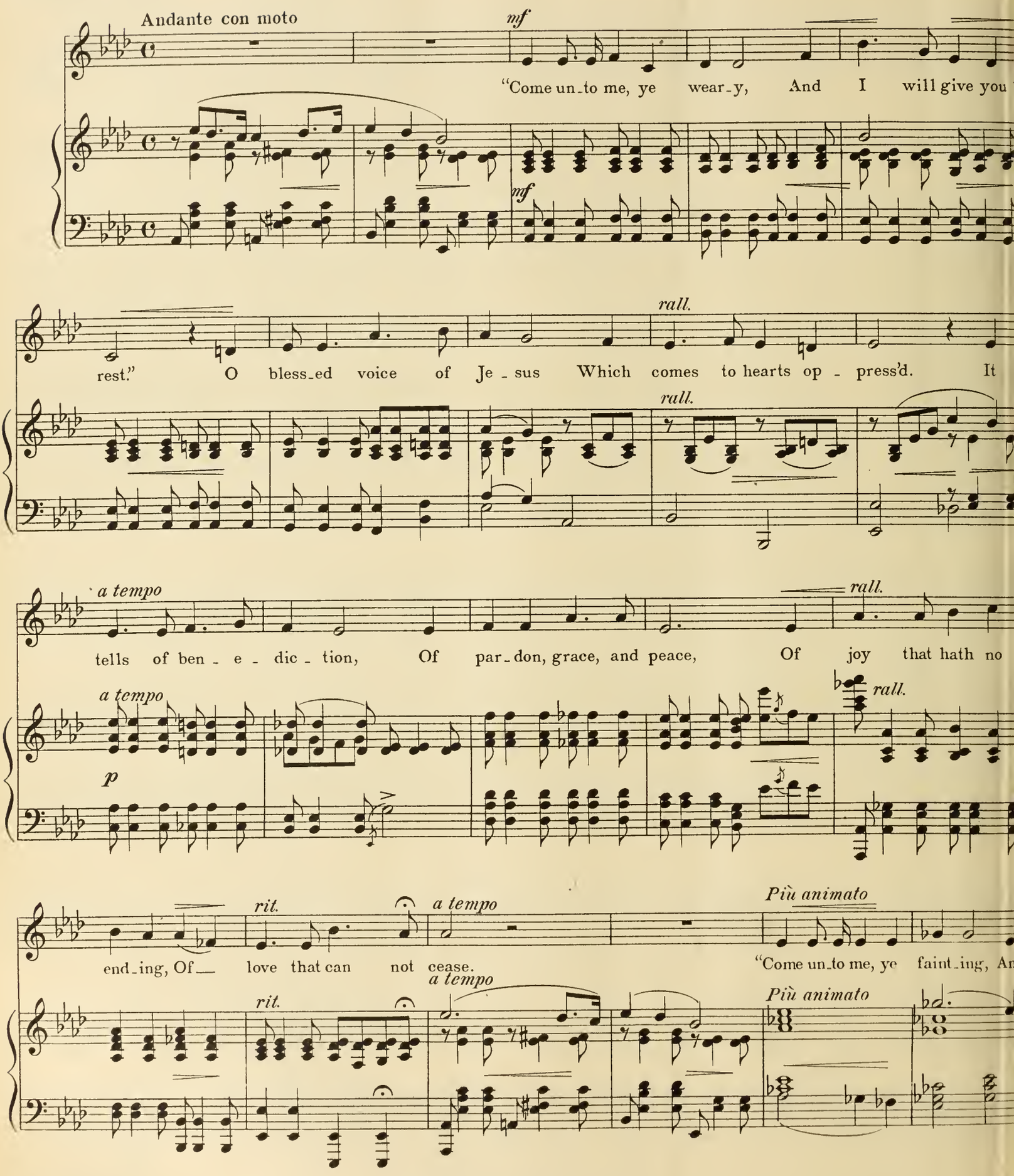

mf
But since we came a way from there An'
mf
far a-cross the say, I still have wrought an' still have thought The way I'm doin' the
rit.
rit.
a tempo
day. An' now we're quare-ly bet - ther fix'd, In troth! there's noth-in' wrong: But
a tempo
rall.
me an' mine, by— rain an' shine We do— be— think - in' long.
Ped.

COME UNTO ME, YE WEARY

WILLIAM C. DIX

A. H. BEHREN



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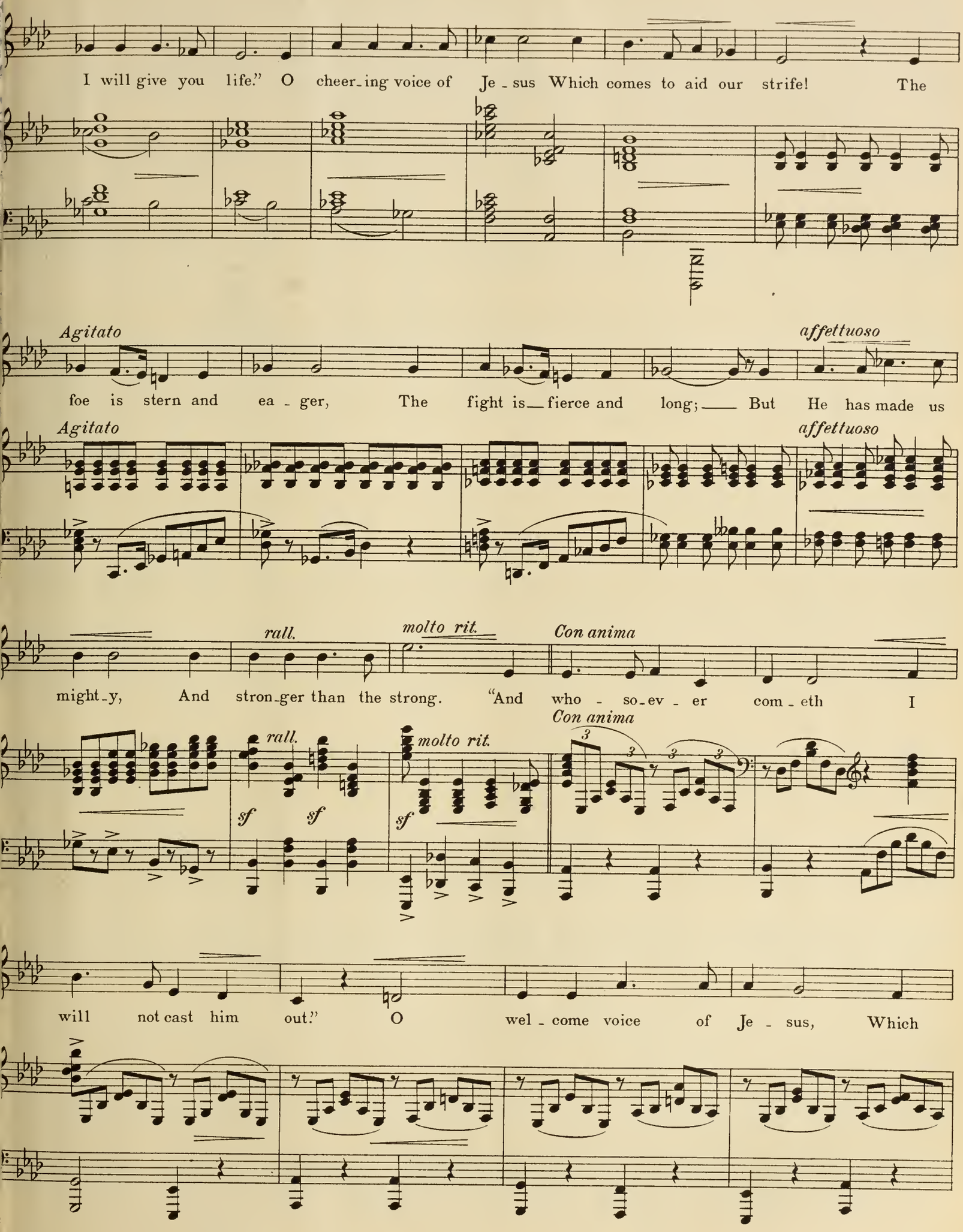
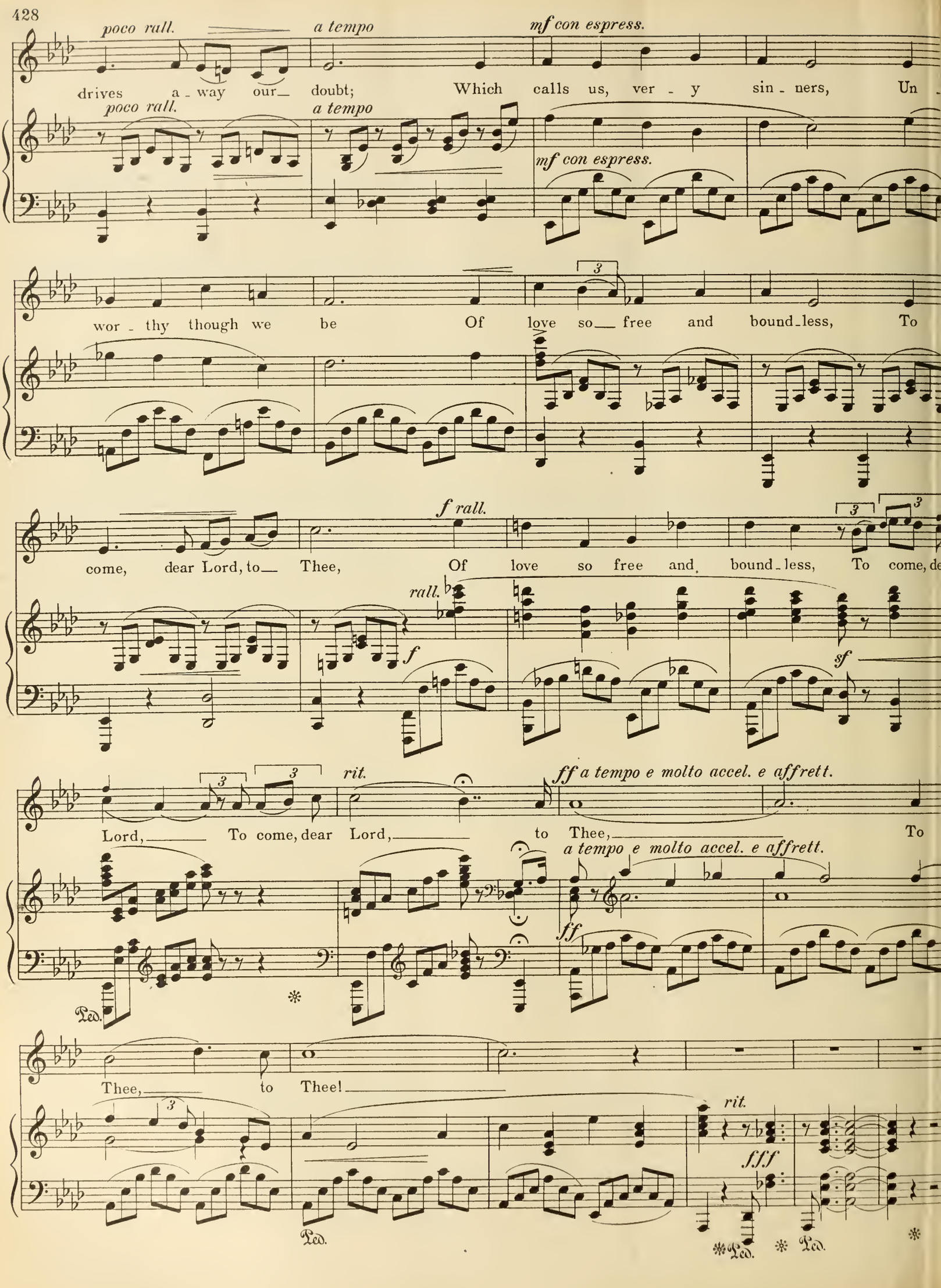

I will give you life." O cheer-ing voice of Je-sus Which comes to aid our strife! The
Agitato
affettuoso
foe is stern and ea-ger, The fight is fierce and long; But He has made us
Agitato
affettuoso
rall.
molto rit.
Con anima
might-y, And stron-ger than the strong. "And who-so-ev-er com-eth I
Con anima
rall.
molto rit.
sf
sf
sf
will not cast him out." O wel-come voice of Je-sus, Which


poco rall.
a tempo
mf con espress.
drives a - way our doubt; Which calls us, ver - y sin - ners, Un
poco rall.
a tempo
mf con espress.
wor - thy though we be Of love so free and bound - less, To
f rall.
come, dear Lord, to Thee, Of love so free and bound - less, To come, de
rall.
f
sf
rit.
ff a tempo e molto accel. e affrett.
Lord, To come, dear Lord, to Thee, To
a tempo e molto accel. e affrett.
ff
Ped.
Thee, to Thee!
rit.
fff
Ped.
Ped.
Ped.

The SINGER and HIS ART

HOW TO SING

IV

BY ARTHUR DE GUICHARD

Under the broad and comprehensive title *How to Sing*, a series of articles appeared in The Musician for February, March, aud April of this year. But they treated chiefly the material part of singing, comprising the mechanical means employed in the technics of singing by which the artistic interpretation of words and music may be manifested.

Those articles explained, therefore, the Science of Singing. Its technics consist of: The education of the ear—the most important, yet the most neglected of all; the vocal apparatus; breathing; phonation, or attack and resonance; vocalization, or vowel formation; articulation and word formation. Of these, articulation and word formation belong really to the domain of the Art of Singing; yet, at the same time, the technical practice involved in the act of articulation and word formation has its scientific side.

But the possession of the Science of Singing, the knowledge of its technics, does not make one a singer, any more than the possession of a fine piano makes one a pianist. Intellect, a musical intellect allied to individual sensitiveness (usually denominated "temperament") is the chief factor in the Art of Singing.

The two are inseparable. The art is greater than the science; but if the art tried to live without the science, the voice would die an early death. It has as well been said that "the science of the mechanism is the foundation of the building, but the art of singing is the building itself."

QUESTIONABLE GENIUS AND INSPIRATION

Many persons believe that all they have to do in order to become singers is to take a few lessons in voice production and placement (otherwise attack and resonance). They do not care to waste their time learning how to read music, how to pronounce their words, how to acquire style, and to interpret! They have been told by adulatory but ignorant friends that they have excellent voices, and they believe that their natural genius (!) will do the rest. This is one reason why there are so many mediocre professional singers: They do not work at their art. They do not study the art of singing—the soul of song; they learn something about tone production, and leave the rest to "inspiration," which may or may not (usually "not") manifest itself.

This article takes under consideration the Art of Singing, that is, the musical intellect assisted by its humbler but indispensable servant, the Science of Singing.

The Art of Singing embraces: Articulation, words, rhythm, phrasing of words and of music, style, taste, expression of voice and of face, gestures (when permissible), and declamation. Each will be considered in turn.

Articulation is the skeleton or framework of diction.

Still more, articulation is the singer's chief asset in attack and purity of tone. If an initial consonant be sounded swiftly and strong, the vowel that follows will have a purer, clearer, surer quality. If the student will observe this rule, taking care to release the consonant by letting the tongue swiftly resume its normal position (*inert*, on the floor of the mouth, lightly touching the lower, front teeth) he will thereby place his voice correctly.

Many think that the study of articulation and of words is only an elementary study. Whereas, it is, most assuredly, the highest point of the singer's art. Can there be any doubt about this? Let it be considered briefly:

What is the difference between song and instrumental music? One has words, the other has none. To make a song intelligible therefore, the words must be made intelligible. When a singer so maltreats his words that they cannot be understood, he produces the effect of endeavoring to sound a melody with his voice, as an instrument might give it, but with accompaniment of unintelligible sounds which should be words, but which only serve to spoil both tone aud melody—for all the world like the futile endeavors of a dumb person trying to speak and emitting only dissonant incoherencies.

ARTICULATION SEEN AS WELL AS HEARD

Articulation should be so perfect that it might be seen, that a deaf person could read it on the lips, by the perfect word formation. The teacher of diction to Mme. Sarah Bernhardt and to many other world-renowned artists is stated to have said at a lesson: "You wish to tell a friend a secret; but there happens to be someone there, in the next room. What do you do? You stand in front of him, making your voice as small as possible, and you try to articulate as clearly as you can, endeavoring at the same time **to show him your words by their lip formation.** Your friend will watch your speech quite as much as he listens to it." If singers would practise this lip formation of words, their diction would soon show a remarkable, not to say a much-needed, change for the better.

CAUSES OF IMPERFECT ARTICULATION

The chief feature, the determining element in perfect articulation is the consonant. First of all, the initial consonant which places the voice and imparts the right musical color to the vowel; then the final consonant which places the word, which finishes it and makes it comprehensible to the listener. The diction of American singers should be the best and most finished in the world, *because* of the final consonants. In French the finals are rarely sounded; there are very few finals in Italian. Consequently, in these languages, tho voice flows on in a liquid way, without obstacle. Unfortunately, in America, we are too much addicted to studying singing with foreigners who know but little English, and who teach us in their own language—nay, we go to them in order that they may teach us to sing that language! Why? What is the matter with our own? Are we not going to sing to our own people in our own tongue? Is singing to be always an exotic art?

Thus, learning to sing those languages first of all, we acquire the habit of paying no attention to the final consonants of our own language. I give this argument for what it is worth, knowing that there is much truth in it; but I do know also, without trying to cast the blame elsewhere, that our own national every-day speech is imperfect and very slipshod. We swallow our finals, or we do something else with them, for we do not articulate them. We invariably say "an' " for "and"; "no' chet" for "not yet"; "goo' bye" for "good bye" and "goo' ni' " for "good night"; and a multitude of other atrocities too numerous to name here.

CARELESS SPEECH MEANS BAD DICTION

One thing is very certain: We cannot give any clearness, precision, and distinction to the words we sing, if we give none to the words we speak all day.

We must first correct our speech if we would sing our words correctly, so that they may be understood without difficulty and without tension of mind by our auditors.

A young man came to me a short time ago to study singing. He had a foundation for a good baritone voice, but it was so obscured by a faulty emission that purity of tone seemed almost impossible. When I did at length succeed in obtaining some good tones and sent him off joyfully to practise them, he would return with the same old defects—the good tones having again disappeared. It was not very difficult to discover his besetting fault: His daily speech was nasal. so nasal that every word he uttered could be heard vibrating *in his nostrils*. **It was useless to attempt to make him sing pure tones unless I could make him speak pure tones;** therefore I proceeded to correct his speech. Remember that his singing practice would amount to only half-an-hour to an hour per day, whereas his speaking practice would occupy several hours, so that the latter killed the former.

However, it is highly satisfactory for all those who have contracted similar bad habits of speech, to learn that the young man has been able to rid himself of his nasality, so that he not only speaks well, but he has uncovered a very pretty baritone voice with a future. But, what a struggle for both of us!

PURITY OF SPEECH

The moral of the foregoing is that purity of speech, *especially in the English language*, is absolutely necessary to purity and clarity of diction—of which articulation is the chief factor. I repeat that **the consonant is the determining element in perfect articulation, and perfect articulation is imperatively necessary if we would avoid singing balderdash and gibberish.**

Amongst the professional singers who have come to me to study repertory, and some even to study how to teach, I have learned that the chief objection they have to exact articulation is that it would injure the quality of their tones! They all try to sing as if they were executing a vocalise ("executing" is the right word, for they were cutting off heads and tails in their endeavor not to destroy the line of vowel souuds)!!! It is only by dint of much argument and practical demonstration that I am able to show them their mistake, and to make them finally understand that **the precise and complete articulation of consonants adds precision to attack, greater expression, strength and color to the word or syllable, and sets up a wave of**

sympathy between them and their audience that would otherwise be wanting.

A HUMOROUS EXAMPLE

That fault of trying to reduce a song to phrases of vowel sounds only is so much exaggerated that some singers have actually chosen among the vowels those which seemed to best suit their voices—that is, according to their own ideas. I well remember sitting, one day in the Manhattan Opera House, with Oscar Hammerstein whom he was trying out some singers, who were seeking engagements in his company. Among others was a young man with an excellent voice, pure, round, and resonant. But he belonged to the band of tone-deluded ones who choose their own special vowel and who keep their mouths to the one set shape that will produce the tone of their choice. This man kept his in the shape of an elongated capital O, without once changing it. Good quality voice but, of course, neither diction nor articulation. "Not a bad voice," said I. "Ugh!" replied Oscar; "will he never shut that mouth!" The young man probably wonders to this day why he was "turned down."

THE TRUE ARTIST

The artist is not he who is endowed with a fine voice, and who, sacrificing words and all else to its sound, tries to impress the audience with its beauty (he is only a vocal *instrument!*); but **he is the artist, who having only a small voice, is able to make every word and every letter intelligible, to excite the sympathy of the audience by the appropriateness of color and expression imparted by the perfection of articulation.**

A celebrated composer, whose operas and songs are sung in every civilized country of the globe, has written: "We are altogether mistaken as to the function and rôle of the voice; the means is taken for the end and the servant for the master. We forget that, in reality, there is only one art, *Speech*, and only one function, *to express;* consequently, a great singer should be, above all, a great *Orator*." The name of the composer is Gounod.

Thus, we must learn to articulate clearly in order that we may speak distinctly; and we must learn to speak intelligibly with complete articulation in order that we may sing words which convey meaning and sympathetic expression to our hearers.

(*To be continued*)

SONG STUDY

BY FREDERIC FIELD BULLARD

MANY singers have the gift of rendering songs at sight with expression and finish as well as with accuracy. Whether by study or by intuition—usually by the combination of both—these artists are able to grasp the thought and intention of poet and composer as soon as the eye rests on the notes; they appreciate at once the significance of the measure or passage about to be rendered, and anticipate intuitively what is to follow.

The amateur is apt to rest content with his accomplishment of clever sight-reading, while the professional gives prodigally of his time and labor toward the perfecting of his performance, however apt he may be at *prima vista*. The artist singer seeks the fullest knowledge and expression of the thought of the song-makers, and will endeavor to add, if possible, to the effectiveness and beauty of the song by any means at his command.

The simple directions for song study given in this informal article may be of assistance to students and singers who feel the need of such help and guidance; professional results cannot be promised, for intuition and technic so perfect as to have become intuitive will always accomplish results superior to all others. A reasonable degree of ability to read music and of vocal technic is presupposed. And it should be borne in mind that these are the suggestions of a musician, not of a vocal teacher.

If you are looking for songs which have passed the acid test of artists of high standing, consult the third cover page of this issue of THE MUSICIAN.

The first suggestion is more important than all that follows.

Read the *words* of the song carefully before a note is sung!

Learn the character of the poem, understand its meaning, locate its climax.

Bear in mind that, with few exceptions, the words are the most important part of a good song. Usually the poem is the inspiration of the composer. It is the exception when a song without words inspires a poet to make verses thereto, and it is even more rare that a poem is found to fit perfectly a previously completed melody.

When the meaning of the words has been learned, read the music, *together with the words.*

Find the *musical* climax, and note especially whether the poetical and musical climaxes come at the same time. This will be the case with the majority of good songs, for it is normal for the composer to strive for it.

Seek also for passages wherein the music intensifies the effect of the words or develops beauties not suggested by the text; for a weak and colorless sentence is sometimes made strong and glowing by the musical phrase to which it is wedded. There are even rare cases in which silly poems have attained absolute dignity as songs by virtue of the music made for them.

Decide also what portions of the song are relatively unimportant. The effect of climaxes will be increased if they are contrasted with less intense periods, with passages rendered in a narrative manner, or in *mezza voce*, or with an appearance of self-restraint.

It goes without saying that technical difficulties should be practised and studied until they are mastered. This article does not deal with the purely technical side of singing.

Finally, learn the *accompaniment* of the song as well as the voice part. If one does not play, he should have the piano part played to him as often as is possible or necessary, until he has learned all he can of what the piano has to say, both for itself and in support of the voice. Good songs are often duets for voice and piano, and the accompanist has frequently as much to express as the singer. If one were to claim that the average accompanist gives more thought to the words of songs than the average singer, his position could, I think, be successfully defended and would be borne out by the facts.

When the singer has thoroughly acquainted himself with the content, the intent, and the difficulties of a song, then, and not until then, he may attempt a performance of it,—that is, he may then essay to sing it.

He may then endeavor to realize its moods, to be swayed (or seem to be swayed) by its emotions, to enter into the spirit of the composition.

He may then more safely trust to impulse, feeling, intuition.

And in so far as he possesses temperament he will forget self (or seem to forget self) in the interest and joy of interpreting the thoughts of the song makers, as well as in the mere animal delight of making sweet sounds.

A NEW WORK ON THE TONSIL *

SOME months ago we made reference to two works by Dr. Faulkner, *The Tonsils and the Voice* and *Tonsils and Adenoids*, which set forth certain facts and views on the subject of the tonsils and the part they have in the functions of our bodies, and, in particular, their bearing in a healthy or diseased condition, upon the use and purity of the voice in singing.

It is well known to professional voice users that a number of surgeons advocate the excision of the tonsils whenever these organs are not in a healthy condition. And other medical men, including Dr Faulkner, incline to the opinion that injury to the body may result from the removal of the tonsils. The book under consideration presents the latter phase of the subject, and calls for the thoughtful consideration of the singer and the teacher of singing.

The following are among the deductions presented by the author and will interest every professional voice user.

The faucial tonsil plays an important rôle in the mechanism of voice production.

Tonsils enlarged or diseased through a wrong method of voice production may be cured by the institution of a correct method.

Removal of the normal faucial tonsil interferes with the natural mechanism of the voice.

The mere absence of the faucial tonsil impairs and weakens, and the presence of adhesion, scars, and contractions incidental to its removal, interferes with the mechanism of the voice.

Beautiful voices accompany large tonsils.

Persons who have large tonsils are generally healthy.

THOUGHTS ABOUT ENSEMBLE SINGING

BY LESTER S. BUTLER

A QUARTET was rehearsing and the listener was amused to hear the corrections of the director.

"You do not sing in tune," he exclaimed "That is E flat. You sing something else, I should say, between D or E. What's the matter with you?"

The speaker was not a vocalist, and had only superficial knowledge of the voice as an instrument, or he would have known that the censured singer was forcing the voice which caused the wrong intonation, one approaching but not true to the pitch of any of the letters mentioned. The demonstration continued for a short time with little improvement, until the director lost patience and ended the rehearsal by telling the unfortunate offender to take the music home and learn the tune.

Curiosity as to the prevalence of such conditions led to investigation, and it was found that this quartet was one of many student organizations, being "coached" by instrumentalists, with no special vocal training, throughout the city. Information from a wider area made evident that the practice is common almost everywhere. Inquiry as to the cause for this state of affairs brought forth numerous reasons: The supposed knowledge of style, one "coach" possesses; the prospect of an engagement held out by another who had a "pull" with the church or organization where he was director or choirmaster; the permission to use a name for advertising purposes, and so on. But none of the students questioned had an idea that it made any difference, from a vocal musical standpoint whether their "coach" had a personal knowledge of the voice or not.

* *The Tonsil and Its uses, Vocal, Mechanic and Physiologic* By Richard B. Faulkner, M. D. The Blanchard Co., Pittsburgh, Pa. Price $1.00.

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This was surprising, as the investigator supposed that every student should be taught that a teacher should be capable of imparting knowledge in the technic of the subject he essayed to teach, when such instruction became necessary to secure the effect desired. And here is where the harm may easily be done students of singing by "coaching" with vocally untrained instrumentalists.

Nor is theoretical knowledge on the part of the "coach" a sufficient recommendation. Anyone directing ensemble singing should have an intimate knowledge of the capabilities of the voice in general, and that knowledge of each member of the quartet, choir, or choral body, in particular. While this may seem impossible in the case of large choruses, the competent vocally trained conductor will recognize an undefinable tone quality from the different sections of his chorus that one not so trained would never hear.

And this leads to the logical conclusion that the best results from ensemble singing can never be attained under one not vocally prepared. That he must also be a thorough musician is self-evident.

The vocally trained "coach" knows the correct theory of blending the voices under his care. This knowledge is not found at the keyboard or in bowing the violin. It is a subconscious sense developed by hard, unremitting toil with one's own instrument, the voice. It has to do with that, by some, tabooed term, "placement" of the tone in the mouth. An incident may strengthen this statement.

A production of Mendelssohn's *Hymn of Praise* was being given. Two of the soloists were vocalists of fine attainment whose voices carried their words to the extreme limits of the large hall. In one of the numbers, a trio, a third singer sang the second soprano. She was a pupil of a prominent teacher of New York, but her "placement" was so faulty that her voice was lost in the superior, yet rightly subdued resonance of the other singers, whose "blend" and forward "placement" was almost faultless. She remained outside the circle of tone and her voice seemed a lost member of the harmony.

It would be well for those teachers who advocate such "placement," to spend time and, if necessary, money, in attending political, and other meetings, where speakers try to make themselves heard by very large audiences, many times under conditions that to a singer using that "back placement" would prove futile effort, and note carefully that in every instance where the voice "carries" as desired, it comes directly from the lips, and is not driven through the posterior nares, or obstructed in any other removable way in its passage from the initial point, the vocal cords, to the listener's ear.

Again, let small children, those who have been left with their voices unforced and natural, sing. Hear the delightful "carrying" blend, the limpid purity of light, bright resonance issuing from mobile lips, and carefully notice that th muffled instrumental effect so much in vogue among adult singers, is entirely absent, and decide if such tone quality, deeper, fuller in maturity, but still clear, artless, normal in its bewitching beauty, is not worth preserving.

Years of work with children and adult classes and choruses, training them to sing in solo and ensemble, long ago convinced the investigator that vocal teachers should endeavor to instil in the minds of their patrons, and pupils, that the voice is a unique instrument, that its quality is different in each individual, and that the individual timbre must be preserved, or the distinguishing element in the voice, that by which a person speaking is known, will be lost, and recognition through singing vocal utterance will be impossible.

All these individual timbres, however, are tractable and easily blended, if the purity of resonance is kept unimpaired. Otherwise a disturbance in the tone-mass becomes vividly apparent, and the composite tone loses in beauty and effectiveness. The true compound of a quartet blend is the extreme difficulty sustained by the ear in separating one voice from its associates, when simple chords are sung.

If competent instruction along these lines is given students of the voice they will refrain from joining an organization under a director, or "coach," not competent to protect them from vicious local habits and a vitiated tonal atmosphere.

For we receive impressions, and if these are repeated many times, they become a part of the fibre of our being. We cannot rid ourselves of them without great effort, and when we think they are gone, they return unbidden like the ghost at the feast. Our mental, esthetic, and moral training are vital things, and our worth as members of the community largely depends upon our early training in these subjects. If our teachers impart the right ideals, and the true is made indelible in its outline, then we become in maturity well prepared to perpetuate those precepts and ideals.

On the other hand, if our early impressions are left to be gathered from questionable sources the aftermath will be disappointing and unsatisfactory. In the realm of esthetics this is vitally so And as our ideal of a musical voice and tone are, our concept of these is, so will our strivings be toward the highest, or the less worthy ideals.

And our instructors must be the source of much of our early knowledge, if then, they give us false impressions, "what will the harvest be?"

———o———

THE SCOOP IN SINGING

BY C. J. BRENNAN

SOME consonants make the "scoop" easy, that ugly little preliminary climb to a note which ought to be attacked direct and clean. Poor attack in general is a matter for the voice trainer and outside the present discussion. But there are cases in which the attack of vowels is correct, and yet with certain consonants a scoop is heard.

The sub-vocal consonants lend themselves most readily to the scoop. The usual fault is that singers make too much of the sub-vocal element which starts the consonants, and they do not sound it *at the same pitch as the vowel* which follows the consonant, so that when the "explosion" occurs (or, in the non-aspirants, the consonant "opens out") the vowel is ushered in below the required pitch. The rapid adjusting of this fault in pitch of the note makes the scoop.

When the scoop occurs in connection with a strong consonant the fault often lies in the fact that the singer does not obtain a clear mental perception of the pitch of the note to be sung before attempting to sing it.

The explanation of the faults suggest the remedies in each case, for obviously one must mentally grasp the pitch of a note before singing it, as the ear cannot be of service until the note is sounded, and this is too late for the attack; and equally obviously the sub-vocal tone of a consonant starting a syllable must be made at the same pitch as the first note of that syllable. — From *Words in Singing.*

CONDUCTED BY HELENA MAGUIRE

A MUSICAL DIALOGUE

In the issue of The Musician for December, 1915, we published a little dialogue entitled *The First Lesson*, representing, in a humorous way, a little girl and her experiences at her first lesson. Mrs. Olga Fisher, of Corona, L. I., sends us a letter in which she says:

"I used *The First Lesson* at my Musicale two weeks ago, and the parents, relatives, and friends enjoyed it very much." We can believe that it made an attractive change in a musical program.

———o———

HOME RECITALS FOR BEGINNERS

BY MAE-AILEEN ERB

[Why cannot some of you little beginners work up a recital like the one described in this article this summer, and have it all ready to give when teacher comes back, and music starts up in September? H. M.]

Very often, when recital time is drawing near, the busy teacher will find that she has a number of small pupils, beginners, whose playing is not yet sufficiently advanced to give pleasure to anyone, except, perhaps, the pupils' own parents and fond relatives. To place these youthful aspirants on the program would only serve to lengthen it and weary the audience.

Yet these tiny tots must not be slighted. To solve the problem I would suggest individual Home Recitals, which each small pupil could give in his own home with just father, mother, sister, and aunts, with perhaps an interested friend or two as his only listeners.

The teacher, who quite likely will not be able to attend these six or eight Home Recitals should, however, carefully coach each child in the order of his program, and in the "piano manners" necessary for a recital, as the bows, and intermissions between pieces, etc. Blank program forms filled out by the teacher would also add to the child's pleasure and sense of importance. While these recitals will, of course, be of the most informal kind, they will, nevertheless, prepare the pupil for his appearance at a "real" recital next year.

The program should consist of just what the child has been working on most recently. The following outline will serve as an example:

AT TABLE

I. One or two table exercises. (With metronome.)

II. An exercise of treble and bass notes read with metronome.

AT PIANO

III. Technical work:
- Chord study
- Extended crossing (metronome set to quarters, eighths, and sixteenths).
- A scale or two (metronome set to quarters, eighths, and sixteenths).

IV. Two short études.

V. Several attractive little pieces.

The recital is a valuable incentive to careful practice for the beginner as well as for the more advanced pupil. Therefore the Home Recital is an excellent plan. It satisfies the pupils' desire to show others what they can do. It shows the parents and those directly interested in each particular child what progress that child has made. And, by not tiring those uninterested and by pleasing those interested, it proves to be a good advertisement for the teacher.

———o———

A MERE CHILD, BUT A MUSICAL MARVEL

BY BERTHA SNOW ADAMS

When one comes upon little Alberta jumping rope in the front yard or roller-skating at top speed along the sidewalk of her home street, one thinks only what a splendid specimen of healthy, happy, irresistible childhood she is; and this fact is delightfully emphasized when, in a sudden burst of exuberance, she whisks one away to a sunny bow window where a semicircle of nine dolls holds a silent carnival of nations, their unblinking eyes fixed the while on a tiny round table upon which an array of cups and saucers suggests afternoon tea. But when she seats herself at the piano, and her firm dainty fingers go wandering with ease and assurance through the intricate mazes of Weber's *Rondo* in E♭, or Beethoven's *Variations* No. 1, Op. 15, the realization that the blonde-haired, blue-eyed, pink-checked child is no ordinary performer, comes with a rush.

When scarcely more than a baby Alberta used to beg to be put up to the piano, and, if allowed to do so, would sit by it for hours not pounding out an ear-splitting jangle of discords after the manner of most infantile improvisers, but softly playing harmonious triads and tuneful wisps of melody. Her extraordinary musical talent first attracted attention throughout the northwest when as a diminutive soloist of seven, she played at the Tacoma convention of the Washington Educational Association; her selections being *March* and *Chorus* from *Tannhäuser*, the *Miserére* from *Il Trovatore* and Krug's arrangement of the *Sextet* from *Lucia*. Many advanced students find these compositions by no means easy to execute; yet the little pianist rendered them without notes and with never a slip, although at the time she had taken but twenty-four lessons.

October 15th, 1915, she celebrated her tenth birthday, and March 24th of the current year, she gave her first public recital—"Not because she is a finished artist," Mr. Schofield, her teacher, explained to the eager audience that filled the hall; "that is out of the question at the age of ten; but because there are so many friends who clamor to hear her play."

ALBERTA EDTL

Without a trace of nerves or self-consciousness, the child took her seat at the pianoforte and opened her program with Mozart's *Concerto* in C minor, her teacher playing the orchestral parts on a second instrument. Other numbers were Bach's *French Suite* in E major, Handel's *Harmonious Blacksmith, The Butterfly*, by Lavallée, *Poupée valsante*, by Poldini, *Elfin Dance*, by Grieg. Although the Mozart concerto covers fifty-five pages, Alberta played it without notes—indeed, the little girl's memory is as much a marvel as her interpretation and technic.

Her repertoire comprises over fifty pieces, all classics, and all masterpieces; and she plays everyone of them without notes and without mistakes.

When asked what she was going to do this summer the juvenile genius gave further evidence that at heart she is a delightfully normal little girl.

"I'm going to stay outdoors and play from

morning till night," she answered promptly: "because when fall comes I've got to get in and practise like everything—my teacher says so. You see," she added demurely: "I'm going to be a concert soloist when I grow up, and I've got to begin studying for it right away, because it takes *lots and lots of hard work.*"

———o———

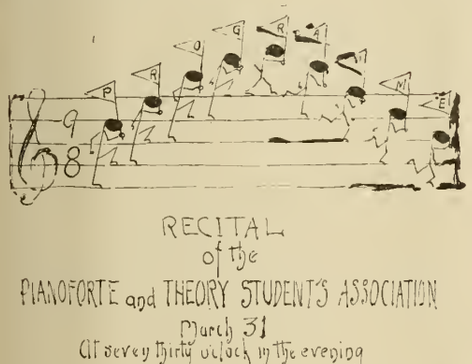
TWO SUGGESTIONS FOR SUMMER

The first suggestion has to do with playing out-of-door musical games. We publish this month three games which do not need pencils, paper, or material of any kind, and which will be excellent to help you keep in your minds what you have learned about music during the winter. And if you play these games often enough they will add to the list of composers, songs, instruments, and instrumental music about which you already know.

Try them!

The second suggestion is for the cool and shady corner, and the idea was sent to me by the Pianforte Students' Association of Newtonville, Mass.

For their recitals the members of the Association each designed three program covers, and they were so good that their teacher wrote me it was difficult to choose which one to send in to The Musician as a sample of these children's work.



Now why cannot you little readers of this department put your wits to work and design some programs for your recitals and club meetings next winter, using your club name, or motto, or whatever may seem appropriate to you, and have so much ready when the year's work begins again.

Here is the sample sent me from Newtonville.

1. *After School* .....Lemont
2. *Little Bo-Peep* .....Lemont
3. *Jolly Jig* .....Fletcher
4. *Boy Scout March* ....Grant-Schaefer
5. Song: *Tenting on the old Camp-Ground* .....Kittredge
6. *Minuet* .....Mozart
7. *Vieille chanson* .....Borowski
8. *Little Coquette* .....Sartorio
9. *Spring Song* .....Schumann
10. *Electra* .....Kern
11. *Drifting* .....Comins
12. *Morning Glory Mazurka* ..Demangate
13. *March of the Bersaglieri*....Sartorio
14. *Valse caprice* .....Newland
15. *Nocturne* F minor .....Chopin
16. *Polonaise* Op. 46, No. 12.MacDowell
17. *Sonata* No. 1 in D major ....Scarlatti

———o———

SUMMER MUSICAL RECREATION FOR OUT-OF-DOORS

THREE SAMPLE GAMES

BY ELIZABETH A. GEST

(No pencils or paper are required for the following games. The first develops concentration and memory.)

I.

"I WENT TO A CONCERT"

Have the children sit in a circle or row. The first child says, "I went to a concert and heard *Unfinished* symphony by Schubert."

Second child, "I went to a concert and heard *Unfinished* symphony by Schubert and *Moonlight* sonata by Beethoven."

Third child, "I went to a concert and heard *Unfinished* symphony by Schubert, *Moonlight* sonata by Beethoven, and *The Rosary* by Nevin."

Each child repeats, in order, what has been said and adds one more composition.

If a mistake is made in order, or a composition left out, he is "out," and the one staying "in" the longest wins. If the children are very young the composers' names may be omitted.

II.

"QUICK-WITS"

The children sit or stand in a circle. The first child points to anyone in the circle, saying, "Name a composer" (or a song, an instrument, a singer, an opera, etc.), and counts ten quickly.

The child pointed to must name that which is required before ten is counted, or he is "it," and points to another and counts.

This should be played quickly, and the things to be named should constantly change.

III

"SING A SONG"

The children join hands in a circle, with one "blind-folded" child in the center. The circle "goes around" until told to stop by "it." (The one in the center.)

Then "it" points to some one and says, "Sing the first measure of *Old Black Joe* (or any familiar melody that he chooses to call for), and he must guess from hearing the voice who is singing.

If he does not guess correctly he is "it" again. If correct he changes place with the singer, and the one guessed is "it."

———o———

MAKE YOUR OWN MUSIC ROOM

The following letter tells how one girl actually did it.

My dear little musical friends:

I wonder if all or any of you have a real studio, a nice, roomy, quiet place where you may read, practise, and really work at your musical studies without interruption? It seems to me that the old idea of having to practise in the parlor, the living room, or just wherever the piano happens to be placed is a very unsatisfactory one. And I'm sure you will agree with me once you take the situation into your own hands to improve.

Let me tell you how I made my studio, turning an unused end room of our house into a source of pleasure and benefit.

This room is not a large one and it's rather an odd shape, much longer than it is wide, having been built for an entirely different use; but I find that it serves its present purpose well.

When my mother gave me permission to use it as I chose there was only one thing there to give me a start on my studio furnishings—a matting on the floor; but quite a good start I'm sure.

I had the finished room well pictured in my mind before beginning the actual work and I determined that the most apparent idea illustrated there, next to usefulness, should be harmony—harmony of color and design.

The woodwork was of medium oak, the walls a delicate tan, and the matting on the floor was of a natural straw color in which were woven small figures of green and brown. Now with these suggestions so plainly made, how easy to select a color scheme for the furniture and for the minor details of the room. I chose medium brown, for service, dark green, always restful to the eyes, and a pretty shade of yellow, rather light and harmonizing nicely with the more sober colors, to add an attractive note of brightness to the whole.

The question of color being thus disposed of I began thinking of design, and, taking into consideration the size of my room and also the nature of its use, I quickly decided that simplicity must be seen in everything. Nothing ornate or showy about a real work room; never! I would have my studio a model of consistency and one in which any music teacher might be glad to invite her pupils for a lesson or club meeting.

Yes, simplicity of design was important, and here a happy thought came to me. Since it was all to be so simple, and remembering my tom-boyish fancy for the use of carpenter's tools, why not make the furniture myself, (for besides the piano there would be little needed) and so be sure of having each piece exactly to my taste? And what was the use of being able to draw and paint if not to make my own pictures, just as I should make my own cushions for lounge and window-seat because I could sew a little? No reason at all why I should not, and oh, the pleasure I derived from doing these things, from the fact that almost everything which went to the furnishing of that room was made by my own hands, and the experience I got in making them!

The lumber for the pieces of furniture I made, namely, desk, bookcases, small sofa, chairs, window-seat, etc., I bought at the saw mill, already dressed, and had a carpenter help me with cutting the heaviest pieces; the rest then was easy enough.

For instance, in making the desk I used for the lower part, the legs of an old discarded table, and so had to make only the upper part. This I did by using pieces of the right

dimensions to form an oblong box. With the inside of the box divided by thin partitions I made two rows of small compartments, "pigeon-holes," the upper row for letters and papers, those below for pens, pencil, stamps, etc. The top of the desk I put on in two strips of equal width joining them together by means of small brass hinges, so that the front one of these could be folded back on the other when the desk was opened. The front side of the desk was of one broad board fastened at the bottom with brass hinges and supported, when opened, by stout brass chains running from the extreme corners of this to the upper front corners of the "box." These chains were of course put on the inside, so that they could not be seen when the desk was closed. Now a thick layer of blotting paper was put on the inside of the folding front, leaving a generous margin, to make a good pad for writing, and when the whole desk was stained a pretty oak, then varnished to give it a gloss, and made secure by a small brass lock, I'm sure I had a desk of which any girl might well be proud.

The bookcases were even easier to make than the desk, because instead of going to the trouble to cut and put together boards for outer frames, I used plain packing boxes, selecting these carefully to make sure that each was strong and that the wood was perfectly smooth and free from knots, so that it would look well when stained and varnished. These boxes were oblong, about 1¾x4 feet, and to convert them into bookcases I simply turned them upright taking out the bottom ends and inserting three or four shelves.

The other pieces were made with equally as little trouble and all stained alike except the window-seat at the end of the room. This was made of boards the length of the window and just about one foot high, the windows opening almost to the floor. It was softly padded on top, covered all over with plain tan cretonne and finished with a short plaiting of this across the front and ends. The plaiting was held in place by tiny brass head tacks, and the seat made comfortable with sofa pillows of the cretonne stenciled in green and yellow and finished with cords of the same colors.

At the four windows I hung dark green shades, and cretonne curtains which I stenciled across the lower ends in brown, using a most appropriate little design found in an old book of stencils—a tiny violin and bow.

Now came the selection of pictures and I saw at once that on account of the small wall spaces I could not have large ones or many of them. I wanted musical subjects mostly, although I am interested in other branches of art, especially sculpture and painting. I decided to put up a few pictures of the masters of these, of whom I had been studying. My father is a portrait painter and I hung a framed photograph of him directly over my desk with small panels of artists and sculptors on either side.

Portraits have always been easier for me to make than landscapes and other pictures, and so I felt perfectly at home while doing busts of composers, pianists, and singers. These were all made from good photographs, only much larger of course, and some were done in oils, while others were only crayon sketches or pen and ink drawings. My number of pictures being limited, I had to choose my favorites for subjects, and when they were at last finished and framed, I was quite proud of my likenesses of Bach, Beethoven, Liszt, Wagner, Handel, Haydn, Schubert, Mozart, Mendelssohn, Chopin, Brahms, Verdi, Rubinstein, Paderewski, and a few other composers and pianists, besides those opera stars of whom I could get pictures suitable to copy: Melba, Tetrazzini, Farrar, Homer, Caruso, Scotti, etc.

I chose few ornaments of any kind to adorn my room, but I placed on the tops of the little bookcases, four small, white marble statuettes of musicians, and two full-length statues (about 20 inches high) of Beethoven and Mozart I stood on small pedestals at either side of my desk. These figures were of antique bronze, and all were bought with the proceeds of my "early efforts" at verse and story writing.

Placed conveniently near the lounge was a little low magazine stand, which, like the bookcases, was made of a box, only this had no back to it; just a simple outer frame with several little shelves to hold my MUSICIANS. (For no studio is complete without musical magazines you know; they're almost as important as regular practice hours.) For the top of this stand I made a bookrack, such as you've often seen in catalogs, to hold notebooks, pronouncing musical dictionaries, and other light weight books. The ends of the rack I carved in a simple design with my initial "C" on one end. I did not stain it for it was made of soft white wood and very smoothly sandpapered, just as the mission candlestick was, which I carved from a piece of wood for the top of my desk.

By this time I was so interested in woodcarving that I determined to see what other things I could fashion with a plain pocket knife. And the result was a small guitar and a banjo, with tiny spool-wire strings, a violin with strings and a real little bow, besides an orchestral harp with thread-wire for strings. The "post" of this was carved and when I had it all sandpapered and bronzed it was pronounced such a good imitation that, although all these things were mere toys (about 15 inches long), I left them in my studio on exhibition to my friends. And I had lots of fun making them.

Ever since I began my studio I have been working on my library too, buying one or two books at a time, and I now have quite a good collection, on the history of music, piano playing, biographies of composers, and musical dictionaries. And I have also added some valuable reading to this collection, by means of scrap books containing clippings and prints from the musical magazines for which I subscribe. I have several of these books, one called *Music and Musicians*, another *The Opera*, still another *The Orchestra*, and a fourth for *Miscellaneous* clippings. There are so many helpful and instructive things we wish to preserve without getting an accumulation of magazine "back numbers," and I've found the scrap-book the very easiest and best way to do this.

I used the *Ideal Scrap Books*, and these have in the front of them, blank sheets which are lettered throughout the alphabet, so that each piece inserted may be indexed, and so, quickly found at any time.

I have told you now something of my own studio and how I went about making it, and have written this letter to encourage you to make one for yourselves, because I know how you will enjoy working in it or having your club meeting there. There is nothing that makes for progress in music like working in a musical atmosphere, and what I have accomplished may be done by any of you who make up your minds to work. Do things for yourself!

Do you think I would feel half so proud of my studio if I had merely walked into the stores and bought everything for it? Not at all. As it is, I take pride in it because the entire room is the expression of myself, my individual thoughts, and the results of a little effort in the right direction. Try this plan yourselves, selecting if you choose something to guide you, but be original in your ideas, and if possible, improve on your model.

VIRGINIA CARTER.

THE BIRD CORNER

(From *A Bird's-eye View of the Birds*, by Herbert Job)

EVERY normal child loves stories of wild animals, and the time has arrived when, except for a few squirrels, rabbits, and the like, birds are practically the only animals which can ordinarily be found in the wild state.

The healthy boy naturally delights in woodcraft, in being able to know and hunt out the denizens of the wild, and now birds are about the only denizens there are. This desire to know wild things is a healthful impulse, which ought to be fostered, but instead of arming the boy with a gun to go forth and kill, we now teach him the names of the wild birds and how to find them. He goes off with young companions on a healthful and exciting hunt, and returns aglow with excitement over the new species he has traced out and added to his list, or the photographs he has taken with his own camera.

Besides affording healthful exercise the quest of wild birds furnishes opportunity for the kind of original research which cultivates observation, and it is this power of observation which is the foundation of success in business or professional life.

Our boys and girls need to be interested in these feathered migrants not only for their own pleasure and profit, but for the good of the nation also.

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

A TOAST TO THE VIOLIN

BY RALPH WYLIE

Miracle of color, form and sound,—in such deli-
acy framed that the thumb of a child might splinter
he frail body to ruin, yet artfully planned to bear,
hrough long ages, such strain as would soon bring a
trong man low.

Stained with colors that rival the play of leaf-
ltered sunlight on forest pools. Warm, reddish
ues, fine gold, rich brown, half-shrouding its grains
1 mystery, through hues interchanging,—softly
aming to each vagrant, shifting ray of light.
tivaling the opal in variety and, like the mind of a
aid, gently tricking the cold gaze of the analyst's
ye.

Chiseled in the symmetry Phidias knew,—given
ore lines of beauty than live in the rose—a mere
ox—infinitely simple, yet complex beyond the
ower of Helmholtz to compute.

Jewel worthy the setting of fair woman's hand—
sk not to be conquered in ten men's lives.

Out-compassing the voice and out-speeding it,
s the blue swallow distances the slow-winging
ow. Attuning itself, with equal ease, to dancing,
reaming, laughter, and love. Voicing the spirit of
attle and chase or caressing our ears with the
ndernesses that only sweethearts of twenty know.

Moulded slowly by deft, firm hands; pondered
eeply and long by skilful brain; nursed into being
y soul loyal to truth and by heart long stilled ere
indication could come. Now, mellowed by age
ke that spirit of youth that sometimes gleams from
wrinkled face, a lesson in fibres singing the songs
lives given ever to hopeful trial.

Voicing and waking all human moods save
nity, envy, lust, or hate. Ofttimes abused, yet
atient withal and therefore, triumphant; oft
jured sore, yet healing again to sing us ever a
veeter song. Child of heart's planning and in-
ite care; of flashing inspiration and patient toil—
an's nearest approach to the craft of God—

The Monarch of Music—Here's to the King!

[Mr. Wylie is now conducting a course of lessons
Columbia University in the nature of the
edical clinics at schools and hospitals, giving
ecial attention to technic and interpretation, and
oad, sound musicianship.—The Editor.]

SCIENTIFIC TONE PRODUCTION

BY PETROWITSCH BISSING

INTRODUCTORY REMARKS

A treatise on tone production according to science not only serves as a direct means of acquiring irrevocable control of those elements which form a basis of a beautiful tone, but affords interesting knowledge to those players who unconsciously employ such principles at times. Location of bow attack on the violin string to bring out the best possible tone from the instrument is determined by natural laws. The importance of an understanding of these points is too frequently underestimated and such knowledge is not deemed necessary by many teachers; but by thorough and complete study of the subject we find a solution of the puzzle that some violinists play, sometimes a wonderfully rich tone, and at other times a widely different effect is given.

Were we to mention the numerous prerequisites conducive to a good violin tone, we might begin with the instrument, its equipment and adjustment, the well-balanced bow and the rosin; then the bow arm, left-hand technic, right-hand finger pressure on bow stick, the combined or sympathetic relationship between right and left hand, and so on *ad infinitum*. In the discussion about to follow we will assume that all these essential points are understood and at our command: where these terminate, scientific means begin.

ESSENCE OF TONE

While it is not possible or practical to attempt to measure string lengths to the necessarily exact proportions while playing, some may learn, through incessant practice and close observation of tone effects, the embodiment of points controlled by these principles as required.

In so far as the performer is concerned TONE QUANTITY depends entirely upon right arm hand and finger control; again, arm, hand, and finger control depend indisputably upon absolute muscle control which is developed through conscious rhythmical exercise.

TONE QUALITY depends upon innumerable conditions and circumstances, the most important of which is precise and definite location of bow attack, ascertained entirely by the length of the vibrating string or portion of string.

In many violin schools we are told that the best tone may be produced from the violin by drawing the bow about one and one-half inch from the bridge; while in as many other schools, no mention whatsoever is made regarding this highly important point. The latter named instruction books do the least harm. We also read occasionally of individuals speaking or writing in a similarly indefinite or positively inaccurate manner. No valuable results are to be obtained according to laws governed by science if approached in a manner "about" so or so; positive and accurate are the measurements.

EXACT POINT OF BOW ATTACK

We prove through science that the bow cannot be drawn at the same distance from the bridge for both high and low tones. If we attempt to play a low tone with bow as near the bridge as for a high one we have a nasal, reedy tone; if we bow too far from the bridge when fingering a high tone we have a loose, wobbly tone, audible friction of the bow, and interference of the string vibration.

The manner of procedure which I will give at this time is imperative for the best possible tone and may be applied by any player, but may also be accomplished unconsciously by some performers, at certain times. I cannot emphasize too strongly, the fact that it is not possible for one to follow exact measurements while playing; therefore we can say one may make the bow attack at about such and such proportionate fraction of the string length for a certain pitch, but we cannot say that "about" this or that distance from the bridge will produce the pure tone. When the best possible tone is produced, we are certain to have attacked the string at the proper fractional distance from the bridge.

The bow should invariably be drawn at the seventh harmonic of any fingered tone on any string ($\frac{1}{8}$ the vibrating string length from the bridge). This law presents to us a conclusive fact.

Taking for a standard, a full sized violin whose strings from bridge to nut are 13 inches long, the bow must be drawn $1\frac{5}{8}$ inches from the bridge (considering the outer edge of bow hair).

When playing the first octave tone above any open string the bow should be drawn $\frac{13}{16}$ of an inch from the bridge as indicated on line number 7 of accompanying diagram; when playing a tone two octaves above any open string the bow should be drawn at $\frac{13}{32}$ of an inch from the bridge, as indicated at line number 13 on diagram.*

From this law, provided by nature, we are able to establish the location of bow attack for all intervening tones, proportionately calculated on all strings. The idea that distance for bow contact should vary with strings of different thickness, is erroneous; whether we play G, D, A, or E string the bow is drawn at a distance from the bridge equal to exactly $\frac{1}{8}$ the entire vibrating string length; thus we avoid checking of the vibrations. Proof of this statement lies in these statistics:

For example, our low G is produced by 192 vibrations per second; we draw the bow $1\frac{5}{8}$ inches from the bridge and the $\frac{1}{8}$ of the string length between the bow and bridge is such length that would vibrate at the rate of 768 vibrations per second or, in other words, would be capable of producing a tone three octaves above the fundamental tone (a perfect 22d). The number of vibrations of the string length between bow and bridge should equal, when divided by four, the number of vibrations of the fundamental tone to be produced; hence there can be no interference or disturbance of vibrations; audible friction of the bow is eliminated; and consequently a tone of purity is the result. From this ratio all other figures are reached.

Attentive practice and careful observation of the tone qualities, will in time, teach us to feel the exact location for bow contact while playing; and we soon gain such control of the bow arm that without any conscious effort we divide the string into accurate lengths even in playing scales, just as the well-trained vocalist, who has never seen his throat operate, by constant observation of tone quality from the beginning of his training becomes able to shape his vocal organs for the production of such tone qualities as he desires, without any conscious effort while singing.

Tone may be produced from a string by attacking on any of the following string portions, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, etc., but it is found that $\frac{1}{8}$ of the string length allows vibration of perfect freedom and enables the best possible tone of desirable quantity and quality to be produced. Some peculiar effects are required in some few works, such as playing very near the bridge or over it, to produce imitative sounds, but

*See next page.

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in this discussion we touch those points which concern a pure tone only, according to the highest conception of a beautiful tone.

It must be understood that no one would attempt to establish a standard of tone any more than we would consider certain defined conditions to fix a bounded degree of technical proficiency capable of satisfying. Competent authorities may present conditions and facts of a fixed and efficient gauge and provide adequate material under systems, schools and such titles as we find in the abundance of helpful violin literature, but there is no limitation placed on any effort. The individuality may supply unbounded resources; yet this does not dispute the incontrovertible fact that tone production is based on science and one with proper tone conception may, with skilfully directed practice, become able to attack the violin string at its correct partial length and with the bow hair at the proper angle to bring forth an even vibration; and a good tone is ultimately acquired.

In playing harmonics on the violin string the point of bow attack is determined by the pitch to be produced and not by the fingering. For example: If we wish to play the first G above the staff as a harmonic on the G string (by having left hand in 1st, 2d, or 3d, position) the string is stopped lightly at such portion of the string as we would finger middle C as an ordinary tone. Therefore the point of bow attack is the same as if we were actually fingering the pitch of the given harmonic as a fundamental tone.

TONE AS A MATTER OF PERSONAL OPINION

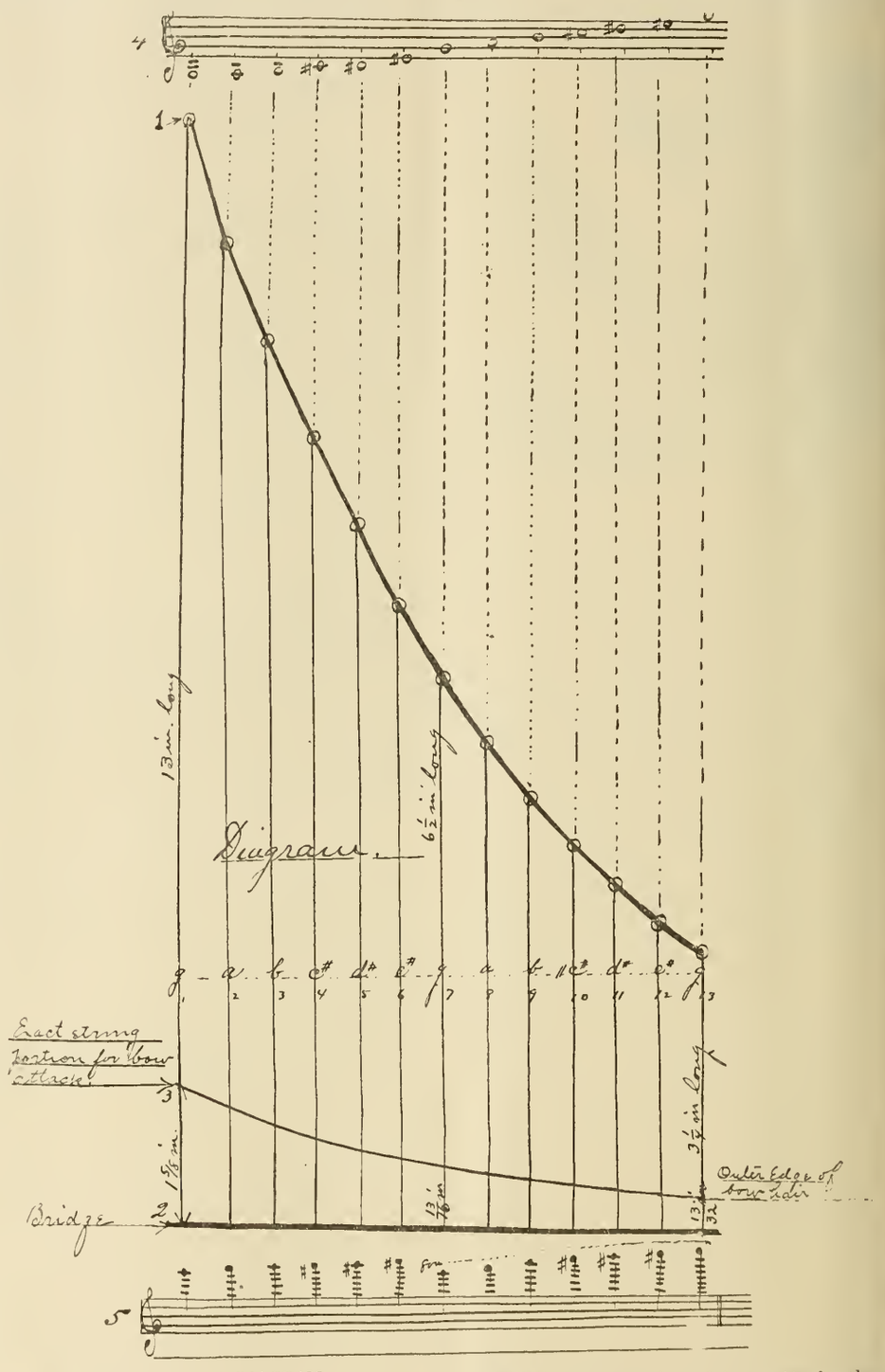
The one who is unable to recognize or rather has not the gift of tone conception may be taught to develop as good a tone as one who has, but he will not know when and where to employ the principles which govern its application; this must be felt.

Every player should nurture and reach out for his IDEAL tone. Ideal in its true and literal sense represents that which exists in imagination or fancy rather than of realization. Our desired tone is an ideal as a model of excellence, and it is the striving to reach this ideal that enriches our efforts. Once we are completely and fully satisfied with our tone it tends to lose its vitality to a certain measure.

Although a tone that satisfies the musical ear is possible to be accomplished, and the ideal tone which literally speaking is but fanciful or visionary, may become an actual reality, yet the artist is ceaselessly seeking to attain his imaginary model of perfection which extends and grows as he gains. A personal opinion of tone quality may be true or it may be false, but science based on laws of nature is infallible.

FINAL REMARKS

Regarding harmonics, we have this further proof of definite points of bow attack: A violin string may be set into free vibration at any point of its exact partial parts that are capable of producing overtones (harmonics). However, experience proves that $\frac{1}{8}$ is most practical and unfailingly produces the best tone of far carrying power and of pure resonant quality. Since the distance from the bridge for bow attack is determined by the vibrating string length, when the location for accurate bow attack is apart as in playing octaves and tenths, the high tone should be favored. In this condition we find the reason for two-part melody being more complete and beautiful when played on two violins than when played on one instrument.



EXPLANATION OF DIAGRAM

The diagram represents a scale in whole tones on a single string. In giving string lengths for the different tones, I have considered a 13 inch string (ordinary length from bridge to nut). The straight lines extending downward from the small circles appearing on curved line 1, indicate the length of string required to produce the tones as given on staff above No. 4.

The curved line No. 3 represents the exact line of bow attack for outer edge of bow hair, for each portion of string when playing the tones as indicated in No. 4. The heavy line marked No. 2 represents the bridge. Example No. 5 shows the characters or notes which represent the tones which would be produced by vibration of string lengths between bridge and exact point of bow attack: the string portion between location of bow and bridge must be such length as is capable of producing a tone four octaves higher than the fingered tone. The open string is 13 inches in length, the string length between outer edge of bow hair to bridge for the open string, low G, is $1\frac{5}{8}$ inches, small figure 1.

From the tone one octave higher the string length between bow attack and stop (small circle) is 6½ inches long; the length from bow to bridge is $\frac{13}{16}$ of an inch, line No. 7.

The vibrating portion of string for the second octave above G on same string is 3¼ inches in length and the length between point of bow attack and bridge is $\frac{13}{32}$ of an inch, line No. 13. All other lengths are of relative proportions to the

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THE MODERN ORCHESTRAL CONDUCTOR

At the meeting of the Music Teachers' Associa-on in Buffalo, last December, Mr. Theodore piering, the eminent violinist, teacher, who has so proved his high ability as a conductor, delivered address on the subject which appears as a cap-on to this note. We quote a few extracts from is address which has been reprinted separately om the book of Proceedings of the Association:

The qualifications of a conductor are so manifold, d the modern requirements so enormous, that is indeed difficult to present much more than a ere outline of the most important qualities which a nductor should possess. It is self-understood at a rigid schooling must precede his actual trance into practical service. In my estimation seems more practical to obtain this experience as member of an orchestra than by graduating from e piano bench into the conductor's chair. . . . here have been notable exceptions, of course, but en like Von Bülow and Mahler are not measured the scales devised by mortals.

Conductors who come from the ranks . . . ving themselves passed through the ordeal of nanging with suspended breath" on the con-uctor's baton, learn to give as clear and concise a gnificance to their beat as possible.

It is not essential that a conductor forego the e of his score, but it is important that he prac-ally know his score by memory (for this knowl-ge lends freedom to his interpretation), and that have the ability to divine the composer's in-ntions by reading between the lines of the score.

I should like to lay especial stress on the signifi-nce of executive talent (the ability to organize) hich, especially in the new fields of orchestral en-avor, is of such great value to the conductor as ell as to the community.

THREE NEW PIECES FOR VIOLIN BY LEO ORNSTEIN

The name of Leo Ornstein carries with it the ea of modernism in the extreme. Hitherto his ork in composition has been confined to the piano which instrument he is a master of extraordinary ill.

Last May Mr. Ornstein appeared in the capacity composer for the violin in several concerts in ew York, when his *Three Russian Impressions for Violin: Olga, Natascha,* and *Sonia,* were played Miss Vera Barstow, as was also a sonata for olin and piano, Op. 26, by Mr. Ornstein, who as at the piano.

Violinists who are interested in works of the odern school will be interested to know that the *ree Russian Impressions* are soon to be issued by e Oliver Ditson Company, publishers of The USICIAN.

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THE UNITED STATES MARINE BAND

[The following account of this finest of American military bands is taken from an article on the subject by Edwin Litchfield Turnbull, in the Baltimore *Evening Sun.* Readers of The Musician will be glad to have definite knowledge of this splendid organization.—Editor of The Musician.]

The Marine Band came into great prominence as a concert organization under John Philip Sousa, who was succeeded as bandmaster about seventeen years ago by Mr. Santelmann, to whom belongs the credit of having brought the band to the highest point of efficiency.

And it is a matter of great importance, for the sake of military band music in this country, that this present high standard should be rigidly maintained by the United States Government. Today the Marine Band is unquestionably the finest in the United States and ranks among the famous bands of the world.

No other band in this country is organized upon so strong and permanent a basis. Some of the musicians have been playing together for thirty years or more, and under the careful drilling and excellent musicianship of Bandmaster Santelmann, with four or five rehearsals a week the year round, frequent concerts, and an extended annual tour, it is not surprising that the organization has developed a remarkable *esprit du corps* and virtuosity.

The full military band, when playing open-air concerts, now numbers sixty-five musicians and the string orchestra for indoor music about fifty.

THE THUMB IN BOWING

If a careful watch be kept on a player whose tone is weak, it will invariably be noticed that the thumb is not bent inward; the chances being that it will be bent outward. It is useless trying to get power of tone without an inward bend of the thumb. (When the extreme point of the bow is in position on the strings the bend of the thumb is not so pronounced.)

It is very difficult for the beginner to acquire the correct position for the thumb, as the two thumbs are in sympathy with each other. When the left thumb is pointing outward the right thumb has a tendency to do the same, that is, to curl outward; but this is an error which must be rectified if tone be sought. For when the bow thumb is bent inward as directed, the left thumb has a tendency to turn over the fingerboard. Therefore these directions must be adhered to so as to get independent action of the thumbs.

Another point about holding the bow must be carefully observed. The first finger must not curl around the stick, and the latter must not press on the third joint of the finger. This is one of the most common and serious faults in holding the bow.

The student should try this experiment, as it would be as well to make the point clear: The first finger should be placed so that the stick rests between the second and third joints; at the same time curl the finger round. Hundreds of players do this, and it is useless to attempt any of the fancy bowings with the finger in this position, as the tendon is tightened, which makes the wrist stiff, further progress being out of the question. By placing the stick on the finger so that it presses between the first and second joints, any bowing becomes possible, as this method of holding the bow does not tighten the wrist.—From *Violin Playing and Adjustment.*

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LOUIS MARCHAND

BY HARVEY B. GAUL

Louis Marchand (1669-1732) was a brilliant and dissipated figure in the organ world of the seventeenth century. He went through life like a skyrocket. His rise was remarkable; his descent sudden, and in darkness.

At the age of fourteen he was appointed organist at the Nevers cathedral, which post he held successfully for a number of years. While at Nevers he was offered a half dozen churches in Paris, and, according to organ annals, he accepted them all. He was organist to the Court at Versailles, of the Jesuit Church in Paris, and four other parishes. How he managed to hold them is a mystery, unless, like a performer in vaudeville, he spread himself out thin and "did them two a day."

Success and prosperity went to his head, so that he became drunk with fame. His behavior became so malodorous that he was deposed and found it convenient to leave Paris—to the advantage of Paris.

It is not every organist who could add to the gayety of nations and make a Roman holiday for two countries, as did Marchand with his Bach tourney.

Rameau and others considered Marchand the greatest improvisateur of his day. In this opinion the doughty Marchand concurred.

He could not imagine anyone improvising, fugally, and contrapuntally, so well as he. So he went to Dresden to meet Bach in competition. The result is well known to all readers of Bach. The contest was not held for the simple reason that Marchand fled. Bag and baggage, he folded his tent like the Arab, and softly stole away. He left Dresden ignominiously to escape certain defeat.

He returned to Paris somewhat chastened—his vanity clipped around the edges. When he became established in the city of light he was exceedingly popular as a teacher. Louis Daquin, a pupil of his, was appointed organist at St. Paul in preference to Rameau. Marchand received a *louis d'or* ($5.00) for each lesson. Considering this period, this *ought* to make him just as good as some of the American teachers who demand ten dollars a lesson, and this in the limousine age.

For all his popularity and income from teaching, he died in extreme poverty. He was extravagant and dissolute. In his meteoric career he enjoyed great reputation as a performer and yet the few compositions he left behind mark him as a man of most superficial attainments.

HIS FIRST SUNDAY AT THE ORGAN

BY CHARLES N. BOYD

Mr. J. Augustus Smith, a brown-eyed, gentle-voiced young man of eighteen years, who brushed his hair straight back from a chaste brow, was led from childhood by one overwhelming ambition. He wanted to be an organist—not a pianist who played the organ Sundays to pay the millinery bills of an ambitious wife, but a real organist. The congregation would early crowd the church to hear his voluntaries, his fingers would idly wander over the keys until they fell into a beautiful melody, which, from a low and far-distant beginning, rose and swelled to a grand triumphant paean. Great waves of sound would surge through the noble edifice, the world and its carking cares would be forgotten in the uplift and inspiration of his playing, the audience would realize heaven upon earth.

Having thus early hitched his wagon to an Open Diapason, John Smith (as he was known in prior years) began to make the small round of the churches in his vicinity to hear the organs. There was something about the tone of the instrument that thrilled him, but he could not enthuse over the organists. They seemed to him a prosaic lot who took little pleasure in their work, and would even cut a postlude short when most of the congregation were out of the church.

"Just wait," thought John, "until I preside at the organ. The minister will depend upon me as his chief source of inspiration; the choir will breathlessly await my nod or gracious smile; and the congregation will hang upon my every note."

A tired young woman who went from pupil to pupil with an enormous roll of technical exercises and "playing pieces" was engaged by Mother Smith to give John his first piano lessons. He was not a specially good pupil. Lazy finger work and poor feeling for rhythm marked his progress through the first and second grades, and his teacher gave him little encouragement for pianistic success. Piano exercises galled John's proud spirit; he did not care for the tinkle of the piano, and longed for the day when the rich organ tones would roll out beneath his caressing touch. Therefore he soon gave up piano study and practice, and the tired young woman was glad to give John's hour to Mary Brown, a little girl who practised very diligently and counted aloud without any reminder from the teacher.

When John's school days were over he obtained a situation as general utility clerk in a drug store. Often, as he pasted a stamp on an envelope for a customer, or gently motioned the location of the city directory, people would notice the faraway look in those deep brown eyes.

Finally the young man's hopes seemed to be in a fair way of fulfilment. Through the kind offices of an old man of his acquaintance John "got the use" of a small, old-fashioned tracker action organ in an out-of-the-way church. Thither he repaired in the evening after the labors of the day and for hours would play to himself in the dim light afforded by one gas-jet. Again his artistic spirit rebelled at technical exercises, and anyhow it was easier to improvise than to read notes. As one foot was needed for the swell pedal, the other had to supply all the pedal notes.

Encouraged by this progress John changed the style of his name to J. Augustus Smith, invested in a white waistcoat, and began to look for a church which needed an organist. He decided that a genius who had been able to bring his playing to such a point without a teacher's restrictions should be invited to at least a three-manual organ, with a salary of, say, a thousand for the first year and gradually rising thereafter. (At the apothecary shop his salary was two hundred and forty dollars a year.) But the three-manual organs were scarce, and a lot of mechanical, routine, piano-teaching organists seemed glad to play them at almost any salary.

At last a turning in the lane brought J. Augustus an opportunity. It was only a two-manual organ, and the salary was small; altogether an uninviting proposition, but J. Augustus reasoned that when he had played in that church a few months the then thronging congregations would gladly pay for a new four-manual organ, and make a large raise in the organist's salary a pleasurable matter of course. The committee told J. Augustus that he might display his powers the second Sunday in May, and he felt that his appointment began with that date.

The sordid details of the choir rehearsal may be omitted. On Sunday morning the minister, choir and a handful of the faithful were present at the hour appointed for the beginning of service. Rather against his own preferences, the organist's judgment had dictated a safe choice for a voluntary, one that everybody liked, the *Pilgrim's Song of Hope*. He began; part of the choir were audibly hunting the anthem for the day, and others were discussing matters of dress. This lack of attention rather worried the new player, and when he reached over for the Swell four-foot Flute he drew instead a healthy Cornopean. Alarmed at this sudden accession he hastily pushed a button and reduced the Swell to Aeoline.

Then the minister, who could not hear very well, decided the voluntary was at an end, rose and announced that the service would begin with the seventeenth hymn. Chagrined at the outcome of the voluntary, J. Augustus hastily threw on full Great to Pedal, and began to "give out" the hymn on a few soft Swell stops. In the second part the pedal part looked low and inviting, so he treated the audience to a couple of notes with Pedal coupled to full Great before he found the Great *piano* combination. Then when the congregation began to sing its only support for a while was the Great Dulciana and Melodia.

During the prayer which followed the hymn the organist was occupied in selecting stops for the anthem. He decided that as the beginning was very soft a couple of soft stops on each manual would suffice. The choir started softly and all went well till the fifth bar, when J. Augustus mistook the crescendo for the swell pedal, and obliterated the choir before he realized what was wrong.

At last the interminable service was over. When J. Augustus finished his postlude the chairman of the music committee, a prosperous butcher, told him that they felt that he needed more experience before taking charge of such a large and important instrument, and that the committee had decided to award the position to a young lady, Miss Mary Brown. Such being the case, he need not report for the evening service.

THE SHORTEST WAY WITH CONGREGATIONAL SINGERS

BY ORLANDO A. MANSFIELD

Some little time ago proceedings were taken by n Episcopal clergyman in England against one of is lady parishioners on the ground that she was onstantly disturbing the congregation by her offenive manner of joining in the responses and psalmdy with a most strident, blatant and distressing nmusical voice. The case excited considerable inerest at the time, the more so as it was by most eople regarded as a novelty. That it was not so, owever, is proved by the fact that as recently as he 18th century one good man was "presented," or ummoned before a judicial court, "for that he ingeth the Psalmes in the Church with such a jestiulous tone and altitonant voice, viz,—squeaking ke a pigg, which doth not only interrupt the other oyces, but is altogether dissonant and disagreeing nto any musicall harmonie; and he hath been reuested by the minister to leave it, but he doth obtinatilie persist and continue therein." Unfortuately the punishment of the culprit is not recordd, but if it were anything like as thorough and etailed as the indictment it must have been at once oth serious and severe.

THE IMPORTANCE OF BEING EARNEST

BY ROLAND DIGGLE, MUS. DOC.

This may seem a strange title for an article adressed more especially to organists, and yet how ew of us are really in earnest in our desire to give he church and congregation whom we serve the ery best service of which we are capable.

I wonder how many business men would hold heir positions if they gave as little attention to heir work and to pleasing their employers as a arge per cent of organists do. I am speaking more articularly to the organist-choirmaster who reeives only a moderate salary, one who, of necesity, has to devote considerable time to teaching and ther work outside his church work in order to ake ends meet. I suppose there are very few oranists indeed who do not augment their salary y such work, in fact they would be foolish not o; at the same time one should be careful not to et the church work suffer through the outside ork.

For instance you start out by giving up three ays a week to teaching, and three days to the hurch work, practising, helping your choir indidually, etc. Before long you are teaching four ays—five days and ere long six days. In this vent you of course neglect your own practising nd the choir is forgotten except for a hurried full ractice once a week. Under such conditions is it o be wondered at that the church service suffers?

It is impossible to have a well-ordered and well-endered service without as much work on the part f the organist as on that of the minister. Peronally I think more is required of the organist, as n him rests the responsibility of leading the conregation and setting the mood of the service. How an he do this with a few hurried chords on the rgan? Such a prelude often does more harm han good; the same may be said of the postlude and ffertory. Only the other day I heard a Scotson lark march as an offertory, utterly spoiling the ffect of the cantata (Stainer's *Crucifixion*) which receded it. Just a little thought on the part of he organist would have avoided such a mistake.

Then we should be earnest in our desire to give he congregation an opportunity to hear good organ music. How many organists are there who ake the time and trouble to examine the new organ music which is issued from time to time. Too many of us are satisfied to use the same old pieces over and over again. I remember some two years ago attending for six Sundays a large church, not two hundred miles from Boston; as a postlude at three of the six evening services the organist played the *War March of the Priests*. I admit it was in the summer, but even that is not excuse enough.

Again we should be earnest in our endeavor to make the service a devotional whole. See that the anthem fits in with the spirit of the sermon and hymns. Such a service will influence the most unmusical members in the congregation, and they will soon realize that the musical part of the service is, in some way, helping them spiritually almost as much as the sermon. Let us then be earnest in our desire to make our part of public worship worthy of the religion it voices and the God to whom it is addressed.

SUBCONSCIOUS LEARNING

This is a mode of learning which one unfamiliar with psychology is not apt to think of as "study" at all. Subconscious observation by your unconscious minds would be an uncommon way to characterize it. . . . You cannot understand anything worth learning without this factor of mind, the subconscious mind, the great integrator of intelligence. The endless details of knowledge are supplied very largely by this unconscious mental process, this continual subconscious perception and observation by all the senses at once. . . . It is the great planner of our behavior, however, the chief solver of the most important problems of our conduct of life; it is the seat of our motives, the developer of our habits, the associator of our ideas into real and useful knowledge.

There are three chief ways of studying in this process of collegiate learning. In the first place, by more or less conscious seeing and observing of books, diagrams, pictures, and other things that you can get only through your sense of vision. Second, hearing things with your ears, such as lectures, recitations, and talk. And third, by actually actively doing things. . . . Doing, as opposed to receiving, represents the modern method of learning even the most abstract of subjects. The world is becoming aware, and actively aware, that bodily efficiency, one way or another, is the basis of learning.

Take notes of everything worth noting. No matter where you are, whenever you hear anything worth noting make a note of it. . . . It is extremely important to economy that you should keep your notes posted up every day, not only in your notebooks, but in your brains. Examinations will take care of themselves if you keep your didactic material posted up day after day.

Frequent reviewing is of the greatest importance. It tends to integrate things, keeps subjects unified, and puts a whole subject before you at once.

Conversation and discussion among yourselves are extremely important as means to accurate and broad information. Talk things over. Collateral reading always lends interest, and makes you a better talker, which in itself is well worth while in a professional man or woman. From an address on *Eliminating Waste in Study*, by Dr. George Van Ness Dearborn.

Finger passages form a large part of all music. To play them well is to have a great percentage of all music at one's command. This is also true of scales and arpeggios. Therefore practise finger passages, scales, and arpeggio forms.

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THE ECHO ORGAN

BY H. C. M.

Is there such a thing as professional courtesy between musicians? The answer is: It depends upon the musicians. Physicians have a code regulating their relations with their professional friends and rivals; this code no doubt simplifies many matters that, otherwise, would be annoyingly complex: and though the general public sometimes scoffs at professional courtesy as merely a device on the part of the M.D. to stifle competition and therefore benefit only his class, it respects the medical profession for its self-control and dignity.

* * *

THE above reflections were inspired by one or two incidents related by a musical friend who came around to the sanctum the other day in a state of great perturbation. It seems that there is to be a wedding in "his" church (we organists always feel as if we own the church where we play!) next month, a wedding in which the "contracting parties" are from wealthy families and the prospective emoluments large. My friend had already entered into the enjoyment of his fee, in anticipation, when he was informed by the bride-to-be that an old friend of the family, Jones, the organist of St. Aloysius, was to "preside at the organ" during the ceremonies.

* * *

MY friend is boiling over with indignation. He thinks Jones is doing something about on the same moral level as robbing a henroost; he considers that Jones has no right to trespass on his preserves; he thinks Jones a cad, an interloper, a man destitute of professional and personal honor, etc.

* * *

SMITH (for the intelligent reader has already divined that my friend is none other than the talented organist of St. Martin's-by-the-Sea) has reason for his complaints, but these and similar matters are to be settled only when musical people respect each other's rights and privileges. Churches are also distinctly to blame in not regulating the use of the church edifice so that the church itself charges a certain fee, including the fees of minister, sexton, organist, and a charge for lighting and heating. In this way the organist of the church is recognized by the church as having a certain right and interest in all matters for which his services are needed. In his turn the organist is grateful to the church for protecting him and collecting his fee. Instead of being in the position of looking for and receiving a tip, he receives a fixed sum known to both the payer and the payee in advance.

* * *

IF this method of dealing with weddings were in use at St. Martin's, Jones might play, but Smith would receive his fee just the same. There is little doubt that Smith's *amour propre* is more hurt by the prospective loss of his fee than by the affront to his dignity!

* * *

I HAPPEN to know—Smith does not know this; I can imagine the rumpus he would make if he did know it—that Jones called on the bride and incidentally (yes, dear reader, *incidentally*) recalled their early years of mud-pie making and other infantile diversions and delicately intimated that nothing would give him greater pleasure than to be associated with such an interesting and brilliant event as the wedding next month. Jones is wise in his generation and will collect his fee in good time. Poor Smith.

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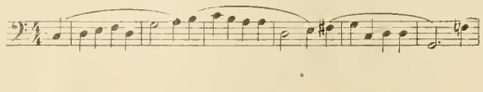
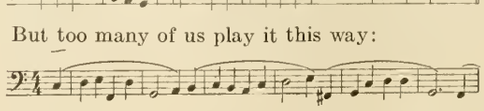
HARDLY had Smith left the room before Robinson, the baritone and successful singing teacher, who has a studio in the new Practical and Manufacturing Arts Building came in to ask me to lunch. As we went down the elevator I thought Robinson looked rather worried and so soon as we reached the street I asked him what the matter was.

From his recital it seems that he has a pupil—one already in the profession—who has a very pretty voice, true and sweet but not strong. She will never do big arias or dramatic songs, but can do lighter things very beautifully. Robinson is much interested in her singing and feels sure that he can do her a great deal of good in extending her voice, in building up her musicianship, and in enlarging her repertoire. Well, it seems that Brown who has an office in the same building with Robinson, knows Miss —— slightly and waylaid her last week just as she was leaving the elevator from her lesson. Brown began by complimenting her lavishly on her "lovely voice," "charming stage presence," etc. and ended by introducing the serpent into this Eden of adulation by suggesting that it was a great pity that her voice was not larger; that Robinson was a mighty good musician and good organist, but that he did not understand her voice; that he (Brown) would like to see what he could do for her; that his method was sure to strengthen her voice, and that any time she felt that she must make a change,—the rest can be imagined.

Here is certainly food for thought. Is not a code of professional honor needed? Nothing is commoner than for heads of institutions where singing is taught to receive criticisms from singing teachers with an offer to take the work in hand and do it as it ought to be done! Truly this is a queer world.

* * *

I WONDER if there is anywhere any organist who is not guilty of transposing the bass parts of hymntunes so that angular voice-leadings result. Look at the pedal board of any organ you may chance to see in the next few days and note how the lower octave of pedals is ploughed and gouged out. This is the result of transposing notes above the middle C of the pedal board down an octave. The musical results of this practice are often so ridiculous as to seem to make it impossible; but the ploughed pedal boards tell the story. Laziness is at the root of the matter. Here is an illustration of the way it works! Barnby's tune *Laudes Domini* has a fine bass, but it suffers at the feet of all of us. The original is:

But too many of us play it this way:



Many organists would play the last four measures as in the second version because they feel that the vocal bass of the tune is too high for deep sonority. Some players would play the vocal bass literally except in the last stanza, but to make a climactic effect would, in that stanza, transpose it down. In all such cases, however, we must note that the fine upward skip of a minor seventh is missing.

* * *

OUGHT we to forget that in playing the pedals an octave below the vocal bass we are giving the bas a wrong emphasis? This is aside from all question of a distorted voice leading. We are also makin the distance between the organ bass and the othe parts too great. With a 16 ft. pedal stop drawn th pedals are playing *two octaves* below the vocal bas

* * *

THE vexed question as to the usefulness of th organ voluntary is again bothering us all. believe that what we feel most keenly is that in th voluntary no one is under any musical, mora religious, or esthetic compulsion to listen to u When anyone asks Hobson where he plays he i variably replies, "I make a noise Sundays on th organ at the Twenty-ninth Avenue Church. This is Hobson's way of protesting in regard to th way music is treated in the prelude and postlud Personally I feel that the prelude and postlude, used at all, should be as short as possible and i terpreted simply as an esthetic intimation that th service has begun or ended, as the case may be. am therefore not in sympathy with the America Guild of Organists in emphasizing these portions the musical service. It would be well, I believe, the service ended with the benediction by th minister; the "noise," be it merry or otherwis made by the organist after the benediction, a "noise listened to by a few only and by them with irritatio at the banging of doors and the thuds of departe feet, is illogical. The organ prelude, whethe thought of as preparation for the service or as music is likewise unsatisfactory when one takes int account actual conditions. Why not dispense wit both the incoming and outgoing voluntary?

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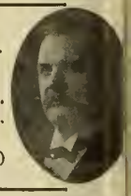

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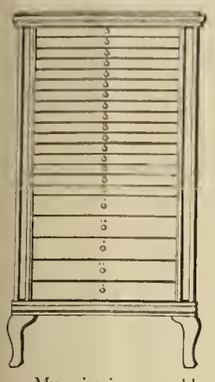

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WHAT are the essentials in teaching to give children poise? So many children will apparently know a thing well but stumble when playing.
F. H. W.

A very difficult question to answer. In fact I doubt any of us can give a prescription that will work nine times out of ten. I do feel that it is not alone through good teaching but possibly more through opportunity to play in public that poise is developed. Naturally a child must be well taught, but just what does it mean to teach a child well? It means one thing to me; another thing to you; and still another to the general public.

My idea of good teaching is so different from the conventional idea that I often hesitate to express it. I do not care how well a child can play in my studio, but how well she can play at home, unless she can duplicate the performance on the platform before an audience. A large part of our modern education is superficial. Our methods are so elaborate that we often lose sight of the *Thing* in teaching plans. The old-fashioned education, where the debating club "and thinking on one's feet" was a part of the high school curriculum, made good citizens. We now turn to music and esthetic dancing to develop the qualities of putting the best self forward in public.

I am constantly handling children in program work and am more and more impressed with the fact that it is not alone good teaching which makes them play, but this opportunity of getting up before people once in three or four weeks and showing the fruits of their study during that period. Naturally a child must be taught to understand the music. This means a certain amount of theoretical knowledge, and that knowledge kept bright by the liberal use of "sapolio." The teacher must safeguard the pupil at every "dangerous" point, and every good teacher knows through her classroom contacts that nine out of every ten children will forget at certain places. It should be the teacher's business to make those dangerous places as solid as possible in the memory.

I have found when children go on the platform with the idea in their minds of saying something, giving themselves expression through this musical medium, of getting a musical message over the footlights, that they go through very much better than if they think of "notes."

I try very hard to have a certain definite interpretation for every musical sentence. The mind must be not on the notes but on certain tonal effects which must be mentally conceived in advance of the fingers. This keeps the child's mind on thinking not what the next note is, which is always fatal, but on putting a certain thought in a certain way.

In other words, if from the time of the very first lessons the teacher bears down on expressive playing, reiterates beauty of tone, accuracy of pedaling, definite dynamic effects, etc., the child will get away from the panic of forgetting and will feel within himself a certain power, because he is saying something that is worth while. He feels his music, therefore others must feel it.

No one has poise unless one has convictions. The difficulty with children in developing this quality is not to develop conceit at the same time; but here again the handling of the lesson period will be of immense service to you. It is very easy for the teacher to encourage a pupil without having him feel that the work is perfect. The pupil must realize that while good work has been done, he has not broken the ice on what is to be done.

* * *

Your advice helped me with a pupil once before, so now I am venturing to trouble you again. I have had merely a few piano lessons, now and then, from country teachers, but for the most part, have delved alone. Yet, curiously enough, I have gone several points farther than any others in my community, where a natural ability to "bang" ragtime outranks the musical skill that can be acquired only through careful practice of the best music.

I want to be able to urge, inspire, and help with practical suggestions the young people who need the sort of help I haven't been able somehow to obtain.

In spite of the fact that my own musical education is so fragmentary, I'm not ashamed or afraid to try to teach what I DO know, and I feel encouraged by the fact that my pupils certainly are making progress. I really love to teach—as you may surmise when I tell you that I have to do it after business hours, in the evening—and no matter how jaded I may be at the beginning of a lesson, a pupil never gets beyond two measures of music before I feel my enthusiasm returning. I have never advertised for a class. Pupils have come to me because they like me, or because their mothers enjoy my Sunday pipe-organ work. Music is all one thing to the untrained. An organist ought to make a good pianist, and a good player must be a good teacher!

The difficulty regarding which I desire your help is presented by a gentleman in his thirties who can play third and fourth grade music, but who is very slow at sight reading. He wants me to treat him to a "method" that will painlessly cure the disease. (Being in business, he has only limited time at his disposal for practice.) I've racked my brains for something which will establish the habit of instant response between vision and fingers. Is there no quicker or easier way than by becoming accustomed to the keyboard through much practice of scales and exercises? Couldn't a "touch system," like the touch system for type-writing be worked out?
M. H. H.

I am very glad to make you a few suggestions. The difficulty with the touch system in piano playing seems to me to lie in the fact that we undo the work technically. In order to arrive at any sort of technical perfection the player must of necessity look at the hands, and unconsciously this habit of looking at the fingers grows on us. Of course this is very detrimental to quick reading. I have known pupils to read quickly when they knew practically nothing about the theory of music. In fact, most of the old-fashioned players were good readers, while they knew very little about theory. Memorizing everything has ruined our quick readers.

This has come about, not so much because we do not look at the notes, as because we have destroyed the taste for reading. Of late years we are all working to make our children and our young people play like artists. No one has any chance of interpreting until the notes are in the mind.

Where teachers used to assign three or four different things for a lesson, they now assign only two with possibly some technic. It is not enough for the pupil to play a composition through, but he must make it mean something, so the emphasis is placed not on the WHAT but the HOW. The effect of this has been to cut down the volume of reading and it also more or less discourages a taste for reading. In the old days if we read anything through once or twice, we felt we knew all about it. Now we know it takes weeks to digest any first-class work.

If I were helping to develop a good sight reader, I should certainly cut down the memorizing. I would use an elementary book like Mokrej's *Sight Reading Book* with his suggestions as to the touch system, and along with that do some scanning of rhythms. Scale playing and chord playing in key are useful, but not so helpful as generally supposed. The main thing is to crowd in the new

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material and get a fair impression of the composition with one reading. I should select material to begin with which was a grade too easy. Duet and accompanying work will help; remember the main thing is to create an appetite for reading, then the pupil will keep on the job.

* * *

Is it advisable to use the four forms of the Mason *Two Finger Exercises* for first grade pupils?

C. W.

I use only the third and fourth forms in the first grade. While the principle of the second form is used in other exercises, I do not introduce it in the Mason way before the second grade. The fourth form is invaluable in grade one if used through the diminished chord. The third form should be used sparingly, as it tends to develop stiffness unless properly taught.

———o———

THE BERTHA FEIRING TAPPER CLUB

An association in memory of the late Mrs. Bertha Feiring Tapper has been formed in New York, with a branch in Boston composed of former pupils who live in that city. The members will have occasional meetings on the plan of Mrs. Tapper's Saturday afternoon classes, in which ensemble music will be the principal feature.

A fund is being raised to establish two scholarships in her memory, one in New York and one in Boston. The officers of the Club are Miss Pauline Mallet-Prevost, president, Leo Ornstein, vice-president, Mrs. Claire Raphael Reis, secretary. A request is made that pupils of Mrs. Tapper who have not been notified will send their names and addresses to Miss Prevost at 1155 Park Ave., New York.

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THE OLIVER DITSON SOCIETY FOR THE RELIEF OF NEEDY MUSICIANS

The annual meeting of this Society was held at the residence of the late Oliver Ditson, 233 Commonwealth Ave., May 26, 1916. The following officers were elected: Pres. Arthur Foote; Vice-Pres., Charles H. Ditson; Sec., Arthur R. Smith; Trustees; Arthur Foote, A. Parker Browne, G. W. Chadwick.

As usual, a large number of cases of destitution have been assisted during the past year. Application may be made to any of the above officers. Address, care Arthur R. Smith, 88 Summer St., Boston.

———o———

THE SAN DIEGO MUSIC TEACHERS' ASSOCIATION

This flourishing local association was organized in 1912 as a branch of the California State Association, with about forty members. A letter from Mr. Albert F. Conant, of San Diego, who was the leading spirit in the organization of the Association, advises us that the membership now is beyond the eighty mark. Meetings are held monthly with a musical program at each meeting.

The 1916 convention of the State Association is to be held at San Diego, July 5–8. About twenty concerts and lectures are included in the program. Interesting educational features of the convention are "a report of a committee on standardization with recommendations to provide an efficiency test for teachers who seek membership;" 2, a plan for giving credit in the High School course for music study carried on outside the school; 3, report of a committee on music extension work, to be carried out with the co-operation of the Extension Department of the University of California.

The Panama-California International Exposition has appointed July 6 as "Music Teachers' Day," and six concerts will be given at the open air organ pavilion.

Mr. Conant says: "Our experience shows that a convention of this nature furnishes a stimulus not only to local teachers, but to the community in general; creates a demand for more and better music, lifts the standards of excellence among the performers and elevates the ideals of the listeners."

———o———

BOOK NOTES

Primary Elements of Music. By Inez Field Damon. A. D. Barnes Co. Price 32 cents.

Here is a handy little book for students, especially those who get their music study in the public schools, for it covers the rudiments of music sufficiently for intelligent sight singing. Used in conjunction with the regular class work in note reading it should prove effective. The author is supervisor of music at Schenectady, N. Y.

Bach's Chorals. Part I. The hymns and hymn melodies of the "Passions" and oratorios. By Charles Sanford Terry. Cambridge University Press. G. P. Putnam's Sons, American representatives. Price 75 cents.

Throughout the four works Bach makes use of forty old hymns or hymn-tunes. In the book under consideration the author presents the original form of the tunes together with very interesting bibliographical material. The reader who is interested in choral music will find here much to keep his attention and will understand why choral works in the form of Bach's oratorios have so great a hold on the German public.

———o———

GENERAL NEWS ITEMS

Michigan Music Teachers' Association held the annual convention at Battle Creek, June 27–29

Syracuse was the meeting place of the New York State Music Teachers' Association this year, the convention being held June 20–22, Mr. Frederic Schlieder, of New York, presiding officer. A prominent feature of the program was the series of conferences on piano, voice, violin, and harmony similar to those in New York last year.

The Spartanburg (S. C.) Music Festival was held May 17-19, at Converse College, under the direction of Mr. Edmon Morris. The New York Symphony Orchestra, Walter Damrosch, conductor, assisted. The choral forces were the Converse College Choral Society, 250 voices, and a children's chorus of 50 voices, and the principal choral works were Handel's *Messiah* and Donizetti's opera, *Lucia di Lammermoor*, in concert form.

The following open air choral performances are noteworthy as showing the trend toward "big" musical events. *Elijah*, at Boston, given at the Boston National League baseball field; Verdi's *Requiem*, at the Polo Grounds, New York; *Aida* at Franklin Field, University of Pennsylvania, Philadelphia, June 6; *Siegfried*, at Forbes Field, Pittsburgh, June 28

Mr. Bryan Lathrop, late president of the Chicago Orchestra Association, bequeathed a trust fund of $700,000 to the Association to serve as a nucleus for a school of music in Chicago, in conjunction with the Orchestra.

The General Federation of Women's Clubs held its thirteenth biennial convention in New York May 24–June 1. The meetings of the department of music were held May 27 and 29. Dr. Frank Damrosch, Dr. Frank B. Rix, Mrs. Edward MacDowell, Arthur Farwell, Havrah Hubbard, and Dr. Otto Kinkeldey were among the speakers.

Music has a prominent place in the program of the Winona (Ind.) Assembly this year: July 31 and August 1 the San Carlo Grand Opera Company, August 14 and 15 the Russian Symphony Orchestra, three concerts.

The *Evening Mail* of New York has opened a department devoted to music in the home, under the direction of Henry W. Hart. The Victrola and the player-piano receive special attention.

Clara Louise Kellogg, American prima donna of former years, died at New Hartford, Conn., May 13. She was born at Sumterville, S. C., July 7, 1842, and studied music at New York, making her debut in 1861, with success. This was followed by appearances in England where she won popularity as well as in the United States. In 1887 she married her manager Carl Strakosch.

Who's Who in Music is the latest project under way. It is intended to be an "international biographical dictionary of living musicians, will contain upwards of 10,000 names, and include an appendix concerning orchestral and choral organizations, as well as educational institutions with musical courses." The editor is Mr. César Saerchinger, and the book will be issued by The Current Literature Publishing Co. of New York.

Adolph M. Foerster, a prominent Pittsburgh composer, has sold to Library of Congress, Washington, D. C., three original manuscripts, Wagner themes from *The Flying Dutchman, Lohengrin,* and *Tannhäuser;* an excerpt from Liszt's *Psalm, No. 1,* and a page of the song *Umsonst*, by Robert Fra

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The University of South Dakota with the assistance of citizens of Vermillion, under the direction of Ethelbert W. Grabill, dean of the College of Music, gave its seventh annual May Festival, May 20, 23, and 24. Mendelssohn's *Midsummer Night's Dream* and Coleridge-Taylor's *A Tale of Old Japan* were the choral works. The final program included Beethoven's eighth symphony and Saint-Saëns's concerto in A minor for 'cello.

The Lowell (Mass.) Choral Society, 175 voices, under the direction of Eusebius G. Hood, of Nashua, N. H., gave its annual spring concert, May 9, with the Boston Festival Orchestra assisting. Deems Taylor's cantata, *The Highwayman*, which has won favor during the last two years with audiences in many parts of the country, and Gounod's *Gallia* were the principal choral numbers.

Nashua, N. H., held its fifteenth annual music festival, May 18 and 19 under the direction of Eusebius G. Hood. The choral forces were the Nashua Oratorio Society, 100 voices and a High School Chorus of 150 voices, with the Boston Festival Orchestra assisting. The choral works rendered were: *The four winds*, by Carl Busch, *Fair Ellen*, by Max Bruch, *A Tale of Old Japan*, by Coleridge-Taylor, and *The chambered Nautilus*, by Deems Taylor.

Keene, N. H., well-known many years ago for its summer music festival, of which the late L. O. Emerson was one of the conductors, is still the home of choral music. May 18 and 19 the Keene Chorus Club, 250 voices, under the direction of Nelson Griffin gave its annual festival, singing Grieg's *Olaf Trygvason* and Verdi's *Requiem*. A special feature of the Festival was the concert by a chorus of 250 pupils from the high school. The orchestra was made up of former players in the Boston Opera House Orchestra under Louis Eaton. Much of the success of the Festival is due to the generous support of the President, Mr. Edward F. Holbrook, who personally pays the expenses of the finest soloists on the ground that a festival is for the people who are unable to go to the large cities to hear the great artists of the day.

The Theodore Presser Choral Society assisted by the Hahn Conservatory Orchestra, gave its annual spring concert, June 3, under the direction of Mr. Preston Ware Orem. Cowen's *Rose Maiden* was sung by the Society.

Max Reger died in May of paralysis of the heart. He was born at Brand, in Bavaria, March 19, 1873. He studied at Weiden, later at Sondershausen and Wiesbaden under Riemann. He was considered by many musicians as a contrapuntal genius of the highest rank The. dispatch was dated May 12, but the date of death was not specified.

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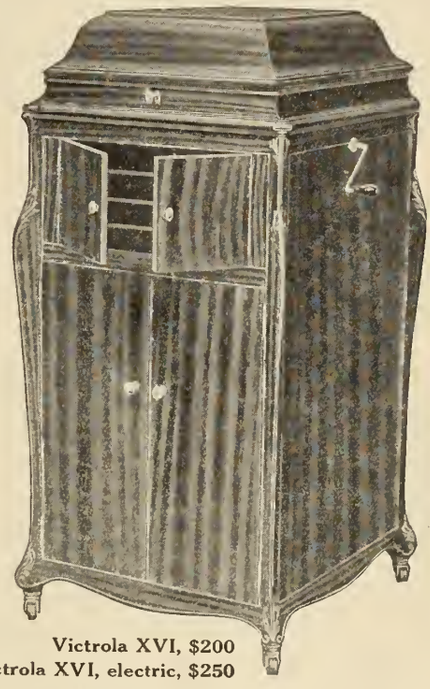

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Mr. N. J. Corey, a well-known musician of Detroit, issued in May the first number of *Art and Artists*, "a monthly magazine of all the arts." It is an attractive issue in brochure shape.

The Litchfield County (Conn.) Choral Union held its annual festival at Norfolk, June 6–8. The program included the following new works: *Hora mystica*, a new symphony by Charles M. Loeffler and a suite for piano and orchestra by Percy Grainger. Brahm's *Requiem* and Haydn's *Creation* were the principal choral works. The Philharmonic Orchestra of New York assisted.

The Chicago Madrigal Club's annual prize competition for the W. W. Kimball Prize of $100 is announced. The poem *A Spring Ditty*, by John Addington Symonds, is to be set in madrigal form for a chorus of mixed voices, *à cappella*. Full particulars of the conditions of the contest may be obtained from D. A. Clippinger, 1210 Kimball Building, Chicago.

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WILL MACFARLANE'S new operetta, *Little Almond Eyes*, was given at Uxbridge, Mass., May 9 and 10, under the direction of Miss Elizabeth McNamara. The full company numbered 60 voices. The performance was in every way a notable success.

———o———

WITH THE SCHOOLS AND TEACHERS

MISS ETHELWYN PEASE, a Boston representative of the Matthay principles of piano playing, presented three of her pupils at Steinert Hall, June 8.

PUPILS of the Raymond School of Music, Boston, gave a recital of violin music, May 29. A feature of the program was the playing of the *Allegretto* from Beethoven's *Seventh* symphony by the advanced ensemble class of forty-three pupils.

THE closing recitals of the Fredericksburg, Va., School of Music, Frederic A. Franklin, director, were held May 29 and 30. Compositions for piano, voice, violin, and orchestra were presented.

MR. T. CARL WHITMER, a new member of the faculty of the Pittsburgh Musical Institute, was presented to the public through a program of original composition for piano, voice, violin, and organ, June 16. June 5 Messrs. Charles N. Boyd, Dallmeyer Russell, and Wm. H. Oetting, of the faculty, gave an informal evening devoted to Wagner's mus drama, *Siegfried*.

MRS. BERTHA PUTNEY-DUDLEY gave the seco annual recital of her piano and voice pupils at R cital Hall, New England Conservatory, May 2 Seventeen pupils were represented on the progra Mrs. Dudley is principal of the vocal department the Holderness, N. H., Summer School of Music f Girls, in which music study and camp life are d lightfully combined.

THE Music Department of Morris Harvey C lege, Barboursville, W. Va., gave a concert, May 2 under the direction of Mr. Edward E. Hipsh Rossini's *Stabat Mater* was given by the Colle Choral Society of fifty members.

THE Musicians' Study Club, of Montclair, N. Mr. Wilbur Follett Unger, musical director, gave program of vocal and piano compositions at Ca well, N. J., May 29.

MR. G. A. MORTIMER, of Pasadena, Cal., p sented his forteen-year-old pupil, Robin Walk in a pleasing program of piano compositions, May

THE Cosmopolitan School of Music, Chica Mrs. W. S. Bracken, president, gave a delight Children's Piano Recital, June 2. Fifteen pu contributed the program.

MISS ETTA MAY TESSIER, pianist, played an teresting program at Middleboro, Mass., May A short time previously, she gave a recital melodies of olden times transcribed for piano, a meeting of the Putnam, Conn., Ladies' Aid Socie presenting English, Scottish, and American fo songs.

MISS ELIZABETH SIEDHOFF, pianist, of Boston, v soloist at the concert of the Lockport, N. Community Chorus, June 8. Miss Siedhoff keep her Boston studio open this summer. represents both the Breithaupt and Matt principles of piano teaching.

PUPILS of the Leefson-Hille Conservatory, Ph delphia gave a concert of music for piano, vo violin, and 'cello, May 27. The school chorus fifty voices sang several ensemble numbers. pupils received teachers' certificates.

THE Faelten Pianoforte School, Boston, Faelten, director, presented members of the grad ting class, June 12, in a program of concerts, assis by an orchestra of fifty-four members of the Bos Symphony Orchestra.

MR. A. D. JEWETT, of New York, presente number of his piano pupils at two studio recit May 25 and 27. The compositions were from classical and modern repertoires, for advanced junior pupils.

(*Continued on page 446*)

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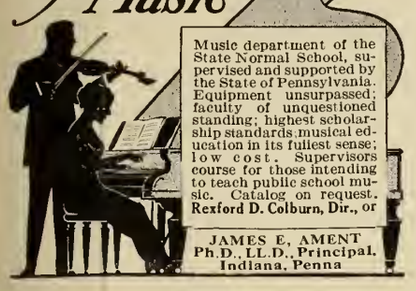

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This new building, according to the plans of the company and the architects, will be "the last word in efficiency and service," and, we may add, it will be one of the handsomest structures in the city. The front will be of white marble and in the renaissance style, which seems admirably adapted for a building which must stand for art as well as for trade.

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WITH THE SCHOOLS AND TEACHERS

(*Continued from page 444*)

Pupils of Mr. F. Addison Porter, head of the Normal Department of the New England Conservatory, gave a recital of piano music, May 18. Several concerted works were included in the program.

Miss Fay Foster, composer and pianist, was honored with a reception at Montclair, N. J., April 22. A number of her songs were presented by guests.

Miss Gertrude West, pianist, gave a recital at McKendree College, Ill., May 15. Mr. F. M. Church is director of the music department of the College. The Commencement exercises were held June 2.

Mr. Allen H. Daugherty, of Boston, gave his annual pupils' recital June 2. Ten of his advanced pupils presented the program. Mr. Daugherty has organized a summer music school for girls at Holderness, N. H., which will combine the pleasant feature of camp life with a musical atmosphere.

The May programs at the University School of Music, University of Arkansas, carried the number up to 526, under the direction of Mr. Henry D. Tovey.

Mr. Henry P. Eames, director of the piano department of the Cosmopolitan School of Music, Chicago, presented a piano concerto program played by seven of his pupils, May 20.

Pupils of Miss Belle Andriessen, twenty in number, gave a piano recital at Beaver, Pa., May 13.

The Chicago Musical College, Carl D. Kinsey, vice-president and manager, now in its 50th year, commenced a five weeks' summer session, June 26–July 29. The normal training courses will receive special emphasis.

Mr. Ottmar Moll sends us a number of programs given by his pupils at his St. Louis studios. He is assisted by Ernst C. Krohn and Miss Gertrude Hennemann.

Miss Carrie Delle Hosmer, Orange, Mass., arranged six piano recitals by her pupils, May 14, 20, 21, 22, all the numbers being memorized.

The Society of American Musicians presented a series of eight Sunday afternoon programs of Chamber Music at Chicago, May 28. The program included vocal selections from pageant music to *Sacred Tree of the Omahas*, by Henry P. Eames.

Roland Hoyle's pupils gave a recital of vocal music at Haverhill, Mass., May 5. Several choral numbers were sung.

Knox Conservatory of Music, Galesburg, Ill., Wm. F. Bentley, director, will be opened for special summer work, June 13–July 25.

Mr. Frank Le Fevre Reed, director of the School of Music, University of Texas, sends The Musician a number of programs of the past season. Especially interesting are the series of historical recitals covering the period from the 17th to the 19th centuries.

———o———

NEW YORK NOTES

BY EVA EMMETT WYCKOFF

"Caliban by the Yellow Sands," staged in the Stadium of the College of the City of New York, has formed part of the Shakespeare celebration. The Masque was written by Percy Mackaye, the music by Arthur Farwell. Forty-seven professional actors and actresses, and in all, 1500 people, took part, and gave their services, hoping the outcome would warrant the establishment of a permanent outdoor theatre. This desire has been qualified as these performances, extending over two weeks, have meant the bringing together of thousands of people, rich and poor. Caliban is the charact in *The Tempest* and by portrayals of scenes fro Shakespeare's plays, and dancing of the peop from earliest times, "on the green," or yellow sand this hideous character was mentally and spiritual developed into a superman.

"Katinka," a musical play, enjoying a lo run at the Lyric, is so much above the avera musical comedy, both in music and singers, th it forms a combination of harmony and melody, which Rudolf Friml, its composer, should be prou

The Institute of Musical Art held its commen ment concert in Aeolian Hall, before a large a well-pleased audience. The program was giv by the candidates for diplomas. They were Mari Kahn, Helen Whiteman, Charles Vardell, a Marie Roemaet.

Mr. George Dostal has been engaged to si for the Rubinstein Club next season.

Isabel Irving gave a recital at Teachers' C lege, Columbia University. She has a clear, w poised voice and together with her accompani Walter Kiesewetter, gave a pleasing program.

Engelbert Roentgen, the Dutch 'cellist, a brother of Julius Roentgen, formerly associat with the Kneisel Quartet, has just recently arriv in this country from Amsterdam. Mr. Roentg will begin a concert tour in October and will heard in recital in New York later in the season.

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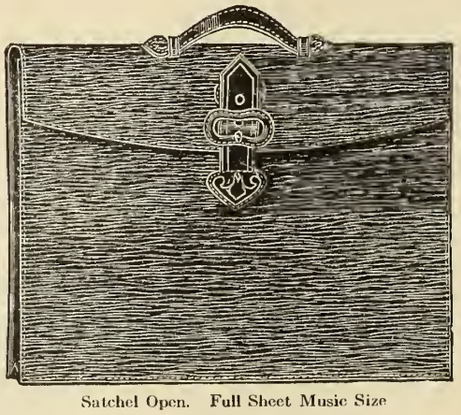

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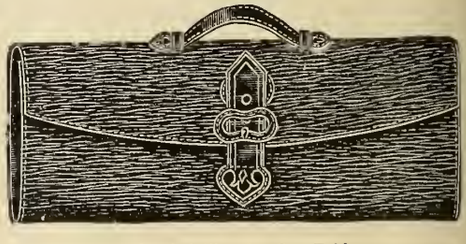

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THEODORE SPIERING, a great violinist, conductor, and teacher, has won wide acknowledgment and distinction. The past season has been the most successful of his career as a teacher, and next season he will travel all over America in concert and recital. Mr. Spiering has recently won success with his *Artist Studies* for the violin. His *Five Impressions* for the piano have brought him much favorable comment from some of our greatest pianists.

LOIS MAY ALDEN, who plays the violin and piano, and teaches singing besides, manages the *Trio of the Garden*, which is composed of violin, harp and piano. Helen Möller in Greek dances accompanies the Trio on its tours.

THE Sittig Trio composed of Frederick Sittig and his two talented children, Gretchen, violinist, and Hans, 'cellist, gave a charming concert in the Ball room of the Plaza Hotel. They were assisted by Margarete Ober of the Metropolitan Opera Company, who was accompanied by Arthur Arndt, her husband. Her singing was most delightful. The Sittig children are simple and unaffected, and Gretchen especially is very talented, while Hans plays well, but not so spontaneously as his sister.

KATHLEEN HOWARD is a brilliant example of the American singer, who goes abroad for her operatic experience, competes with the native artists on their own ground, and makes good. Last summer she created the contralto rôle in Horatio Parker's prize opera, *Fairyland*, at Los Angeles. This season she has devoted to concerts, appearing with many of the largest organizations of the country, notably with the Boston Symphony Orchestra, in Providence and Worcester. Her return to opera will be made in the fall as a member of the Metropolitan Opera Company.

LOUIS GRAVEURE, the singer who was signally so successful the past season, was recently married to Eleanor Painter of light opera fame.

ARTIST pupils of Sergei Klibansky, the well-known New York vocal instructor, gave a recital on May 31st at the Auditorium of the Y. M. C. A., West 57th Street.

Each of the singers showed the results of excellent training. There were numerous encores, in many instances resulting in a repetition of the number, so clearly was the demand. Claire Rivers played fine accompaniments.

NEW YORK UNIVERSITY will have a department of music in connection with the Summer School which is to be held July 10–August 18, specializing in courses for the training of teachers and supervisors of music. The department will be under the direction of Mr. Arthur J. Abbott, of Buffalo. Edmund Severn, well-known violinist and teacher, will be a member of the faculty.

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VICTOR TALKING MACHINE RECORDS FOR JULY, 1916

SUMMER recreation life is now in full swing. As usual music, in some form, is in demand for nearly all of the various activities. And the noticeable feature of this activity is that it is greatest along the lines which are represented in a passive attitude; that is, letting others make the music—orchestra, band, quartet, trio, etc., player-piano, and, probably, most of all, the Victrola.

It is a favorite saying that people will not like music which they do not know well. If the musical taste of the country is to be improved, it must be accompanied by greater knowledge of the best music; and this knowledge ought even to reach the stage of familiarity.

The July Record list includes a number of high-class compositions performed by artists of high distinction, and the family which has a Victrola in the summer home may hear the world's best and greatest music as often as they may wish. Here are a few numbers worth testing:

Braslau, Sophie, contralto: *Birds in the night*, a lullaby, with music by Sullivan, the famous composer of light operas.

Caruso, Enrico, tenor: *My bride shall be my flag* (*Mia sposa sara la mia bandiera*), by Rotoli, sung in Italian, a soldier's song which has special aptness to present-day conditions.

Culp, Julia, contralto: *Dank sei dir* (*Thanks be to thee*), an old song by Handel, revived, and used with success in recent performances of the oratorio *Israel in Egypt*.

De Gogorza, Emilio, baritone: *Non è ver* ('*Tis not true*), by Mattei, a sentimental song very popular twenty-five to thirty years ago; it is a gem in the Italian style.

Destinn, Emmy, soprano: *D'amor sull' ali rosee* (*Love, fly on rosy pinions*), an air from Verdi's opera *Il Trovatore*; it is an expressive song, with a touch of sadness.

Elman, Mischa, violinist: *Chanson Louis XIII* and *Pavane*, two pieces in the old French style, by Couperin, transcribed by Kreisler; charming music exquisitely played.

Gluck, Alma, soprano: *Nightingale song* (from *The Tyrolean*), with bird voices, by Charles Kellogg, a waltz song by Zeller, a popular German composer of a generation or more ago.

Kreisler, Fritz, violinist: *Berceuse romantique*, Op. 9, the composition of Kreisler himself, brought out in his recitals the past season.

Martinelli, Giovanni, tenor: *Ouvre ton coeur* (*Open thy heart*), a Spanish serenade in the Spanish style, by Bizet, composer of *Carmen*, and one of his finest songs outside his works for the stage.

McCormack, John, tenor: *Sing! Sing! Birds on the wing*, a simple little love song, full of sentiment and charm, by Nutting.

Schumann-Heink, Ernestine, contralto: *Das Erkennen* (*Recognition*), by Loewe, a song of mother love which the great prima donna renders in the finest style.

Williams, Evan, tenor: *When the boys come home*, a song with a military flavor, by Oley Speaks, an American composer. Williams is at his best in this.

Witherspoon, Herbert, bass: *Off to Philadelphia*, a famous Irish song, delivered in splendid style by the distinguished American singer.

Zimbalist, Efrem, violinist: *Harlequin's* ... *nade*, from *Les Millions d' Arlequin*, a favorite ... by Drigo, a violin number of great smoothness ... beauty of tone.

Marsh, Lucy Isabelle, soprano: *Just a-wea... for you* and *His lullaby*, two songs by Carrie Ja... Bond, issued as a double-faced record.

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See description under Secular Cantatas—Mixed Voices.

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CONTENTS FOR AUGUST

THE HUMAN SIDE OF DEVELOPMENT IN SINGING: Told by Alma Gluck to *Wm. Armstrong* 455
NATIONAL EDUCATION ASSOCIATION, DEPARTMENT OF MUSIC EDUCATION. CONVENTION, NEW YORK, JULY 5-7..... 456
MUSICAL EXAMINATIONS..*J. Lawrence Erb* 457
YOLANDE MERO.....*Harriette Brower* 458
THE WORD "MUSIC"—ITS ORIGIN, INTERPRETATION, AND MISAPPLICATION *Orlando A. Mansfield* 459
THE MUSIC SUPERVISOR AS TOWN OFFICER (Community Music Series) *Thomas Tapper* 460
A PLAN FOR CREDIT IN MUSIC IN THE CHICAGO HIGH SCHOOLS..... 461
MUSIC IN THE UNIVERSITY OF NEBRASKA.. 461
THE IMPORTANCE OF SIGHT READING, AND SOME HINTS ON ACQUIRING IT *Ernst Eberhard* 462
A CIRCLE OF REMINDERS....*Wm. Benbow* 462
THE NEW SCHOOL OF PIANO PRACTICE *Louis Arthur Russell* 463
TEN REASONS FOR STUDYING BACH *A. T. Granfield* 463
EFFICIENCY SELF-APPLIED..*Thomas Tapper* 464
COUNTING.....*H. W. Reed* 465
A PRACTICAL PLAN OF INSTRUCTION IN SCALE PRACTICE. II....*G. H. Howard* 466
PROBLEMS OF THE MUSIC TEACHER *Peter F. Biehl* 466
DIAGRAMMING TEACHING PROBLEMS..... 467
A MUSIC STUDY CLASS..... 467
NOTES ON THE MUSIC IN THIS ISSUE..... 467
EDITORIAL NOTES..... 468
VOCAL DEPARTMENT..... 493
CHILDREN'S WORK IN MUSIC *Helena Maguire* 496
VIOLIN DEPARTMENT.....*Ray G. Edwards* 499
CHOIR AND CHORAL DEPARTMENT *H. C. Macdougall* 502
TEACHERS' FORUM *Blanche Dingley Mathews* 505
MUSIC TEACHERS' NATIONAL ASSOCIATION 506
A CONFERENCE ON COMMUNITY MUSIC.... 506
BOOK NOTES..... 506
NEW MUSIC BOOKS..... 506
GENERAL NEWS ITEMS..... 507
WITH THE SCHOOLS AND TEACHERS..... 509
NEW YORK NOTES..*Eva Emmett Wyckoff* 511

In the Music Section

ON TO PLATTSBURG (March).....*Lowe*
MAZURKA in A Minor, Op. 33, No. 1.....*Rhode*
DANCE OF THE MIDGETS, Op. 135, No. 2 *Frysinger*
PETITE GAVOTTE.....*Sokolovsky*
TWILIGHT (*Crépuscule*), Op. 220, No. 8..*Rougnon*
SUMMER IDYL, Op. 112, No. 5 (4 hands)...*Wolff*
PRELUDE in C Minor, Op. 2, No. 5.....*Isserlis*
MINIATURE, Op. 30, No. 2.....*Rebikoff*
BERCEUSE (Violin).....*Wood*
ANDANTE PASTORALE in A (Organ).....*Spence*
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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS

	Page
Briggs Piano Company	507
Sohmer & Company	505

MANUFACTURERS OF PIPE ORGANS

Kilgen & Son, George	504
Moller, M. P.	504

MISCELLANEOUS

Butterworth Engraving Co.	512
Lyon & Healy	4th Cover
Spooner, Wallace	512
Techniquer, The	452
Tindale Cabinet Company	505
Wood, Clarke Press	512

MUSIC AND ART MAGAZINES

Musical Courier	506
Musical Leader	501
Violinist	501

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Gilson, F. H. Co.	512
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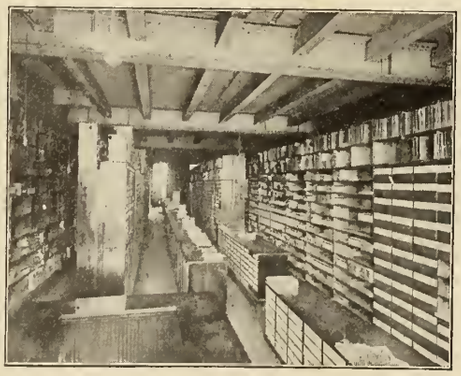

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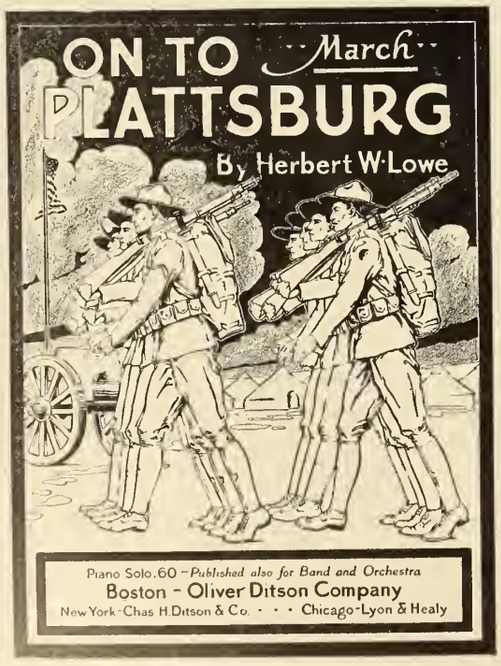
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The Human Side of Development in Singing

Told by ALMA GLUCK to William Armstrong

ART IS MANY-SIDED

NO one in any art can live away from associations and surroundings that stimulate observation and imagination. The painter annot depict a landscape alive with color and atmospheric effects by remaining shut up in his studio. fe must get out into the open, amid scenes that waken inspiration. Again, responsive to demands f his art.

No one needs to live life more fully than the inger who would give living expression to his ong.

By this is not meant what some vaguely describe s sounding depths and scaling heights emotionally. uch experiences come unbidden aplenty; but ose who nurture them as sole stimulus never go ientally beyond the boundaries of an opera aria. Emotionalism has its place, and a big one, in the nging of songs and *lieder*, but like the rich, glowing ffects in certain landscapes, can only be applied here actual requirement for its use exists. To the nger the field of song and the *lied* is as sumptuously aried as is that of landscape to the painter. But iere are as many great things in a quiet, low-keyed ood as in a warm, flamboyant one. And so, to the nger, the eternal emotional *I* is not the sole phase f life to be considered. Others quite as big, and uite as necessary, abundantly present themselves.

Psychological development must proceed breast of the emotional one.

Take, as single instance, Brahms' *Immer leiser ird mein Schlummer*. It is not alone needful to ave suffered deeply oneself to give that song in all s wealth of meaning detail, but one must have bserved keenly and sympathized strongly with hers, even to the point of noting that reflection physical pain existing alongside the mental agony be read into its delivery.

It is ungenerous to say that singers are selfish id self-absorbed. Some may be; but such remain iefly singers of notes, not real interpreters. Their mpathy is oftener confined to self-pity, abundantly isting with the self-centered, and which, in the terpretation of a song, aids to nothing beyond a kly sentimentality.

There are as many moods in songs as there e moods in life.

Composers grasp those moods according to their dividual mentality and capacity of heart. But in e case of the very great ones sincerity and underanding of those moods, however varied, is genuine. ith the singer an understanding vitally to interet them must have been learned not alone from lf-contemplation, but from contemplation of any outside sources.

One life may hold almost every kind of experience; it to do that it must have been lived so long that

ALMA GLUCK

freshness of voice has ceased. Consequently, just as the student turns to authoritative sources for authentic equipment in his special branch, the singer, to learn interpretation, should turn to life, not only his own, but all life about him.

And he must see with his heart as well as mind.

The single query of, "How are you today?" is capable of as many variations in expression as go to make the interpretation of any song. Yet the self-absorbed may grasp very few, indeed, of these variations, because the individual addressed has no place or at best a casual one in his life. Those who have failed to make their very own the interests of people about them exist within narrowed confines.

However, this learning through associations is a privilege granted to the genuinely interested. To such persons knowledge is brought almost unconsciously through human feeling which leaves the heart inspired by it the bigger, and the mind reflecting on it the richer.

No trait shows in the voice more conspicuously than artificiality, unless it be insincerity.

Even the artificial and the insincere themselves readily detect it.

There is a type of mind broadly intellectual, gifted with insight in many directions, so far as its possessor alone is concerned. But give one of this type the text of a song requiring deep human feeling in delivery, and there will be only limited response, though that same individual will give what may be termed "the eternal emotional" with triumphant outcome. Only, unfortunately for him, all the songs required in a repertoire are not of "the eternal emotional" in content.

INTERPRETERS AND SINGERS

If regard for genuinely human qualities could be developed along with the development of tone, so properly considered as a precious asset, we should, perhaps, have as many great interpreters as we have great singers. In keen analysis of some whom we prize as great interpreters, and whose slender vocal endowment we regret, in the next breath, we should find, undoubtedly, that they have in high degree a human understanding and big-hearted sympathy. This is not imputing any lessened value to command of perfect tone, so noble a possession in art, but rather an acknowledgment of the fact that even without that glorious gift a lesser vocal endowment can give a bigger message, one which, combined with perfect tone, would be a greater message still

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On the part of Madame Alma Gluck there were no years of battling upward for musical acceptance, years such as are commonly regarded fruitful for the development of human sympathy and insight. Yet the other afternoon in a talk on the singer's art, she touched upon thes very traits as factors inseparable from a complete equipment. More than that, she gave reasons for her withdrawal for a year from the concert stage, to which she returns this season, that should prove of interest to every earnest singer.

In a single appearance as débutante at the Metropolitan Opera House in Massenet's *Werther*, Madame Gluck won a distinctive place in music. When she came out on her début night it was to her an experiment rather than an optimistic vision of success, and she was, perhaps, more surprised than any other next morning to find herself the center of musical interest in the New York newspapers. At no point, then or since, has she rested satisfied. At first it was a craving for completer finish in her acting, next it was desire for certain vocal gain under the direction of Madame Sembrich. Always the worth-while things in life contributory to the life artistic stirred her energies, and it is safe to say that this restless ardor will indefinitely continue.

THE ARTIST WHO DOES NOT MOVE UP

The worth of association with people, and a broad human sympathy, it will be noted presently, are held by her as factors indispensable to any whose highest aim it is to prove a sincere medium in expressing the composer. Being logical, Madame Gluck spoke first of a type in which self-contemplation to the exclusion of all else stifles hope. And that type includes those singers who attain to a certain degree of success, yet never get any further. Madame Gluck said this, bearing on the theme:

"Such artists suffer from mental auto-intoxication. Charmed with compliments, they are lulled

into self-complacence. They accept with satisfaction the place accorded them, not pausing to think of other and bigger things to be done beyond in order to hold the public firmly through an overgrowing authority in what they do. Instead they are, as it were, content to plagiarize themselves, to work on what they have done, and become mimics of themselves in consequence. Sadly enough, some become even their own caricatures in the process. Persons of this type, at the outset of their careers inspiring both hope and admiration, inevitably stop before they are great people.

"Live in other people's lives. The more one understands virtuosity in writing, in painting, in motor cars, or in anything which goes to make the world more beautiful and livable, the more certain is a corresponding individual development to follow.

"Music makes a circle about one that chokes.

"One must break through and get into those ever widening circles beyond. And in the life of our busy world there are so many circles, each complete within itself, whether in art, science, literature, or mechanics! Each one of them offers tremendous gain to the musician who, through adaptability, intellectual appreciation, and sympathy, lives in them, and learns mentally and humanly to know different people and the different set of interests which engage them.

"Music alone, like any other calling followed solely, narrows and cramps. Besides, music, to be at its best, reflects all life. A comprehensive thing it is, and properly to interpret it we should know not only music as an art, but all that we can mentally and spiritually assimilate and bring to it.

"Above everything stands need of a sympathetic knowledge of our own kind, which can come alone through associations founded on love and interest in people with whom our lives come into contact.

"Success in music or in anything, works in two ways: It either stimulates or stunts. That trite expression of the blessings of adversity should be qualified in its meaning, for a certain degree of adversity is good. It stirs up courage; it strengthens determination to fight; but continuous adversity kills the soul. After all we are but children. We work for a prize; and if that prize is too long withheld some of us are not strong enough to keep on striving, and stop.

"When my husband, Mr. Zimbalist, and I decided to withdraw for a year from concert appearances, it was through desire to give ourselves up absolutely to mental growth in other things outside our music. Friends said to us that our withdrawal meant a degree of forgetfulness on the part of the public, and that new artists would spring up to take our places. But alone through that very struggle we are bound to be the gainers.

"Success in art always means a continuous beating through barriers.

"To attain to worth in anything means ready willingness never to stop, but to battle through a new barrier as soon as the one intervening has been passed.

PROGRAM MAKING

"As to allowing audiences to dictate to singers what they should sing, that is an individual matter. The public is a great teacher, but to some it is very harmful. It is not pedantic, it takes what pleases it. But when the public is tired, it turns away.

"In the age in which we live, there is no excuse for staleness and repetition in the selection of songs for a program. We have so much more to choose from than singers had even fifty years ago. But in this matter of selection one should choose things of a variety to touch all. To accomplish it we should keep well in mind that the public is divided into two classes, our masters and our children, the very musical and those who have not gone so far in art. Therefore we must learn from the masters and teach the children.

"Certain things there are, however, which touch all equally. Take, for instance, as only two examples, *Du, du liegst mir im Herzen*, and *My Old Kentucky Home*. I believe that in the farthest corners of the world, India, Japan, anywhere, sung from the heart, they will go straight to the heart with or without an understanding of the words.

TO LEARN AND TO TEACH

"In short, considering the two divisions of an audience, I should say that it is the duty of the singer to learn from the one half of it, and to teach the other.

"But it stunts an artist and robs an audience to pander to mere popularity in selecting numbers to sing."

"One should please those who are in a receptive state for good things, and those who attend concerts because they love music and are in a receptive state to be taught its value more fully.

EARLY DEBUT NOT DESIRABLE

"If art is well based, if one has a firm foundation, one is master of the public. And, for that reason, it is safer to err in presenting oneself later rather than earlier before audiences Not until one dare look at the public and say, 'I have this to offer to you with authority,' should one leave the studio. Art must not smell of the candle. What one does technically must be done with absolute freedom; one must have worked so long that it is second nature to do things well without premeditation.

"To think always of the tone while singing cramps the singer and her song.

"What did Schubert care for the individuality in anybody's voice? I look on the singer as a medium of expression for the composer's music, and not a mere searcher for good tone effects. In our natural speaking voice we say what we truly mean in tones that come from the heart. It is the same where the singer's music becomes a sincere medium of expression, the word colors itself unconsciously.

STUDY AT HOME

"If any were to ask me whether, after the present war is ended, Americans would in future study always at home instead of abroad, my answer would be, 'I hope so.' This is my reason:

"While studying music one should live and not neglect the other side of life away from art. The warmth of friendship, the sacrifices in life that relatives make necessary, form a great part of the future artist's development. Such must have friendly intercourse with human beings. In a foreign land, among a strange people, and likely in narrowed circumstances which bar freedom in associations, these conditions cannot exist. The prime thing is to live a perfectly natural and normal life while one is studying, and nowhere can that be done so well as in one's homeland.

MORE THAN ONE TEACHER

"In isolated cases great singers have had but a single teacher. In my opinion, however, one should have several teachers to gain full development. And here in America we have a wealth of teachers, in addition to the many who come to sing and play to us.

"In this latter connection I would say that, to my way of thinking, a singer learns more by listening to a great violinist than by hearing a great singer. When I want to sing a phrase of four or five bars I always imagine that I am a violin. From such pianists as Paderewski, too, the singer by listening may learn so much in clarity and color, particularly in Chopin.

"In short the whole matter of a rounded musical training resolves itself into the fact with which I started: All lives contribute to our art, all art to our lives as artists."

THE NATIONAL EDUCATION ASSOCIATION: DEPARTMENT OF MUSIC EDUCATION

ANNUAL CONVENTION, NEW YORK, JULY 5-7

THREE organizations are prominent in the field of music education in the public schools—the Music Section of the National Education Association which usually meets early in July; the National Conference of Music Supervisors, meeting late in March, and the Public School Music Section of the Music Teachers' National Association, which holds sessions during the Christmas holidays. Each of these organizations approaches the subject from a slightly different point of view, but all are working heartily and aggressively to strengthen the course of education in music.

It is undoubtedly true that the subject of public school music has most vital interest for all who are engaged in musical work, not merely those who have charge of music teaching in the public schools. Educators, music teachers, those with a conservatory connection as well as those working privately, and even well-known critics attached to leading daily papers, are giving the matter wide discussion and sustained thought.

The system of granting credit in a school course for music study carried on outside the school has gained the attention of all organizations of musicians, and the problems incident to making this scheme simple and practical are being worked out in various cities and towns.

Another question of moment to school music is that of the material used and how it shall be adapted to school purposes. A very pronounced effort is being made to do away with direct technical instruction in music in the first three grades, confining the work entirely to the singing of music of the folk-song type, memorizing the words and tunes thus to gain a solid musical experience before beginning technical training. This question is being discussed with much interest.

Closely connected with the general problems of school music work is that of community music work, in which, by force of circumstances, many school music supervisors are taking a leading part, as will be noted from the articles and notes which appear in THE MUSICIAN from month to month.

High school music has a very important problem, namely, the organization and working out of courses in music appreciation, the latter involving ways and means to present adequately the master works of the great composers, and thus pointing the way to the introduction of mechanical devices such as the talking machine and the player-piano.

An abstract of the program follows:

Wednesday: *Ideals of music teaching in school and college*, by Thomas Whitney Surette, Boston. *Absolute music in the elementary school*, by Frederick H. Ripley, Boston. *What should be the equipment in music of the secondary school graduate; what should the graduate take into home, college, community?* by John F. Ahern, Springfield, Mass.

Thursday: *The child voice: The responsibility of the community*, by Henrietta Baker-Low, Baltimore. *Community music*, by Edgar B. Gordon, Winfield, Kans. *Music in a democracy: The spread of the community music movement*, by P. W. Dykema, University of Wisconsin. *Music in the normal school*, by Frank A. Beach, Emporia, Kans. *Music education and public libraries*, by Dr. Otto Kinkeldey, New York Public Library.

Friday: *The psychology of esthetic experience related to music*, by Margaret Floy Washburn, Vassar College. *Music appreciation*, by Leonard B. McWhood, Drew Theological Seminary. *Mechanical inventions as an aid to the teaching of music*, by Prof. Leo R. Lewis, Tufts College. *The folk song*, by Miss Luise Haessler, Hunter College, New York City. The session closed with an organ recital at the College of the City of New York by Prof. Samuel A. Baldwin.

MUSICAL EXAMINATIONS

BY J. LAWRENCE ERB

Among the most important problems which onfront the teacher in a conservatory or collegiate music department is that of the creation and aintenance of the proper standards. There is othing easier, for instance, than to vary, by a ide margin, the requirements for diploma or rtificate, according as one is in a different frame mind or condition of health or attitude, perhaps, toward the candidate. Yet, to be of any al value, a diploma or certificate must represent some definite attainment and a considerable egree of uniformity in the measuring of that attainment.

Then, too, in the college musical department, here credit toward an academic degree is given r practical musical courses, there must be a irly definite and well-graded system of standds, to apply intelligently to the music work. ne very potent reason why so many colleges ve held out so firmly against the giving of ademic credit for practical music courses has en the difficulty in finding a sufficiently detailed d inflexible set of standards to take music out the realm of "snap-courses," and put it where belongs, among the most important disciplinry forces in the curriculum, without at the same ne detracting from its universally conceded thetic, cultural value.

The fault has been largely with the method of aching music. Usually music teaching means e of two things; a dreary grind of technic, a dizzy whirl of pieces. Of these the former undoubtedly of value as a disciplinary process, ile the latter has possibilities on the esthetic, at least, on the emotional side. It seems ther the unusual thing to find, either in the nservatory or in the college, or outside of m, for that matter,—anything like the all-round ining which is given, for instance, in English, th its spelling, grammar, rhetoric, composition d interpretation courses among others.

Of course it will be urged that the college, pecially, is particularly interested in the theoical courses and that the practical courses not really fit its curriculum. Nearly ten years college music teaching (following an equal m of private teaching) furnish convincing evince to the present writer, that, on the conry, the practical courses may be made to fit st admirably into its academic scheme. The ief difficulty involved is method, and the thod, where a number of different teachers concerned, as in a conservatory or departnt faculty, depends largely upon a careful and elligent system of examinations.

The present writer's knowledge is of necessity nfined largely to the results of his own experice, particularly in the institution with which has been connected continuously for over ht years; but, as his methods have, on a numr of occasions, been asked for by earnest stuits of the subject connected with other instiions, he feels justified in setting them down length, but without too great detail, for the istance of such as care to make use of them.

First, then, as to the scope of the examinans. In a properly organized conservatory or sic department, such courses as theory, harny, history of music, counterpoint and appretion in its various phases are handled in varis classes where the customary class methods plicable to any subject from agriculture to logy may prevail. It is in piano and organ violin and voice that the difficulties arise.

The plan pursued by the present writer divides work of each practical course into three phases, *a*, the musical work proper, consisting of the playing (or singing) of prepared pieces; *b*, the mechanical, disciplinary technic work, and, *c*, the sight-reading phase, developing quickness of perception, facility of expression, and accuracy. Each of these is of equal importance, and none may be slighted or omitted.

Examinations are held at the end of each semester though in conservatories not connected with a college once a year might do equally well. It is neither necessary nor expedient to go into details here as to number of grades and the percentage considered necessary for passing. These must vary with the institution. It might be of interest, however, to explain that any pupil who fails to pass in any one of the three subjects is conditioned, but may work off the condition and regain standing, if done during the next semester. But a pupil who fails to pass in more than one of the three is marked as having failed and must take the semester's work, or its equivalent, over, or, at least, will get no academic credit for it, and no advance in standing.

As for the manner of conducting these tests, each examination is divided into two parts. The first consists of a certain number of prepared pieces which are performed before an audience composed of such students as care to attend, and must be done, if not entirely, at least predominantly, from memory, and must be at least a creditable and reasonably accurate performance in order to pass. This part of the examination is really popular, for it amounts to a student recital. Usually a number of candidates appear on the same afternoon or evening, and often printed programs are used.

The second part of the examination consists of a thorough test in scales, arpeggios, trills, chords, and the various technical materials *with the metronome,* at a tempo gauged to fit the various grades. This is followed by reading at sight of two or three pieces of an appropriate grade of difficulty. This part of the examination is held usually in the presence of the examiners and the candidates only, no other students being present.

The examiners are usually the director and the various instructors in the department being examined, though sometimes others of the faculty take part and it might be well occasionally to call in someone outside the faculty.

Of course this sort of a system takes time and energy, but the results will justify the expenditure. And it will soon be found that the students take a more serious view of their work, and appreciate better the justice and reason for the honor paid the musician who not only possesses natural ability but who has cultivated that ability by persistent and systematic and well-rounded study. In other words, it tends to remove the false values which so often attend mere superficial facility or sensuous appeal, and to develop the proper standards of true musicianship and artistic performance.

VON FLOTOW

All of the readers of The Musician know of the popular opera *Martha*, and are more or less familiar with some of its music. They will undoubtedly be pleased to see a portrait of the composer, Friedrich Freiherr von Flotow, who was born in Mecklenburg, April 27, 1812, died January 24, 1883. He studied in Paris, 1827–1830, was professor of composition at the Conservatoire, and composer of a number of successful light operas. After several years in his home he returned to Paris, where he began his professional career. He wrote about twenty-five works for the stage, but only two, *Martha* and *Stradella*, endured. His style was Latin rather than Teutonic, his rhythms clever and graceful, his melodies simple and easy of appreciation.

Martha is one of the few light operas in which the great stars of the opera delight to appear. And it is a favorite with the general public.

NEW YORK CITY BOARD OF EDUCATION PUBLIC LECTURES

In co-operation with the American Guild of Organists, the Board of Education of New York City has arranged a series of organ recitals in school auditoriums in Manhattan and Brooklyn. These are for adult persons living in the community, and school children are not admitted.

CHORAL COMPETITION IN THE PUBLIC SCHOOLS.

Competition between choral organizations has never obtained very much vogue in the United States, except among our citizens of Welsh and German nationality. The Welsh *Eisteddfod* and the German *Saengerfest* are both familiar to our people.

It has remained for a Boston musician, Mr. Samuel W. Cole, head of the Public School Music Department of the New England Conservatory, and director of music in the schools of Brookline, Mass., an important suburb of Boston, to adapt the idea to the work in his schools.

For two years he has held annual competitions in which the pupils of the various seventh and eighth grade schools meet in friendly contest for a prize. Even in this short time good results are manifest in greater interest on the part of the pupils in their regular music work, and in an improvement in the quality of their singing, in tone as well as in the concerted work which is at the foundation of choral singing. At the first contest several schools were distinctly inferior to the others. At the second competition, in June of the present year, the six choirs were so closely on an equality that the winning school had comparatively few points above the others.

We place this suggestion before our readers with the comment that inter-city competitions of school choruses are well worth inaugurating and carrying on, just as much so as the athletic contests which are so well supported by the public. The impetus to a finer art and sustained interest in school music will be considerable.

Readers of The Musician who are interested in this movement can address Mr. Cole at the New England Conservatory of Music, Boston, Mass.

YOLANDE MÉRÖ

A Talk on Conditions in Piano Playing

REPORTED BY HARRIETTE BROWER

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"IT seems to me your art has grown, broadened and ripened to a wonderful degree, since you have been in America," I said to Mme. Mérö, as we sat chatting in her music room one forenoon not long ago. "I was deeply impressed with this fact on hearing your recital here this season. As I remember, when you first played in New York, some six years ago, you were all fire and flame—all temperament. Now it is temperament perfectly controlled, though the fire is there, just below the surface. But it is held in fine balance, tempered by unerring taste and skill. You have lived deeply in these years."

"I am older and more matured," said the artist, with her brilliant smile; "I have toned down some of my early enthusiasms. Then I have been a great deal before the public and have played much since I first came here; several tours in this country and one in Europe have been made in that time. It is six years since I had played a recital in New York, and I must confess I was a little anxious. The longer one is before the public, the more reposeful one can appear, on the outside, yet there may be an increasing anxiety below the surface. But we learn not to show it outwardly. It is the nervousness that grips one before going on that is so distracting. As soon as I have begun, played myself out a little, grown familiar with my audience and established a sympathy between us, then I am perfectly at home and do not think of the listeners."

"Lovers of piano music are grateful to have most of the great pianists here with us at present," I remarked.

"Ah, I assure you there are many more over there than here. I could name perhaps two dozen, some of them among the greatest artists we have, some whose very names are unknown on this side of the water. Do not forget that Rosenthal, de Pachmann, Busoni, Lhévinne, D'Albert, Sauer, Schnabel, Hambourg, Carreño, Dohnanyi, Moisiewitsch, Galston, Bachaus, and others are still in Europe. Some of them may not greatly care to come to America; others you will hear later. Those who are here like it and realize the spirit of enthusiasm manifested here.

"What you have found, that pianists have much more to say for themselves and their art than the vocalists have for theirs, is no doubt true. The reason is not far to seek. Is it not because the pianist must be a highly educated person, knowing the many sides of his art? He must not only have mastered the technical side, but must have a knowledge of harmony, form, and counterpoint, and also know something of composition in order to understand the construction of the composition he plays. Then he must know many other things besides music,—literature, poetry, art, life.

"To speak of the mechanical side, think of the years of exhaustive study which must be spent to acquire a modern technic for the piano. A person, however, with a beautiful voice, who spends two years or so with a good teacher, can sing in concerts and even go on tour. With perhaps thirty songs and a couple of arias, one is considered ready to come before the public. But to learn thirty songs would hardly match the labor bestowed on one Chopin étude. Then think of the repertoire a public pianist must have!

PIANIST OR SINGER

"On the other hand, the pianist is at a disadvantage when measured with a singer. Singing is always much more popular with an average audience than piano playing. The "tired business man," wishing to be entertained, will turn out to hear a singer render an aria and some nice English songs, when he could not stand the strain and mental fatigue of listening to a piano recital. This happens all over the country and is a condition we pianists have to contend with. It may not be the condition in New York or in other music centers, where there is a large musical public, where there are many who know and love piano music. Of course musical appreciation has increased greatly, and the understanding of piano music is making wonderful strides, yet for all this the pianist must choose his programs very carefully in order to interest and not weary the average audience."

STUDYING A NEW WORK

"In learning a new work, how do you go at it?" she was asked.

"I play over the piece a number of times, in order to see how it is constructed and to become familiar

with the composer's ideas: then I work them out in detail. I do not say to myself: Now I shall add this piece to my repertoire, therefore I will begin at once to memorize it, first one hand, then the other; then both together. No, I study the content of the piece as a whole, then each point in detail. The result is that, almost before I know how it has happened, I know the notes from memory. This seems to me a better way than to start at once to memorize the notes. For in the effort to do this and to play without them, in the early stages, one may miss many signs and marks which would otherwise be observed, if the printed page were before one. This does not mean that I am averse to committing the music away from the instrument; for I often do this on trains during my travels from place to place.

MEMORIZING A CONCERTO

"In studying a concerto, I first begin with the score, for I must know every note of each instrument of the orchestra as well as my own piano part. The player who does not do this is likely to come to grief during performance in public. It is a great responsibility, this playing with orchestra; much greater than playing solos. For in the latter instance one may cover a slip more easily. It is true one should be able to improvise a passage when playing with orchestra, but this seems to me more difficult.

KEEPING TECHNIC IN REPAIR

"In regard to keeping my technic up to concert pitch, I can say that I do not now practise scales and technical forms outside of pieces. Of course in earlier days I had to do a great deal of pure technic study. But now I find all I need in the pieces themselves. When I have mastered the special forms contained in the piece, I have those and the piece as well.

MODERN MUSIC

"I have not added very much so-called modern music to my repertoire, perhaps because it does not always seem beautiful to me. It may be interesting, impressionistic, symbolic, but not satisfying as is the music of Chopin, for instance. Very few of the extremely modern things make me feel I cannot rest without learning them—that I must play them.

"I have been interested in the work of the Russian Ballet, and the modern compositions they have illustrated, the music of Petrouchka, for instance, and some of the other selections. In Schumann's *Carneval*, it seems to me much more might have been done with it in a choregraphic way than has been accomplished. There is such a great variety in the various scenes, as you know, but as given by the Ballet, some of the best are left out. It does not seem a desecration to me as it does to some people, to see the *Carneval* pictured in the dance. For we have become somewhat accustomed to this through the work of Duncan and others. We have had Beethoven's *Seventh* symphony, the Mendelssohn *Spring Song*, and various Schubert and Chopin pieces portrayed in the dance. Why not the *Carneval*, or any other selection, if by such doing the music is presented more vividly to the imagination.

OLD MUSIC

"I am fond of the old music, pieces which one seldom hears of nowadays. One composer whose music is much neglected, is Philip Emanuel Bach. I have found some lovely and little known things of his. Here is one, a *Rondo* in E major." And sitting down to the piano, Mme. Mérö illustrated as she talked. "I also play the *Organ* concerto in D minor, by his brother, Friedemann Bach. It has been arranged for piano by Stradal.

"Then there are some fine things of Handel (outside of the *Harmonious Blacksmith*). One is the set of *Variations* in D minor, another is a *Gigue* in G minor, both of which are little known. A *Passacaglia* by Frescobaldi has been arranged by Stradal also; and I use a *Gigue* by Hassler. One cannot place more than one or two of these old pieces on a program with safety. I shall add the sonata Op. 110 to my list very soon.

"Next season I shall not make such a long tour as I have done this year, for I want to rest a little. I will play return engagements in the places where I have appeared this year, and perhaps give a couple of recitals in New York."

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THE HARTFORD, CONN., SCHOOL CHORUS

THE music department of the Hartford public high school has been under the direction of Mr. Ralph L. Baldwin for a number of years, and during this period there has been a definite growth in the choral work done by the schools.

May 29 the Choir of the Public High School, 630 voices, with orchestra accompaniment, gave Mendelssohn's oratorio *Elijah*, a work which taxes the ability and skill of a chorus of adults. It is astonishing to the person who has never heard a well-trained, large chorus of high school boys and girls what splendid effects are produced. From a good school chorus to a strong community choir organization is a small step.

THE WORD MUSIC—ITS ORIGIN, INTERPRETATION, AND MISAPPLICATION

BY ORLANDO A. MANSFIELD

By the majority of people, musical and otherwise, the term "music" has been tacitly supposed to be of the same antiquity as the art itself or, at least, the same age as the Anglo-Saxon tongue. As a matter of fact, the term was not used in England until about the middle of the 13th century. Roger Bacon, writing about that period, employs the terms *musicales* and *musicalia;* while another variation, *musicalis,* is, probably, no earlier than 900. Of course these forms, in common with the French *musique,* were derived from the Latin *musica,* a word which, in its turn, came to the Romans, as most of their art expressions did come, through a Grecian channel. The substantive *musica* will be familiar to readers of Cicero, and these will also recall the Ciceronian adjective *musicus,* for example, *musicae leges,* "rules of music," and the substantive employment of the same expression, *musicus,* "musician," also the neuter plural, *musica,* "music."

Probably this term had its derivation from *Musa,* which, in addition to being used to denote the goddess of music or a muse in general, was also employed to denote song or poetry, and, like the Greek word from which it was derived, was used to embrace all the arts over which the nine muses presided. Before leaving this classic ground it is interesting to note that Plautus, in his comedy *Mostellaria* (The Spectre) writes, *"musice hercle aetatem agitis,"* a phrase which may be idiomatically translated as meaning, "You are in clover," "You are indeed living luxuriously at another's expense." Here the word *musice* is used to denote "splendidly," luxuriously, or pleasantly. This adverbial treatment of the term is very rare, and is said to be the only use of the word made by that particular writer.

And if there has been more postulation than proof concerning the origin of the word "music," the former element bulks even more largely when we come to discuss the meaning of the term. That it has meant anything more than a series of definite sounds in succession or combination will be to many a matter for surprise. Yet so modern an authority as the *Century Dictionary* gives, as legitimate meanings of the word music, "lively speech or action; liveliness; excited wrangling; excitement; diversion; sport; and sense of the ridiculous." The latter meaning, concerning which we shall have something more to say presently, is peculiar to New England; while that of excitement is an American colloquialism. The *Standard Dictionary of the English Language* gives as colloquialisms of the United States the following meanings of the word music, "—heated argument, lively or passionate discussion, and excitement; also as a New England colloquialism the meaning "amusement, relaxation or recreation, fun"; and hence "appreciation of the humorous or the droll."

It is the opinion of the present writer of this article that these meanings derive from the Pilgrim Fathers and the settlers of the early Stuart periods. These all spoke the Elizabethan English, the best expression of which is to be found in the Authorized Version of the Scriptures. Here the word is translated, in one case "music" and in the other "mocking," is used in the sense of sport, laughing-stock, or object of ridicule. Thus in *Lamentations* iii, 14, the prophet declares, "I was a derision to all my people; and their song all the day." Then in v. 63, of the same chapter, we have the complaint, "I am their musick," which, in the Revised Version, is made to read "song," as before. Now whatever may be put down to the credit or discredit of the Pilgrim Fathers, one thing concerning them is certain, viz:—that, like Apollos, they were "mighty in the Scriptures." So we may safely conclude that it is to their acquaintance with, and affection for Scriptural parlance and quotations that we owe such use of the word music as would make it mean sport or diversion.

Dr. John Ogilvie, in his *Comprehensive English Dictionary* of 1864, defines music, *inter alia,* as "an, entertainment consisting in melody and harmony." Here it will be noted the idea of sport or diversion is by no means wanting. In some parts of England today an injunction to children to "cease your funning," or to be serious, is often conveyed in the expression "cease your gamut." And in regard to the use of the word "song" as employed in the book of *Lamentations,* who has not heard the expression "sold for a song"? Meaning, of course, sold for a trifle.

The *Century Dictionary* also draws attention to the fact that in golfing "music" denotes the degree of suppleness in the shaft of a club; for example, W. J. Travis, in his *Practical Golf,* says, "The more music there is in the shaft, the greater is the liability to slice or pull."

In Ireland "music," amongst other things, was held to mean the reverse side of a coin, because the latter bore the Irish harp. Hence, "skull or music" would be equivalent to the English "head or tail."

Shakespeare uses "music" as identical with a band or a company of musicians. "The music is come, sir." "Let them play." "Play, sirs." *II, Henry IV.*

Here, perhaps, is the best place for us to utter our protest against that abuse of the term "music" which would make it stand for the pianoforte. Who has not heard of the atrocious expression "music lessons," when "pianoforte lessons" was intended? And who, at one time or another, has not seen an advertisement from some more or less ill-informed teacher announcing that he or she gives "lessons in music," or requesting "music pupils"; when, in each case, "pianoforte" was meant? We hear a great deal nowadays about the tyranny of the organ, the tyranny of the choir, etc. Now, here would be a capital illustration of the tyranny of the household instrument!

By the plural form, "musicks," the 17th century organists and organ builders often designated the short keys of the organ, now termed "black keys," but in those days made more frequently white, the long keys being at that time generally black. And although puns on the substantive are few, it has been reserved for one of Mr. Louis Wain's 20th century creations of our feline friends to be described as "mew-sick."

The expression "band of music," meaning a company of musicians, is as old as the days of good Queen Bess. Only in those days the word was spelled "musitions." Thus William Swayne, in publishing the *Psalter* of his friend William Damon, in 1591, describes the deceased psalmodist as "late one of her Maiesties Musitions." But the phrase, "a piece of music," is quoted in Dr. Joseph Wright's *Dialect Dictionary* as meaning a musical instrument. In this sense it is still used in remote country districts in England and is in common use in the United States, where many English provincialisms are still unconsciously current.

A worthy farmer in the west country of England once appealed to the writer of this article as to whether in a local church orchestra the serpent was not superfluous. "We doant nead that there peeas of baas music," said he. And because the performer on that "baas peeas of music" felt it his duty to continue to "praise the Lord with instruments," sundry and divers members of that congregation betook themselves, ecclesiastically, to fresh woods and pastures new.

The expression "to make music," used in the sense of performing music, generally in a more or less familiar way, is by no means obsolete, nor need we hope that it will ever become so. To us it sounds genuine. It rings true.

The verbal use of the term "music" is now, however, practically obsolete. "To music" has been interpreted as meaning "to influence by music; to set to music; to describe musically; or to produce music"; or even "to entice or seduce with music." Thus in Timothy Davies' *The Gentleman Instructed* (1713), the reader is warned against being "fiddled and musick'd into Hell."

And now from the verb to the adjective. Spenser uses the word "musical" as synonymous with the music in the line

"To fetch home May with their musical."

Shakespeare uses it as identical with "humorous" in *I, Henry IV:* "Then should you be nothing but musical, for you are full of humours." This Elizabethan use was undoubtedly carried over to New England, where, according to the *Standard Dictionary,* "musical" is still the New England slang for amusing, funny, or absurd. Our opinion finds confirmation from John Pickering, of Boston, who, in 1816, in his *Vocabulary and Phrases Which Have Been Supposed to be Peculiar to the United States of America,* asserts that in his day, in New England, "musical" was used in the sense of "humorous." We wonder whether this is the sense in which the word is intended to be understood when we see it in the advertisement for a lady one of whose requirements for a certain position is that she "must be musical"?

But, seriously, does this interpretation of the word "musical," and the corresponding interpretation of the word "music," indicate their common origin from the word "amuse"? Such is the opinion of the *Century Dictionary.*

From the feline to the equine is not a far cry, so we next note that in the Cumberland fells, or valleys, of good old England, a horse with defective breathing, technically known as a "roarer," is often termed "musical." "The weak point about that pony," said a friend on one occasion to the writer of this article, "is that he is so musical."

An absolutely improper use of the word "musical," whether spelled as above or disgraced with a final "e," for example, "musicale," is its application to a musical gathering or a concert. This vile and mongrel term, so regrettably popular in America, was cordially detested by the elder D'Israeli, who described the expression, in his *Curiosities of Literature,* as a cant term "still surviving amongst the confraternity of frivolity." Would that his pungent strictures could help towards ridding us of this objectionable hybrid.

In conclusion, let us note one or two other obsolete expressions. The Editor of the *New Music Review* quotes Mortimer Collins, of 1873, as using the word "musicist." This, however, is not so bad as "pianoist"—an expression we once heard from a college professor. Then Thomas Moore speaks of "musicianesses," which need not surprise those of us who are familiar with the dialects of the West of England. There a male performer is often termed "musicer," "musicianer," and even "musican." According to the *Standard Dictionary,* "musicianer" is still used in America as a disparaging term for a musician. But the terms "musicry," meaning the art of music; "musicness," the quality of being musical; and "musicate," to set to music, are all practically dead, although the latter has a Latin origin, *musicatus,* meaning set to music. Fortunately for us, the English language is sufficiently rich in musical expressions, or in terms wherewith to denote matters musical, as to render it quite unnecessary for us to deplore the loss of these expressions or to desire their resuscitation. Nor need we vex our righteous souls as to whether music shall be spelled with or without a final "k." All we need concern ourselves about is to see sharply to it that we have, as Shakespeare would express it, music in ourselves.

THE MUSIC SUPERVISOR AS TOWN OFFICER

A Study of One Phase of the Community Music Question with Suggestions for Team-work in Musical Development

BY THOMAS TAPPER

I

THE establishment, here and there, of school credits for music study conducted by the private music teacher will result in at least one beneficial condition, namely, a more intimate working relationship between the Supervisor and the private teacher.

In the effort to bring this about, a number of interesting problems are destined to arise. Some will be found to be highly commercial and instigated by outside influences. Others will be found to be nice problems in tactful, resourceful, and just distribution of opportunity and patronage. But all will be found worth facing and resolving for the sake of the practical working basis that is bound to result.

We have in previous issues of THE MUSICIAN presented Community Music from the point of view of the private teacher; illustrating by actual instances how the teacher who is gifted with some degree of altruism and who possesses a little power of organization, may become of immense value as a factor contributory to Community growth and development. In this article and the one to follow we shall attempt to make clear the more obvious relationship which the Supervisor of Music establishes by his very presence in a town.

First let us inquire what the Supervisor should do preliminary to any specific work in the schoolroom. How shall he establish himself? In what circle of relationships may he participate? To what purposes? With what preparation?

Then in the succeeding article let us observe him at his actual task, working unstintingly for the benefit of others, without any particular payment visible even on the nearest horizon, seeking no reward for his time, trouble, effort, hopes, expectation, grievances, results and probably discouragement.

Assuming that the Supervisor has received a substantial and adequate training, that he goes forth to his work feeling unafraid of its demands, what initial steps must he take, what preparatory tasks must he accomplish in order to set before himself, as on a checker-board, the workground of his immediate activity?

He is not, let him remember, to work for himself specifically; but he is to travel his individual way, seeking to do service as his daily inspiration, and by the doing of service to come into intimate contact with his contemporaries.

What must he do that the pathway into this life of service shall be clear to him?

First of all, he will find in all his practice of school music that he is a teamworker and an educator, that he is only secondarily called upon to fulfil the duties of his office through his musical training alone. Therefore he begins to establish himself first in his community relationship. We will assume that he has just arrived, a stranger in a strange land. His only recommendation to the good will of the people is the fact that he has been elected to labor among them.

Who has elected him? It may seem to him on hasty examination of the case that the Superintendent of Schools has engaged his services. But he will find as he studies the town, that back of the Superintendent there is a Board of Education, a comparatively small body of citizens who fill an office created by the people, guarded, and cared for by the people.

The Supervisor will set then that his immediate superior officer is the entire tax-paying population of the town.

By the mechanism of official positions the citizens have instituted a quiet, unobtrusive way for his entry as a public servant. Let us hope it is not so quiet and unobtrusive that the Supervisor is not aware of the truth underlying its structure. He is the servant not only of all the people; in every family where there are children of school age he is friend, counselor, guide, and teacher. He it is who may unlock the world of music to two generations; to the one as singers of songs, to the other as enchanted listeners to the beauty of song as it comes from the lips of their little ones.

Let us hope that the Supervisor, new to the town where we are placing him, will scrutinize this background of home, family, children, and parents, of present effort and future value in service, and find in it so great a reservoir of inspiration that the troublesome details of the daily grind, as we pitifully call it, shall in nowise swerve him from his task and its glory.

II

The Supervisor enters the school system no less a center of relationship in its circle, than he is in his relationship towards the townspeople.

He cannot plough his furrow straight and alone. He is not merely a musician. He may erroneously think himself, on the other hand, one of many shuttles weaving a fabric, called Education. But this is not the truth; he is an active influence, one of many educators that, as a group, constitute the educational system, and with them he is aiming, not to prepare a child for life, but to fill the child's life, here and now, with hours so rich in inspiration that they shall expand more and more marvelously as the child continues to live.

In short, the Supervisor is not an efficient worker with his preparation in music alone. He must have fitted himself, or be in the process of fitting himself, to be a responsive agent of the full round of education. He will find, if he companions with his Superintendent and other inaugurators of educational policy, that the child in the school is not a singing problem, or a figuring problem, or a reading problem, or a grammar problem. He is a man problem, potential in a child.

The whole process of education is not to educate the child, but to protect the man.

Therefore, it becomes a matter less of the application of the pedagogic principles of music than of learning, by slow, persistent inquiry and experiment, the value of music in life; not of rosy, dreamy, distant life but of humdrum life, of good days, bad days, of well-being and of poverty. He must strive to find out why it is that the natural impulse to sing rests within us. Of that impulse he must make the greatest use; learning by the most delicate manipulation to turn the impulse of song into the terms of educational unfolding.

III

As he finds time, the Supervisor must try to comprehend the industrial and commercial activities of the town whose prosperity means the security of his position.

Being really interested in his professional work as the executive of ten thousand people the Supervisor should not hesitate to try his hand for an evening or two at mapping the town. On this map let him locate the geographical layout of the town, its highways and waterways, its relative areas; mark the places locating industries, institutions, churches, schools, library, and any other significant landmarks. It will not be necessary, let us hope, to suggest that he acquaint himself with the musical activities of the community: its church music, musical organizations, number of music teachers, number of school children studying music privately; and the number of families with musical equipment and with musical possib lities of some sort.

One may attempt to secure such facts as these by direct and careful study and inquiry, which shall result in exact knowledge, or by some other means which may result in very hazy uncertainties. If the Supervisor's methods are those which result in exact information, he will find all he can learn about the community in which he works to be of value to him. People in institutions will gladly become his aides.

He should recognize the work that private music teachers are doing with school children, for it has a value in the public educational plan. The public library is of much possible service to him, and he can be of no less possible service to it; for it should procure some good music literature and music scores to be used in conjunction with class work in music. And he should investigate those communities that have added mechanical musical instruments to the public library as a portion of its cultural equipment and determine its value in his own work

Now all this has not to be done on the day the Supervisor arrives in town.

It may take him many months, if not a year or so, to secure these facts—even longer, perhaps, to make the alliances suggested here. But they must occupy his attention, for they are indispensable to his fullest measure of success.

This constitutes a type of work which, after its kind, is as necessary as that other which must go on persistently, namely, the team work with the superintendent and teachers which shall permit music to contribute its best toward the ideal educational results that the teaching bodies are attempting to secure. This side of educational work includes not only exact information, but the patient application which results from the contribution of a subject like music to the curriculum.

The object is to do the best one can to influence and enrich the little citizen who spends a few years of life in school and a great many out of it.

How, in fact, can the art of music do its best that is, be made to do its best on an assignment of years that devotes, of the three-score and ten, perhaps no more than from the sixth year to the twenty-second, to what we call, in our temporizing terminology, school and college life (though they are years of as real life as we ever live), and yield us a sufficient inspiration that we may sing on our way to the very end of our days, joyous in the power to express ourselves that we once learned as a technic and now use as an art.

This should prove at least suggestive of what the music Supervisor may think and do to prevent the art from failure to find its rightful place in the child's education. Such lines of inquiry as we have touched upon will result in facts of the most important kind.

These facts will, in turn, help to vitalize the music work of the schools, securing for it not spectacular value, but that solid education regard which is an earnest of its worth.

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Action and reaction are well illustrated in the relations of teacher and pupil. Good effort is not useless; careless work will exact a penalty.

A PLAN FOR CREDIT IN MUSIC IN THE CHICAGO HIGH SCHOOLS

In a recent issue of the *Musical Leader* of Chicago, Mr. Glenn Dillard Gunn discusses the subject of granting credits for applied music in the high schools of Chicago. We present for the benefit of our readers a digest of his suggestions.

It is altogether probable that the amount of money spent on music education in the city exceeds the amount expended for the maintenance of the various high schools. In Mr. Gunn's judgment this entitles the interests represented in music education, that is the music schools and private teachers, to a place on any committee which may be formed to draft a plan to recognize the work in applied music done outside the schools. At present credits are granted in theoretical branches, and these requirements should furnish a reasonably safe guide in further study of the subject. We reprint some of his suggestions.

"In the first year of High School music the pupil is required to write and to analyze as to signature and structure all major scales. It is obvious that there would be no injustice in demanding that the instrumental student be able to play these scales fluently and accurately. The High School pupil is required in his first year to define all important Italian terms of tempo and expression. It is evident that the music student, therefore, may be required to demonstrate his understanding of these terms in performance. . . . The High School student is drilled in the three primary triads and he sings a great deal of music which includes far more elaborate harmonization. It is therefore evident that the music student applying for credits may be expected to play with understanding of its harmonic structure anything drawn from the simpler classics."

He suggests such numbers as Bach's two-voice inventions, the smaller pieces in dance form. The classic sonatinas, and the simpler sonatas of Haydn and Mozart "without overstepping the standards now accepted in the High Schools." This in the first year. The second year would admit the simpler works by Chopin, Schumann, MacDowell, and the easier sonatas of Beethoven as well as more Bach.

The teacher of singing and of violin playing would naturally parallel the above in terms of his special literature.

"Credits for applied music should be granted by examination only. . . . Three a year should suffice. . . . It might be advisable to recruit an examining board from the ranks of professional musicians whose services, three or four times a year, could be procured at a reasonable fee."

Examinations and the granting of credits should be controlled by the school authorities, the recommendation even of a reputable school of music not being sufficient ground for giving credit.

"Beyond question," writes Mr. Gunn, "the Board of Education, should it see fit to grant credits for applied music in the Chicago High Schools, will enrich the curriculum of its own institutions and at the same time will automatically standardize musical education for the community. Recognition of applied music on a par with other branches will do more to elevate the musical standards of a community than any other single step that now may be taken."

A GREAT FACTORY BAND

"Why shouldn't music appeal to men and women as well as to children? Why wouldn't a song or a piece of instrumental music light up the day or the week for workingmen and women as well as for the boy or girl in school?" Thus pondered John N. Willys, head of a big manufacturing concern, in planning on a scheme of social life and activity among his nearly 7,000 employees.

His reasoning was sound and the result of his pondering was the formation of a brass band, composed of 50 pieces, which, in the two years it has been in existence, has taken a high place in musical circles of the middle west. Today that band, unique in that it is composed entirely of men and boys who are working in an automobile factory six days a week, with only their evenings, Sundays, and an occasional holiday to devote to music, is one of the best organizations of its kind in the country, interpreting only classical and a small part of the very best of the so-called "popular" music.

A molder, machinist, blacksmith, coremaker, auto-tester or common laborer is not the one most critics would choose as a performer in Mozart's *Twelfth Mass*, Beethoven's *Moonlight* sonata, or any of the other really great works of the masters. But in this remarkable Toledo organization it is from among just those men that the fifty musicians have been recruited. Much of the remarkable success attained by the band is due to the efforts of Gustav Koehler, who was engaged as director when the idea of a band first occurred to the employer.

Because the members of the band have steadfastly refused to become professionals—in the sense of accepting compensation for their services—preferring to play for the love of the music rather than for gain, they were given a generous reward. Entirely at the expense of Mr. Willys, who is president and sole owner of the Willys-Overland Automobile Company, at Toledo, and with their salaries in the various departments of the factory going on as usual, the fifty men and boys were given a vacation tour of one month, last summer, which took them to twenty-four of the principal cities of the western part of the United States, through nineteen states and over 9,000 miles of railway travel. One concert was given in each of the cities on the tour and in some cases two in municipal parks, free to the public.

Among the cities visited on the trip, which started from Toledo June 12th, were St. Louis, Mo., Memphis, Tenn.; New Orleans, La.; Galveston, Houston, El Paso, and San Antonio, Texas; Tucson, Arizona; Los Angeles, San Francisco, Sacramento and Fresno, California; Portland, Oregon; Salt Lake City, Utah; Rawlins and Cheyenne, Wyo.; Denver and Colorado Springs, Colo.; Kansas City, Mo.; Des Moines, Ia.; Minneapolis, Minn.; Milwaukee and Chicago.

A GREAT RECOGNITION FOR MUSIC IN THE UNIVERSITY OF NEBRASKA

The Board of Regents of the University of Nebraska have authorized arrangements for musica instruction on a very comprehensive basis, a department of the theory and history of music being made a part of the School of Fine Arts. Instruction in Applied Music (piano, organ, violin, singing) is to be provided by accrediting private teachers of the city of Lincoln. All teachers so accredited will be recommended by the committee on music and a high standard will be maintained.

Instruction in applied music will be given from two points of view. Any student in the College of Arts and Sciences may receive credit for eight hours of applied music, the maximum for any one semester being two hours.

Students who wish to specialize in music in the university will enroll in the special course in the School of Fine Arts. In this course approximately one half of the student's time will be devoted to music and one half to collegiate subjects.

The course adopted is as follows:

First Year: Instrumental or vocal, 5 hours; Harmony and Theory, 2; Rhétoric, 2; Foreign Language, 5; Chorus, Glee Club or Orchestra, 1; Physical Education or Military Science, 1. Total 16 hours.

Second Year: Instrumental or Vocal, 5; Harmony and Theory, 2; Foreign Language, 5; Physical Education or Military Science, 1; Electives, 3. Total, 16 hours.

Third Year: Instrumental or vocal, 5; Theory and History of Music, 2; Foreign Language (French, German, Italian), 3; Electives, 6. Total, 16 hours.

Fourth Year: Instrumental or Vocal, 5; History of Music, 2; Foreign Language (French, German, Italian), 3; Electives, 6. Total, 16 hours.

In the third and fourth years one hour of the five devoted to instrumental or vocal music may go to chorus, glee club, or orchestra. Requirements for teacher's certificate may be met by electives.

No student who is registered for less than twelve hours of work can receive credit for music, and his credit for music will lapse if he fails to make passing grades in a minimum of twelve hours for any one semester.

The university will not offer a purely musical course leading to the degree of bachelor of music. This sphere of activity is referred to conservatories, for the university plans a co-ordination of musical and collegiate instruction.

All students who desire to receive credits for applied music in the university must satisfy one of the following requirements in addition to the regular entrance requirements of the university.

Pianoforte: Candidate must be able to play Czerny's *School of Velocity* and the easier Haydn and Mozart sonatas.

Violin: Candidate must be able to play the first ten of Kreutzer's forty études, and the easier Handel and Mozart sonatas.

Violoncello, Organ and Orchestral Instruments: Candidates must pass entrance examinations equal to the above grade.

Voice: Candidates required to be able to play accompaniments to simple songs on the piano at sight or they may offer similar accomplishments on other instruments.

The instruction in the theory and history of music will be in charge of Prof. Jacob Singer who has been appointed with the rank of assistant professor. For the year 1915–1916 two courses will be offered in this department.

1. Elementary Harmony.—This course deals with the fundamental principles of melody, harmony, and rhythm. Through exercises in ear training and dictation, the ability to think musically will be developed. The study of harmony will be carried through triads and their inversions, seventh and ninth chords, non-harmonic tones, and simple modulations, and will include the harmonizing of both given basses and given melodies. An accurate ear and familiarity with notation are required for admission. Two hours recitation, two hours credit.

2. History of Music. This course aims to familiarize the student with the main epochs of musical development as recorded in the works of composers down to the beginning of the nineteenth century. Ancient and medieval music will be briefly sketched, but greatest emphasis will be laid on the period beginning with Palestrina and ending with Beethoven. It is suited to the needs of those who desire an understanding of music as a part of liberal culture. No previous knowledge of music is required.

Instruction will be carried on by means of lectures and text books, and these will be supplemented by collateral reading and by musical illustrations. Two hours recitation, two hours credit.

PITTSBURGH HIGH SCHOOL CONCERT

The combined choruses and orchestras of the Pittsburgh high schools gave the third annual concert May 29. Inaugurated in 1912 the orchestras have grown from a membership of thirty-five to more than 300; the choruses from 250 to more than 1300. The proceeds from the sale of tickets is used to purchase orchestral instruments which become the property of the public schools and are lent to pupils for study and practice. The music work in the Pittsburgh schools is under the direction of Mr. Will Earhart.

THE IMPORTANCE OF SIGHT-READING AND SOME HINTS ON ACQUIRING IT

BY ERNST EBERHARD

How many of my readers are there who can sit down and read at sight a simple accompaniment well? A much smaller percentage than there should be, I fear.

But why can't you? What are you studying music for? To learn to play a few pieces by hard practice or to be a musician, to understand music, and be capable of appreciating it? If you really understand music, if it is your friend, then you can read at sight easily; if sight-reading is beyond you, the cause lies with yourself, your utter lack of the appreciation of what music really means. That is rather strong language, but no language can be too strong for the carelessness or laziness of a person who will not take the trouble to spend ten or fifteen minutes, two or three times a week, in reading music.

"But there is no use of my trying to learn to read; my eyes are weak," or some other such excuse is what you offer. Fiddlesticks! Apply yourself earnestly and you can do anything. If you have not the technic to read fast, why read slowly; it will all come in the course of time. Try to understand that if you can read a book you can read music. The difference is that you never let a day pass without reading a few words at least, whereas you seldom attempt to read music.

"How shall I set about learning to read at sight?" By reading everything that you can lay your hands on, your copies of this musical magazine, Beethoven, Chopin, rag-time even; everything should be grist which comes to the mill.

There are a few important helps in reading which you had best understand:

First, learn to know, as nearly as possible, what an interval or chord is going to sound like before you play it. You can best do this by taking one new interval every day, and reviewing the old constantly; trying to comprehend the pitch and effect away from the piano, then perhaps singing them, finally playing them to correct your impression. Then do the same thing with triads, chords of the seventh, and their inversions. This, if you have even average talent and apply yourself diligently, will result in a fair appreciation of the tonal effect of notes in about two months. They will have ceased to represent black dots and will begin to represent definite sounds. Try *hard* to tell the pitch of a note by looking at it; this is important.

Next, take up little beginners' pieces. Read them over away from the piano, and then play them. As you become more and more expert, take up music of a greater difficulty. Try to read by phrases, not note by note. In reading chords, always read upward. Keep your eyes on the music; it is only necessary to glance at the keys once in a while. You will soon learn to *feel* where you are. Do not be disturbed or stopped by wrong notes.

"What is the object of all this preliminary work?" To enable your brain to understand the music at a glance. Your fingers will easily learn to obey your mental promptings, while your brain will never learn to appreciate the gropings of your fingers.

Sight-reading will also help you in learning your pieces. You will be able to read a piece at sight better than you could formerly play it after a month of hard practice. This is certainly a material gain.

Then a good sight-reader is in demand; positions high and low, according to your musicianship, are waiting for you.

Supposing that tomorrow you were to be thrown entirely upon your own resources. Untrained, inexperienced in the ways of the world, what could you do? Perhaps the first thing which strikes most people is, "teach music." But, my dear reader, a class of pupils bringing in enough to support you is not acquired in a day, as you will find out to your cost. Besides it is only the good musician who makes a good teacher, and experience must be gained. You may perhaps attempt accompanying, but positions are not readily obtained until you are known and experienced. If you can read well at sight and are willing to pocket your pride, you can support yourself, even if you are compelled to lower yourself to a position which you loathe. But you will not starve. Gradually you will acquire a class of pupils, high-class work as soloist or accompanist will drift in, and you can give up your distasteful work. Many of the greatest musicians have been compelled to begin this way. Berlioz secured a position as a chorus singer in a place where his competitors were a blacksmith, a weaver, and other "extremely" musical people.

It is much better to have your friends say, "Yes, she is good, can play anything you put before her. She is worth studying with, a very good musician," than "Oh, she is a good pianist, but can't read a simple accompaniment; I don't call that knowing anything about music."

It is rather strange to a good musician to see the misunderstanding of music and music study by students and parents. Many a talented young girl will never succeed, because, although destined for the profession as a soloist and uncommonly gifted, her parents will not make her study *music* instead of piano pounding, saying to her instructor, "Please do not teach her those things because we want to make a concert pianist out of her instead of a teacher." And all those who make a failure as concert pianists become teachers, without any training for it at all. Strange? Not at all. They have contented themselves with playing notes instead of rendering music intelligently and in a musicianly manner.

Harmony, counterpoint, etc., *must* be studied if you expect to be an artist. It is a rather significant fact that there has never been one really great pianist who has not been something of a composer; in fact, most great composers have been great pianists. Clementi, Beethoven, Chopin, Liszt, Rubinstein, Paderewski, perhaps you have heard of their compositions? Don't you think that there may be something in all this talk?

Look around at your friends in the musical line; see what attracts you and what repels you. It is mainly the lack or the possession of *understanding;* draw your own conclusions. Have your little repertoire, but do not be above, or much more correctly, below learning to read at sight and understand music at a glance. For this the study of theory of music and composition is necessary. Are you content to stay on the outside, looking in, or are you going to *know* music as you know your native tongue?

———o———

A CIRCLE OF REMINDERS

BY WILLIAM BENBOW

"Lest we forget" is the burden, not only of Kipling's poem—and of every other great poem—but of every teacher's effort. There is nothing new in the teaching of the *Recessional.* The same ideas may have been presented to us a hundred times, but somehow they did not stick, or "call" very loudly "to remembrance." Why the difference? Because it is the art, with which the poet arranged and adorned the material, that makes the poem an impressing reminder. The choice of word, the metre, the rhythm, the rhyme—all these are a part of the attractive means employed. This art of reminding is worth while learning well.

But how can we apply this to our music-teaching? Evidently we cannot be quoting poetry over little points we wish to impress. The student would consider us either eccentric or sentimental, or he would construe it and resent it as a moralizing attitude. But there are short, pithy expressions that have stood many a year's wear and still attract, especially the young. We may legitimately use the poet's trick of rhyme and alliteration.

For example, there is one thing that needs repeated emphasis in the pupil's acquisition of good habits. The average pupil will place his music on the piano rack and at once sit on the piano stool and plunge right in, without taking a moment of forethought as to the height of the stool, or of having both hands in position, or of looking at the signature, or of getting his foot ready on the pedal, etc.

We might call his attention to this by merely saying, "Get everything ready before you begin." That is good enough English, but as a reminder it is very weak. But suppose we say, "Look before you leap" or use Von Moltke's motto, "Erst wägen, dann wagen" (first weigh, then venture). Here "alliteration's artful aid" adds weight to the impression. And, it may be added, this proverb style invites a closer attention, because the pupil recognizes that the wisdom it conveys is not simply the individual opinion of the teacher, but is a bit of racial experience.

Again, every pupil needs a reminder to practise. The old phrase, "Practice makes perfect" is almost too trite, but the Scotch way of putting it, "Mony a mickle makes a muckle," sticks faster.

There are other useful reminders besides those we use in oral instruction. One day a lad, playing a review exercise, stopped short after a certain crucial point, and pointing to an ornamental, semi-transparent sign I had hung against the window pane, said:

"You see, whenever I practised that place, I just thought of that sign, 'Don't make the same mistake twice,' and I made up my mind that my fourth finger must go on the right key in that hard part. With my back to the window all day, I forgot the motto was there, but frequently pupils would refer to it, and that is proof enough of its worth.

There are also effective reminders besides spoken or written words. The Emperor of Germany is an astute monarch. He knows that by mere word of mouth he cannot hope to keep imperial consciousness uppermost in the minds of his subjects. There are too many other vital interests shouting for consideration. But he appreciates the mnemonic value of a picture. So he has about a thousand photographs of himself taken every year, in his different official uniforms, and these are in evidence everywhere in public buildings, stations, shops, etc. One may not have read one of his speeches from one year's end to the next, but one cannot escape his ubiquitous photograph and what it stands for.

What is the use of having a picture or bust of Bach in our studio? Let us see. It is said that J. S. Bach copied the first book of his *Well-tempered Clavichord* three times: and besides suites, partitas and symphonies, he wrote eight volumes of organ compositions, and, almost unthinkable, three hundred church cantatas. Can we put before any student a nobler exemplar of industry? Knowing his life his picture says as plainly as possible, "Let me remind you again of my own estimate of my work when I said, 'I am what I am because I was industrious; whoever is equally sedulous will be equally successful.'"

———o———

The highest things in art are not exclusively for the artist and the connoisseur, but for mankind.—*Moritz Hauptmann.*

THE NEW SCHOOL OF PIANOFORTE PRACTICE

BY LOUIS ARTHUR RUSSELL

I

The practice of pianoforte is a fine art. Hours may be spent in the gaining of certain results, where minutes properly used would suffice. How to save this possible waste of time and energy is what we all desire to know, and the new teaching, the modern pianoforte pedagogy has, in a great measure, answered the question.

The great difference between the Carl Czerny type of pedagogy and such teaching as that of Wieck, Tomaschek, Deppé, Pyschowski, Leschetizky, and their like is in the superior place given by the latter class to *thought*. Where results were formerly reached through many repetitions of melodic figures presenting various digital problems, the new teaching reduces the practice of pianoforte to a system of scientific principles, well-defined and synthetic in progression; separating logically, the mechanical from the esthetic or emotional (expressional) elements, properly assigning to each department of playing its practical sphere of importance, and so correlating the physical with the intellectual and spiritual processes as to bring about, quickly and rationally, an equipoise between them, thus fitting the student for artistic playing more rapidly and thoroughly than the former school could have made possible.

The new teaching, properly presented, makes for digital sureness, power, and celerity, and while these mechanical necessities are developing, musical interest of the deepest nature is cultivated. The process is at once delightfully fascinating and quickly productive of conditions which open the way to an enjoyment of the wealth of good music of all schools with which we are so surrounded. The old time platitudes of five-finger figures, etc., are well nigh discarded; the long continued practice of exercises exclusively in C (on white keys) is replaced by a more rational process which acquaints the student, early in his study, with the various keys, and overcomes the old time fear of keys removed from C or in the nearly related tonalities.

PREPARATORY MANUAL TRAINING

The new teaching recognizes the importance of having the mechanical apparatus, the fingers, hands, and arms, first put in training, developing their various pianoforte playing powers, before the apparatus is called upon to do extreme artistic things.

In other words, the pianist is both artisan and artist, and as a painter or a sculptor must have his tools, his brushes, or carving implements in order, before he begins his work, so a pianist needs to have his tools adjusted (sharpened, if you will) before he can do his best work at the pianoforte.

The new teaching recognizes the fact that the longest process for making fingers limber, elastic, and facile, is through the daily repetition of exercises at the keyboard; and it also recognizes the other fact that if the hand be put under mental control and trained, mechanically, for its future pianoforte playing requirements, correct habits of condition, shape, position, and movement are soon so fixed that much of the dreary waste of finger exercises and the like, is made entirely unnecessary. The hand, having been trained to correct pianoforte playing movements, has gained a fine subconscious habit, which may be named (if not natural) second nature, the mind having been trained to a clear sense of the musical and technical intent of a phrase or passage, to the end that the player finds all passages of a certain character alike in the ease of playing, as they are alike in the mechanical requirements for their proper delivery.

RELATION OF THE MECHANICAL MEANS TO THE MUSICAL RESULT

So, when properly guided, the student studies technic along the lines of certain mechanical principles, which fit exactly certain corresponding requirements at the keyboard of the pianoforte in the interpretation of a certain class of passage as set forth by composers in their music.

Experience has taught the deep students of pianoforte literature that the outlines of compositions, with reference to their mechanical content, can be quite closely differentiated and defined, as also can be the processes of playing these various classified figures; realizing this fact, truly synthetic processes of culture for pianists have rapidly developed in recent years, which build technical power and habit, adapted to the exactions of the instrument's literature.

TODAY AND YESTERDAY

A properly planned course of study in pianoforte playing, today, differs widely from what was considered correct a generation or two ago.

The instruction book of former times was of impressive size and contained much material, but seldom offered the student more of real method of study than a few pictures, showing the author's ideas of hand position, form, etc., the book at once entering into the work of "playing." This class of instruction book is rapidly being displaced by the newer and truer methods of today; and even the "maiden-teacher" who teaches for "pin money" and the boarding schools, where the flimsiest of teaching has so long obtained, are, happily for art, looking higher than this popular book of exercise material, known as a "method." Gradually they are coming to a realization of the fact that pianoforte playing is a serious thing, and that its technical study is a deep science, requiring a high order of ability.

The practice process of the modern student of pianoforte is rigorous and exacting: It begins with a training of the body through exercise, that it may withstand the strain of five or more hours of application each day. This is closely followed by a system of hand culture, finger training, etc., directly in line with the mechanics of pianoforte manipulation. This hand training process includes close mental control over nerve and muscle, alongside of a rigid course in rhythmics, accentuation, etc., leading to digital freedom, speedy action, and power.

While this development of preparatory elements of finger action is progressing, always with due reference to the final use of the facility gained, in true pianoforte playing, there is also going on a systematic culture in the mechanical elements, of artistic touch, that is, the various processes of finger, hand, and arm action in the production of the varieties of staccato, marcato, and legato touches.

All of this study, which may be upon a plain table surface, is of a preparatory nature and requires but a short time, before the principles are well enough established with the student to allow his going to the keyboard, where everything thus far learned finds its direct playing application. This work, leading to the keyboard, is of such variety that the student is soon engrossed in interesting music study and the progress is so rapid that in an incredibly short time the average student is prepared for the study of smaller compositions at the pianoforte.

The great advantages following the use of modern systems of preparatory study may be summed up thus:

The physical requirements are of first consideration, and this most important, though formerly entirely neglected item, is treated rationally and synthetically as a necessity for the development of accurate and forceful playing ability. Without this strict preparatory course, the student, unless of unusual talent, flounders through his pieces and seldom accomplishes a really accurate and firm touch or an interesting manner of performance.

This new process of study is logical, it separates the mechanical from the musical training and advances one proposition at a time, thus giving the student a fair chance of mastery over the difficulties of pianoforte playing.

Rhythm and Accentuation, those vital things in pianoforte playing, so seldom accomplished by the old school amateurs, are introduced in this new teaching, with so few distracting items as to make the mastery of them an easy, progressive item of study, which is sure and speedy.

Character of Touch is also so subtly introduced at the table through the study of the "means of delivery," for each touch characteristic, that the artistic result is soon realized when the student reaches the piano, and the average talented student of the new school readily reaches a point where his playing shows character of touch and style, which was formerly thought to be the possession of the public performer only.

While finger and hand manipulation (gymnastics, table exercise, etc.) are continued indefinitely, it must be borne in mind that once a principle is comprehended by the student, without waiting for facility in its use, he is taken to the piano for the final exemplification of the principle as a practical item in interpretation.

Ten Reasons for Studying Bach

By Arthur Traves Granfield, Mus. Bac.

He makes you think logically.
He makes your fingering certain.
He trains both hands equally.
He builds up a touch of solidity and certainty.
He teaches you to find a hidden melody and bring it out.
He creates in you a taste for pure music.
He teaches you independence of fingers and hands.
He develops your powers of penetration and assimilation.
He enlarges your faculty of appreciation.
He builds up for you a solid, profound style of playing that will enable you to approach the master-works of other composers with confidence and a reasonable assurance of success.

HOW GOOD MUSIC MAKES ITS WAY

[In the *Evening Mail* of New York, there is a department entitled *Music in the Home* devoted largely to increasing interest in music as presented by the phonograph and player-piano. In a recent issue Victor Herbert was quoted on the subject of the appreciation of music. We reprint here a few of the ideas he set forth]:

"Everyone responds naturally to rhythm and melody. When the instincts recognize the merit of the simple things it is easy enough to develop a taste for the more complex.

"Let people discover good music for themselves. Don't try to warn or instruct them. I have noticed that the owners of phonographs or player-pianos almost inevitably progress toward a better class of music, and find themselves eventually enjoying the classics quite as sincerely as they once enjoyed ragtime.

"I would say that practically all music has something to recommend it. But its germ of merit may be obscured by certain obviously bad features. A song may suffer through its cheap and vulgar words. A melody may seem weak because it is unoriginal. Often a piece fails to make a lasting impression owing to the musical illiteracy of its composer. This is the fault with most of our ragtime, which, in its rhythmic basis, is perfectly good music.

"We have been very late in making a start in America. But the present generation shows signs of acquiring musical taste and understanding in a natural manner."

EFFICIENCY SELF-APPLIED

BY THOMAS TAPPER

No. 12 of the Efficient Music Teacher Series

I

WE meet, often enough even in these prosperous times, the man who explains his lack of success by a hit or miss random selection from the following sentences, taken from the *Unambitious Man's Practical Guide to Conversation.*

The world is against me.

I am down on my luck.

A man can't get half a chance these days.

What's the use to try to compete with the rich.

The world owes me a living and I propose to get it. (Lying in bed and accepting the package only when all charges are prepaid.)

The boss is down on me.

Favoritism is the whole thing these days.

These merely vary a fact that even the half-thoughtful reader can discover for himself.

As a matter of truth men who employ other men are honestly and sympathetically concerned in their welfare. They seek every conceivable means to make work more essentially valuable to the man and to the institution for which the man labors. They point out (that is, employers point out) every visible doorway into Opportunity. They even teach men how to walk up to the doorway. They show them how to knock. They tell them what to say. They even push them gently in towards the opening as the door swings on its hinges, wishing them good luck. A great number respond and go forward; but here and there some go forward less efficiently than they might. They employ the aids near at hand less effectively than it is hoped they will.

II

There is a road to Efficiency. Business men have discovered it for themselves and are eager to make it a plain and visible pathway for the worker. There has been prepared by Mr. Joseph H. Appel, of the Wanamaker Stores, an exceedingly interesting tabulation, summation, or perhaps plan of the steps along the road leading to Efficiency which we present on this page.

The fundamental truth overlooked by most teachers of Efficiency is that DOING precedes KNOWING. We must not merely Know to Do; we must Do and Do ceaselessly, in order to Know. Then, Doing and Knowing, permit Growing and Living.

We have before us, then, a cardinal principle which may be expressed thus: We may not travel the road to efficiency save in this order of procedure:

To Do	To Grow
To Know	To Live

It is necessary now to see how we may subdivide each of these active principles, for, applied, they lead directly to freedom.

THE ROAD TO EFFICIENCY

DOING

1. ANALYZE—your work, yourself, your record, by the what, why, and how system.
2. PLAN YOUR WORK—schedule it; put it in definite shape on paper.
3. WORK YOUR PLAN—put it into practice; despatch it on schedule time.
4. CHECK-UP—and follow up to see that the work is done.

KNOWING

1. ASK QUESTIONS—take counsel and learn.
2. ADAPT YOURSELF—adapt yourself to conditions or else change the conditions.
3. STANDARDIZE—yourself, your methods, your work, your play, your life.
4. USE COMMON SENSE—reason, judgment, right feelings, true intuition.

GROWING

1. SET A GOAL—form ideals and desires; keep your standard high, raising it constantly.
2. STRIVE TO REACH THE GOAL—and the reward.
3. DISCIPLINE YOURSELF—to do, to restrain.

LIVING

1. CO-OPERATE—give and receive; live and let live; fair play to all for the good of all.
2. HAVE FAITH—brook no discouragement, no matter how hard the road.
3. MAKE YOUR WORK YOUR LIFE—not a means to an end, but the end itself; not a necessary evil, but the supreme good; the complete development of self in a purely unselfish spirit.

Having perceived the trend established by the subdivisions of the four essentials—Doing, Knowing, Growing and Living—it next becomes necessary to learn how to analyze oneself by further subdivision of these four essentials.

To this end study the nine subdivisions under Doing, as given in the following table. Grade yourself by percentages on each quality. Aim to discover in which of the nine qualities you fall below 100 per cent, and make that particular quality the one upon which your efforts shall be directed.

DOING

1. HEALTH—whole; normal; vigor; strength.
2. ENERGY—activity; physical and mental power.
3. UNDERSTANDING—knowing and thinking power; intellect; intelligence; perception and comprehension; skill; good sense.
4. ACTION—the will in command; willingness to do; the body and mind in action; active energy; diligence.
5. ENDURANCE—stamina; backbone; industry; bearing with patience; unyielding; holding the fort; lasting quality.
6. HOSPITALITY—politeness; courtesy; tact; graciousness; charm of manner.
7. CAREFULNESS—with care; serious attention of mind; mindful; heedful; exactness; accuracy, precision; according to rule; celerity; promptness; punctuality.
8. THOROUGHNESS—going "through" to the end; finishing the job; carrying the "Message to Garcia;" following and checking up; planning and systematizing.
9. CONCENTRATION—close attention; focusing one's mind and effort on the thing to be done; "this one thing I do."

We have not taken, nor is it our habit to take, sufficient trouble to inquire into the constituents of Knowing. We work blindly and consequently for no particular point. We read without purpose. We remember without specific intention. We let the imagination play a riot of scenes for us, and so we go forward into the essential conditions of life prepared rather by accident than by intention. Let us then examine ourselves on the basis of a percentage rating to determine our Efficiency in the next given tabulation.

KNOWING

1. OBSERVATION—seeing; not merely looking.
2. READING AND STUDY—including the asking of questions in order to learn.
3. MEMORY—intensified by interest and retained by association of ideas.
4. IMAGINATION—constructive thinking; getting the customer's viewpoint; looking ahead, foresightedness.
5. APPLICATION TO PRACTICE—practical use of knowledge.
6. PRACTICE AS A HABIT—practice makes perfect.

Topsy had no false ideas as to how she came along into the status of her young maidenhood—she just grew up. A logical and significant commentary upon us all. Our growth is not ordered. We take no pains, most of us, to pursue our life's work and interests as Peary persistently pursued, in his quest for the North Pole. North Poles are not lying around loose in various places. And the only one we have is so remotely placed that it seems to be, according to Mr. Peary, a considerable trouble to reach it. It is even so with the objective of our growth. It is no accident. It is a definite, specific condition or value unto which we may attain by exploring as earnestly and persistently, with as much enthusiasm and preparation as did Mr. Peary.

GROWING

1. ABILITY—mental and physical equipment.
2. DEPENDABILITY—character, integrity, reliability.
3. INTEREST—enthusiasm in one's work; earnestness; zeal; eagerness to do and to learn; energetic striving.
4. SELF-RELIANCE—self-confidence; positiveness; poise.
5. TENACITY—grit; stick-to-it-iveness.
6. CONSERVATION—of time, energy, money, opportunity.
7. VISION—breadth of mind and view; open-mindedness.
8. AMBITION—the desire to grow.
9. LOYALTY—to the business; to others: to one's self.
10. FAITH—in self, in others, in business: in one's own convictions.
11. INITIATIVE—doing the right thing without being told; devising ways and means; originality.

And finally to what end and by what means shall Doing yield us knowledge, and knowledge awaken in us the impulse for Growth, as the impulse of the tree organism makes not only for a main trunk division, but for this as the supporter of branches divided and subdivided into well-nigh countless units of energizing, dynamic life? Here then follows Living and its purposes, making for contentment in achievement which inspires to team-work for co-operation.

LIVING

1. GOOD HABITS—purity; temperance; moderation in all things.
2. GOOD COMPANIONS—mental and moral help.
3. SELF-CONTROL—the real self in control; wise use of one's equipment.
4. HAPPINESS—an asset in work; well-being; prosperity; comfort, security.
5. THRIFT—another asset in work and efficiency.
6. CONTENTMENT—equable state of mind conducive to good work; the feeling of one who does not needlessly pine after what is beyond his reach, or fret at the hardships of his condition; at the same time earnestly striving to improve himself and conditions.
7. CO-OPERATION—working together on signal; giving orders and taking orders; the composite; live and let live; give and take.

COUNTING

BY HERBERT WILLIAM REED

Counting aloud is but an audible means of proportioning time. Many a pupil has been compelled to look upon it as the end of all things musical. Were this truly the goal, then banish it forever.

It is only a help in aiding the pupil to produce a succession of beats in rhythmical order. It is a mental proposition first of all, and must be backed up with care and thoughtfulness. Without these elements the pupil is nearly as bad off with it as without it. It may very properly be called, "The outward sign of an inward grace." Without a clear perception of successive orderly beats inwardly, there is no possibility of the counting being accurately timed.

The counting of a great many students may be easily indicated in lines of varying length, thus: 4–4 |—— —— — ——|—— - —— —| |—— —— — ——|. The pupil readily perceives the division of the staff into measures, but rarely discovers by himself that the beats within the measures should be as regular as the following: 4–4 |—— —— —— ——|—— —— —— ——| |—— —— —— ——|.

"What's the use of counting?" is a question often asked. To the earnest student I say:

"It is necessary to measure many commodities. Would you buy silk or ribbon of a salesman who did not calculate the number of yards required? Would you purchase sugar at a store where the clerk made a guess as to how much should go into a bag for a dollar? Would you allow a druggist to fill your prescription if he failed to measure the ingredients of the medicine you are to take? Of course you would not care to do business at places that would put out goods in any such manner. You would insist that things be measured when you do your buying. Is your teacher to be blamed then, if he insists that you measure *time* when you begin to sound notes of different values?"

When pupils simply guess as to how long certain notes are to be held, I remark that I prefer to have my notes *measured*, or *counted*, if you please. If you buy my eggs you certainly want them counted. Well then, be just as generous, and count the notes you deal out to me.

"But I just can't count."

"That is an absurd admission to be made by one who has been going to the public school for a number of years. It is a reflection upon your intelligence. Repeat with me quite slowly and evenly, 'One-two-three-four-one-two-three-four.'

"Now do it a dozen times just as carefully. Of course you can count. You are at the same time exercising care and thoughtfulness, and that is the secret behind all good counting. Tap with a pencil, beat with the hand, pat with the foot, until the steady succession of beats is clearly understood. Try also three-four and six-eight measure."

Long experience in teaching has brought to me many discoveries. Among them is this fact: "I can't count," is often but a polite way of saying, "I won't count." Some pupils come to us, it is true, who have never been taught to count. To them, counting is a perfect enigma.

I lead students through the trying waters every season. Some bring studies and pieces in the more difficult grades which they have learned after a fashion, but have no conception of how to count. It is quite impossible to teach counting with such a grade of material containing every variety of notes. They have already learned to read with a considerable degree of facility, so they cannot be put to work on the first pages of a beginner's book with any satisfaction.

In the first place they must be made familiar with the different note values. Next it is an easy proposition for them to realize that, if a quarter note is given one count, a half note will have two counts, a dotted-half three counts, and a whole note four counts. If an eighth note is allotted a count, then a quarter has two, a dotted quarter three, a half four, and a dotted-half six counts.

A hymn-book contains excellent material for beginning the practical work. At first, select hymns containing only quarter, half, dotted-half, and whole notes. One thing must be insisted upon, namely, the counting must be regular and the notes must be played to fit the counting. Every measure must have the same number of counts, and the counts of one measure must be just as long as the counts of every other measure. This sounds like child's play, but it is instruction which must be repeated over and again before the habitual rhythm-perversionist learns to "keep time."

Gradually more difficult combinations of note-values will be taken up. Make a careful selection of medium grade studies and pieces with the rhythmical feature predominating. It may be months before one can safely be allowed to "go it alone"; but perseverance will lead to the desired end in most cases, and the student will bless that teacher who firmly and persistently insists on counting.

This is a true and faithful saying: "The pupil who will not count gets nowhere."

SOME RECENT BENEFICENCES FOR MUSIC

The royal and practical manner in which Major Henry L. Higginson has stood as financial sponsor for the Boston Symphony Orchestra, has been, during many years, a subject for pride and satisfaction, not locally alone, but the country over. His good example has no doubt stimulated many others to give their mite and to do what they can toward Community development in one or another form.

Latterly, however, music seems to have appealed to the philanthropist more generally than ever before as a channel along which to make his good deeds live after him. An anonymous giver, of Philadelphia, has offered to pay all deficit of the City's Orchestra for a period of five years on condition that there be established in that time an endowment fund of $500,000.

The Associated Press has reported the gift of the late Bryan Lathrop of $700,000 for the founding of a National Conservatory of Music in Chicago, in connection with the Chicago Orchestra.

Another donor and well-wisher of Chicago, Mrs. Elizabeth Sprague Coolidge, has given $100,000 (the second in this amount) to the Chicago Symphony Orchestra Pension Fund.

Readers of The Musician will recall that less than a year ago the Cincinnati Symphony Orchestra was made beneficiary by M. Cora Dow in the sum of $700,000. Truly these are great sums, but as nothing in respect of greatness to the influence they will have upon civic life.

Don't Skip the Steps

BY GEORGE HENRY HOWARD

"Line upon line, precept upon precept, here a little and there a little." This is a good motto for every student who aims to avoid ramshackle processes in building up his education. Joseph Stransky the conductor of the New York Philharmonic Orchestra, recently said, "I notice that in this country people use elevators whenever it is possible. I hold that (in musical education) every stair is necessary." That is wise counsel. I have seen students lose thousands of dollars' worth of opportunities by the neglect of such valuable advice.

A NEW INVENTION FOR HAND DEVELOPMENT

Our attention has recently been called to an English device for stretching the hand and strengthening the fingers and the wrist, now on the market under the name *The Techniquer*. This invention has received favorable comment from the musical press of England; among the notices we see one from our esteemed contemporary *The Music Student*. It is well known that many persons who have passed the age of youth find trouble in securing that pliability of muscle so essential to efficient technical work on the piano, organ, or stringed instruments, except after prolonged practice of special exercises. The inventor does not claim that *The Techniquer* will render practice unnecessary, but that many hours of useless practice can be saved, and that its use for a period of from five to ten minutes twice per day will produce most satisfactory results. It would seem that it is worth while for teachers and players to examine *The Techniquer*.

A SUMMER NORMAL SCHOOL WITH FREE INSTRUCTION

That the New Hampshire State Department of Education believes music to be an important element in public education is evident from the announcement of the School for Training of Teachers and Supervisors of Music, held in connection with the regular summer term of the State Normal School at Plymouth, N. H. A course of four weeks was announced, beginning July 3, with free tuition to New Hampshire teachers, a small fee being charged students from outside the state.

In addition to the courses in methods, ear-training, music reading, theory, melody-writing, school orchestra, and conducting there was a normal course in violin technic based upon the Mitchell Public School Class Method for Violin.* An interesting feature of the 1915 school, continued this summer, was the community singing conducted by Mr. Abbott on the beautiful lawn below the Normal School buildings. These "sings," held just at twilight, were enjoyed and participated in by the people of the town, the students, and the many summer visitors.

Dr. E. L. Silver was in charge of the Summer School and the faculty of the Music School included Arthur J. Abbott, Belle Campbell, Wilhelmina Keniston, and William Bilbruck.

THE LOCAL CHORAL SOCIETY AND ORCHESTRA

Red Wing, Minn., with a population of a little more than 1000 is not satisfied with developing a good choral society, but, under the leadership of Mr. H. C. E. Schmidt, is developing a local orchestra as well, to assist in the musical work of the community. This orchestra has a membership of twenty-five and is made up of laboring men and school children, for special occasions being strengthened by a few professional players.

The Musician takes pleasure in noting this and other evidences of organization of a community's musical forces. What Red Wing has done can be done in other places, smaller as well as larger. To know that in another town some one has realized a vision which you have had is to be certain that you can do what your dreams call for. It is the initial step in getting the right people together which counts.

We do not take the space in The Musician to mention these things as *news*, but to encourage the doubter, the hesitant musician, to show how others have done things, and what they have accomplished, and, especially, because we want you to do the best you can in your own town.

The Editor of The Musician is waiting to hear from you about music in your town, not personalities, but movements for uplift musically.

*Published by Oliver Ditson Company.

A PRACTICAL PLAN OF INSTRUCTION IN SCALE PRACTICE

BY GEORGE HENRY HOWARD

II

The playing with two hands may now begin in the use of the contrary motion form. The two thumbs may be placed on middle C and the hands be carried in opposite directions (*but not to return*, at this stage of the work). Let the thumb of the left hand be placed farther upon its key in beginning the scale than the thumb of the right, and as the playing goes on the fingers resume their usual locations.

In playing with two hands most pupils are inclined to strike keys more forcibly and thus lose the delicate finger drop (with its artistic tone production) which should have been well learned in the first single finger exercises, and which a little special care at this point will now preserve. Let them be required to play very softly and their good habits of easy finger motion will not be lost. Then, too, the requisite softness of the thumb stroke will need some special care.

These first five scales (C, G, D, A, and E) can be played in contrary motion a total of not more than 20 to 50 times, and if done in the careful manner here suggested can be dropped for the following work.

The scale of B is fingered by the R. H. in just the same way as those preceding; but in the L. H. the way of fingering is reversed, that is, the group of four keys comes first, in descending, and therefore four fingers are used first and three fingers afterward. Why is this done? Simply to avoid putting the thumb on the black key F sharp, which would be awkward. *Two or three times of silent playing* will be useful so as to *realize* the finger-successions, before making the tones. The pupil should observe that the general "plan of threes and fours" is adhered to, although reversed here for the reason just given.

The scales of F sharp and C sharp may be next given, thus completing the series of scales which use sharps. In each of these two scales the pupil must observe the scale itself (as having features not used in the other scales, namely a key with a new name, F now being discarded and the name E sharp being used instead). Next, the pupil must observe the different ways of fitting the fingers to the keys. Our principle of fingering by "threes and fours" is still adhered to, although its application is modified so that the thumb shall not come on the black keys. Silent playing, *with plainly defined finger motions*, should precede playing with tones in each scale.

A review of all these scales with sharps is also usually needed here.

The following plan of learning the regular order of the keys is recommended as the best:

Teacher points to lowest C and says:

Scale of C has no sharps or flats ("black signature"). He then points to 8 adjacent keys, counting them aloud, (C, C♯, D, D♯, E, F, F♯, G), then proceeds, "Next keynote G; the scale of G has one sharp which is F♯. He then points to 8 adjacent keys (being sure to begin with G, the one he ended with before), pointing to G, G♯, A, A♯, C, C♯ and D; the scale of D has two sharps which are F♯, and C♯." We should thus proceed until all the sharp keys have been represented.

Or, if needful to simplify the above routine, the mention of the signatures may be omitted at this time and given in the next lesson as a separate exercise.

This scheme of counting 8 keys, black and white, just shown, the teacher will notice, is by a succession of perfect fifths. It will commend itself by its perfect simplicity and reliability.

The scales which have flats may next be given, and with each scale the plan of "threes and fours" should be clearly observed. The pupil should be led to realize the principle, and never, for a moment, be allowed to be confused because of a *different application* of the principle. Hands should here be used singly again for some days or weeks.

In the scale of F the L. H. has the same fingering as the scale of C; but the R. H. begins with a group of four keys (unlike the key of C) but a group of three keys follows for the upper part of each octave.

In the scale of B♭, the 4th finger (of R. H.) should begin the scale, habitually, until the pupil has become sure of the *regular* fingering. (A few weeks later, in a review, the exceptional fingerings may perhaps be shown, that is, 3d or 2d finger for keynote in R. H., or 2d finger for keynote in L. H.)

The keynote should be understood as belonging to a group of four (F, G, A, B♭), which fact shows the reason for beginning the scale with the 4th finger. And in the L. H. the keynote should be understood as belonging to a group of three keys, (B♭, C, and D), which flat shows the reason for beginning with 3d finger on B♭.

The same principles with their varied applications should be instilled carefully into the mind. Thus mere rules and regulations and printed characters are not alone to be depended upon. Thus discrimination and intelligence may be expected to rule more and more in the mind of the pupil, not only in scale study but in other musical study.

We should also observe that the enharmonically related scales should be studied thoroughly with the purpose of differentiating them, that is, learning to observe each one by itself, and each as contrasted with another.

Thus the scales of B and C♭, although "the same thing" on the keyboard *should be learned as different scales*. With this aim in view the pupil should be required to point to the keys forming the scale of B, naming each one: then playing slowly, naming each one aloud before sounding its tone. Immediately following he should point to the keys forming the scale of C♭ naming each aloud; then he should play the scale of C♭ slowly, naming each key before striking.

He should proceed thus with the other coincident keys until the habit of invariably discriminating between them is formed.

Exercises with two hands in contrary motion may now follow, in one direction only.

After the scales have been practised by each hand in one direction (ascending with R. H. and descending with L. H.) they may be taken in the reverse directions.

It is now necessary to have a little preliminary drill in moving the hand over the thumb; this will prove "an ounce of prevention."

Place fingers of R. H. at (highest octave on keyboard) on the keys F, G, A, B, C. Press down silently F; then move the hand and arm (while the thumb remains down and yields to the hand and arm) until the 2d and 3d fingers touch D and C. The *finger-tips should not be lifted from the keys* during this motion of the hand and arm, but should glide over them lightly. This motion does not need a large amount of drill if good conditions are assured. The same motion should be practised in other parts of the keyboard.

After the hands have practised these singly they may be taken together in contrary motion, beginning far apart and coming together to make an ending. When the motions have been perfected in one direction with one or more weeks of practice, then the scales may be played both ascending and descending in contrary motion.

Now scales in 6ths and 10ths may follow; then minor scales (in the harmonic form, first).

Any plan of instruction which thus combines study and practice, though proceeding with apparent slowness, will yield vastly larger results in three months of work than any plan of drill without study.

Musical Training in the Home

We shall make no real progress in music in this country until we come to consider a training in the rudiments of music as an essential point in the education of our children.

Too often parents excuse their remissness on the ground that their children show no spontaneous desire to study music. Because a child shows no such desire to study reading, writing, and arithmetic, do we for that reason permit him to neglect totally these subjects? No normal child desires to study *any* subject, and a failure on the part of a child to crave a musical education should not be permitted to exempt him from such training.

In my opinion, the average child should begin to study music at the age of eight or nine, and for at least two years devote an hour a day to the exercise of it.

After two years the child's preference and aptitude may safely be consulted in regard to further study. But, in any event, the two years of study have not been wasted, for he has already learned something that will be of use to him all his life.

Musical training, especially in the home, should have a place in the training of every child.

(Bruno Huhn in an address before the General Federation of Women's Clubs, New York.)

PROBLEMS OF THE MUSIC TEACHER

BY PETER F. BIEHL

The greatest problem confronting a music teacher is how to secure new pupils from time to time.

Some may say that a teacher, if successful in teaching the art, will have no trouble in getting new pupils, that his scholars will be an advertisement for him, and new students will come as a result. Which is true in a way.

But this is a day when it is not good policy to sit back in a chair and depend too much on reputations. We must reach out and take the initiative, and in various ways secure new talent. To suggest new ways to obtain them is the object of this article.

No business has been built up into a success without some advertising. The teacher cannot expect people to come flocking to him without first informing them that he is in the teaching profession and open for new pupils.

The tendency in this age is for people to pay attention to that which is brought to them and to forget that which is not. So if the teacher wants to keep his name and profession in good publicity, he will have to bring his name before the people, from time to time. "It pays to advertise" stands good in the teaching line as well as in others.

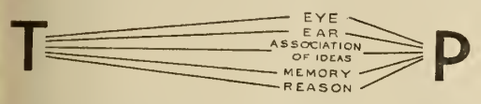
Get cards around among people who are musical and those who have musical instruments in their homes.

It is a good plan to inform every owner of an instrument (the particular kind on which you teach) in the town and surrounding country, by printed card or notice, that teaching music is the teacher's profession. Or a personal call is better, asking if any of their family is contemplating taking up music.

The teacher should tell pupils to advise their friends that he is teaching music, thereby having a working force that will help indirectly. Ask the proprietors of various music stores in the town to display a business card in a conspicuous place in their store, that all buyers of music can see same, when they call there.

DIAGRAMMING TEACHING PROBLEMS

A TEACHER who is a great believer in using a pencil to make a graphic appeal to the eye of the pupil, sends us the diagram reproduced below which he uses to present the somewhat complicated processes which are used in music teaching. For ex-



ample, the Teacher appeals to the Pupil through the eye, the ear, as organs of sense perception; through the law of association of ideas to assist the memory in fixing ideas and principles; and through reason in convincing him of the truth of a statement.

THE MUSICIAN will welcome diagrams of a pedagogic character. Remember that many persons are eye-minded.

A MUSIC STUDY CLASS

PRIMARY work is now considered of the highest importance. The idea once familiar that it is wise to begin with a cheap teacher to determine if the child will be interested in music is no longer held by parents. The elementary teacher is becoming more and more a specialist who wins success with children because she is always "on the job," always looking for new suggestions and devices to make her work better.

Readers of THE MUSICIAN may recall the editorial discussion several months ago under the caption "There is plenty of room at the bottom." Quite a number of letters have referred to this article, and we have reason to believe that it has strengthened those who have already chosen elementary work and influenced others to take it up.

Miss Helen Douglas, of Newtonville, Mass., has sent us a program of the demonstration given in May by members of her Pianoforte and Theory Students' Association, the work being confined to First Grade pupils, so far as this program was concerned. She says in a letter: "The beginners do not come to the piano until after they have thoroughly mastered the rudiments of music. These are taught through various drills and games, the hands and fingers being trained at the same time by exercises in technic. A portion of the lesson is also devoted to ear training, the study of the history of music, writing of scales, melodies, etc."

Included in the program in addition to separate numbers performed by the pupils, were, 1, class exercises in the naming of keys, intervals, sharps, and flats, etc.; 2, exercises in drill of notes, leger lines and spaces, explaining the meter mark, musical terms, etc.; 3, exercise in scale drill.

As suggested before, this kind of teaching requires that the teacher be alert, progressive, and always on the lookout for ideas. Miss Douglas writes:

"I keep my eyes and ears wide open, read everything I can find on the subject of beginners (you have no idea how many splendid articles there are in THE MUSICIAN*), think and plan, and try to improve my method because, of course, there must be a marked improvement each year.

"The pupils have two class lessons a week for two terms, or twenty weeks. The third term (of ten weeks) they have one class theory lesson a week and one individual half hour piano lesson a week."

Miss Douglas is helping THE MUSICIAN to realize its ideal of SERVICE TO MUSIC EDUCATION by giving us an opportunity to tell other teachers of the methods she has used with success.

Every teacher who reads this account has an obligation to her art and her profession to aid in improving conditions. Let THE MUSICIAN place your best IDEAS before others.

*We are glad to know that so many are helpful.—The Editor.

NOTES ON THE MUSIC IN THIS ISSUE

READERS of THE MUSICIAN who keep their copies of the magazine will find it worth while to make a record of the compositions which show usefulness to their needs. This is especially the case with teachers who keep a repertoire record. For example, if a certain issue should contain a piece for the left hand alone this fact should be noted on the card record; so with another piece which contains lesson material for octaves, arpeggios in the left hand, a mixture of scale and broken chord passages for right or left hand, staccato, full chords, etc.

The present issue contains several numbers which have permanent value and should be made part of a teaching repertoire. But it is not safe to rely on memory in these matters. Get the record down on paper or card where it can be consulted when need arises.

If some one urges "I haven't the time to do this sort of thing," the answer is that it takes more time to look up one item not recorded than it does to record ten items. Try it.

On to Plattsburg, by Herbert W. Lowe, after a thorough tryout in Boston and Cambridge,—in the latter city making a big hit with Harvard men—is now being introduced in all parts of the country. It is typically American in rhythmic life and vigor, with melodies which fill the ear and haunt the memory, in a word that kind of music which the public hears with delight and wants to hear again. It is not difficult and sounds at least one grade higher than it really is, owing to its snappy, brilliant qualities. The chorus furnished to the trio is an exceptionally attractive feature, one that will interest the crowd. This March is also issued for four hands, for orchestra, for band, and for mandolin orchestra.

Mazurka, in A minor, op. 33, No. 1, by Emil Rhode, is an easy Grade III piece in which the dance rhythm is to be made reasonably prominent. Technically the most useful portion is in the left hand part of the section marked *piu mosso*. These passages should be practised by the left hand alone until they have been learned by mind and fingers, and can be played at a higher speed than the natural tempo of the piece.

Dance of the midgets, Op. 135, No. 2, by J. Frank Frysinger, is a capital little piece for teaching use. Notice the phrasing in the first two measures, the slur extending into the second measure followed by three staccato notes. A common fault of players in a passage such as that in the first measure will be to give two strong accents to a measure. Only one is required in this instance, on the first note in the measure; no accent on the third as will easily be the case if the pupil is not careful. All these longer phrases should be played smoothly. The composer has marked the second section *mollemente* (softly). Let the melody be made to "sing" with sustained tone so as to contrast with the more broken character of the first and third sections.

Petite gavotte, by N. Sokolovsky, a Russian composer, has several interesting passages, for instance, the fourth measure in which it is necessary to substitute one finger for another while holding down the piano key. This applies to both hands. In music of a polyphonic character it is frequently necessary to shift fingers in this way, and also to pass one finger over another as in the second measure, the second over the fourth, to facilitate the playing of the scale passage in eighths while the thumb sustains the whole note. In the tenth measure the fifth finger passes under the fourth in order to reach the E while the thumb moves from G to G♯. In the sixteenth measure the thumb and first finger pass over the fourth. Practise these unusual fingerings slowly and carefully before trying to play the piece as a whole.

Twilight (*Crépuscule*), Op. 220, No. 8, by Paul Rougnon, is from the French repertoire, a graceful drawing room piece calling for finger facility and a polished style. In learning the piece count six to a measure, and note the leap between the third and fourth counts in quite a number of measures, the chords working out a little melodic figure A-G, C-B, F-E, etc. These chords are marked to be arpeggiated, that is rolled quickly, in the harp style. In the thirteenth full measure and elsewhere the arpeggios in thirty-second notes come on the third and fourth counts and must pass from one hand to the other smoothly. The passage near the close marked *con delicatezza* must be played as lightly as possible, like a feather tossed here and there on a current of air.

Summer idyl, Op. 112, No. 5, by Bernhard Wolff, for four hands, will interest players who like duet practice and prove useful for teachers who conduct classes in ensemble playing. This is not an arrangement of a solo but a piece composed for ensemble. Both parts have interest, for the secondo is more than a mere accompaniment of chords. Therefore it is advisable that the players exchange parts. The general rhythm is that of the German ländler or country dance, not at all rapid, but with clear cut accents.

Prelude, Op. 2, No. 5, by Jules Isserlis, is from the Russian repertoire, with harmonic character of the modern type; generally speaking the composer has cleverly avoided doing the obvious. He has also used to advantage the interlocking position of the hands in playing the full chords at the beginning and elsewhere. This piece is presented without fingering or pedal marking and it is suggested that pupils who are sufficiently advanced use it as a study in working out the very evident problems of fingering and the artistic use of the pedal. The time will be well spent if the possible effects are realized by the player.

Miniature, Op. 30, No. 2, by Vladimir Rebikoff, one of the modern school of Russian composers, is thoroughly representative of Russian musical ideas in melody and harmony. It will be noted that the composer has placed no signature at the beginning, for the reason that there is so much change in tonality. Therefore the executant must be on guard to play exactly what is written. Chromatic signs are introduced as called for by the harmony. The editing is by Constantin von Sternberg, well-known to our readers as a composer and pianist, himself a Russian by birth. This *Miniature* is taken from a volume of music by Russian composers recently published in THE MUSICIANS LIBRARY, edited by Mr. Von Sternberg.

Berceuse, by Mary Knight Wood, for violin, is a charming melodious number of moderate difficulty, except the passages which call for use of the high positions.

Andante pastorale in A, for organ, by William R. Spence, presents a delightful composition, available for use in recitals or the "church service." A practical, convenient registration has been indicated.

Left undone, song by Charles F. Webber, for medium voice, is a simple lyric in which the singer can show a sympathetic style and clear diction, for each word counts in making the song effective.

Disillusion, by G. A. Grant-Schaefer, for high voice, is a song of highly dramatic character, short, but filled with artistic quality, one which will attract attention on a concert or recital program. It can also be had in D for medium voice.

Song to the Saviour, sacred song by Adolph M. Foerster, is out of the ordinary style of sacred song, in that it is not an attempt at producing mere melody but a voice part which shall interpret the changing sentiment of the text. Here is a song to test the power of a good singer, but which contains the spirit of the finest song rendering, that of presenting a message. For low voice in E minor.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

AN EXCHANGE OF IDEAS

HOW "THE MUSICIAN" HELPS TO REALIZE IDEALS

EVERY government embodies certain ideals or purposes which it strives to realize through ideas; every man has certain definite ambitions which he hopes to achieve. And the force which drives both governments and individuals is that of IDEAS.

What potency there is in an idea! It not only supplies the initial energy, the motive force; it also furnishes the power to make the activity continuous. Only for the ideas which men of big brains are giving to the world we should stagnate. Active-minded men and women are clamoring for ideas to suit their purposes. Some of these ideas they gather seemingly from their own efforts; some they owe to eager minds which have proved the value of the ideas and offer them freely to others.

This indicates very clearly the province of an educational musical journal such as THE MUSICIAN, namely, to gather from all possible sources helpful, stimulating IDEAS and place them before those who are interested in that class of ideas. The following paragraphs from a letter written by a reader of THE MUSICIAN, tell how well we have carried out our ideal in this one case:

"I will try to tell you, in a few words, a little something of what THE MUSICIAN means to me:

"I consider it a necessary part of every music teacher's equipment. The advertisements keep one informed in regard to new publications and often offer an opportunity to add to one's library at a "before publication" price, which means quite a saving. The articles are interesting, instructive, make one think, and often cause one to work out new ideas of one's own.

"In reading THE MUSICIAN I do it from two viewpoints, first, how it will help me in my study and teaching; second, how it will help my pupils in their work.

"When I find an article which deals with a point I have been trying to make plain or impress upon a pupil I mark the article, jot down the page and subject on a piece of paper, and hand the latter to the student when he comes for his lesson, requesting him to look it up in THE MUSICIAN and read it before he leaves the studio. It usually impresses the subject on his mind and brings good results.

"The NEWS ITEMS and WITH THE SCHOOLS AND TEACHERS keep one in touch with what is going on and with what other teachers are doing. The TEACHERS' FORUM is also very helpful.

"It is impossible for a constant reader of THE MUSICIAN to be a sluggard, satisfied to move along in a rut, or only take a half-hearted interest in his work. The EDITORIALS alone would keep one wide awake and make one have an intense desire to improve one's work.

"I find THE MUSICIAN intensely interesting from cover to cover. I have not told you half what THE MUSICIAN means to me and to my pupils, but I must stop before I have tired you completely."

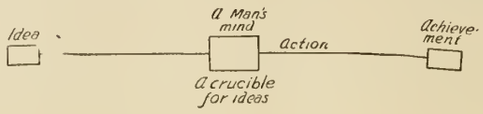
In the same mail with the preceding lette was another which contained the followin short but stimulating comment in line with th other, but without detail. It reads: "I hav been a constant reader of THE MUSICIAN fo more than ten years and owe it much, in mor ways than I can explain. To say the least it to me a great source of inspiration and help.

Perhaps THE MUSICIAN has brought to yo also, some ideas worth while.

—o—

THE MUSICIAN will help you in your ca of your pupils. Read what one teacher say in the first column on this page. Insist th every one of your pupils subscribe for Th MUSICIAN.

THE CALL OF AN "IDEA"



A Pharaoh had an idea. The Pyramid still stands.

Euclid had ideas. Geometry is a science we study today.

Mohammed had an idea. It sways millions today.

Columbus had an idea. America is its expression.

Beethoven felt the surge of an idea. The *Ninth* Symphony is an epoch in music.

Morse and his successors worked on ideas. World-wide activities depend upon them.

Edison had an idea. The phonograph.

You will have an idea,—perhaps one is coming into your consciousness now—which has worth-while qualities. You are the one to work this out.

Your idea may not endure for centuries. It may not create new political, social or industrial conditions. But it will have influence, have value.

Will you respond to the Call of an IDEA?

Here, in a condensed form, is a statement from a young woman who worked out IDEAS which appeared worth while to her, which she translated into achievement:

Three years ago she went to a small city in one of the Middle States, the sixth music supervisor in six successive years. The children had no interest in a subject thus changingly presented to them. Here are some devices used to gain the good will of the pupils.

A series of concerts by the children in the grades; the senior class of the High School to give an operetta; a High School Orchestra was organized; a chorus club in the High School was drilled for a concert in January.

The six concerts of the grades represented a crescendo of interest, the last being given to a crowded house. No admission fee was charged but the proceeds of free will offerings netted enough to buy a set of drums for the orchestra. The Senior operetta was put through successfully, the pupils willingly attending the necessary frequent rehearsals, a handsome net profit being secured.

The second year showed equal success with the concerts by the grade pupils, and additional instruments were purchased for the orchestra. *Pinafore* was given by the Seniors with a net profit of $150. Before the performance the entire cast was taken to a neighboring large city to see the opera given by professionals of high standing.

During the third year the city celebrated its centennial anniversary and the work of organizing and preparing a chorus of 150 voices from the schools and church choirs was placed upon the school music supervisor. The interest raised by the first attempt at community music singing was so great that a carol service of 2000 children was arranged at the Christmas season.

This teacher soon learned one lesson:

The person who seeks an easy life must beware of IDEAS. They eat up time, if one tries to carry them out.

Here is an instance: "When I went to H—— I bargained to work four and one-half days in the week. No arrangement was made for work outside of school hours. *But one cannot watch the clock and succeed. I never measured time* I realized it was my business to make the work a success. To use the expression of the factories I did 'piece work' and not 'work by the hour.'"

She is now in a new field, in one of the larges cities of the country, gaining new experiences enjoying contact with leaders in her profession and gaining power and knowledge for the work which the future has in store for her.

Music Education has a stirring cal for those who will hear.

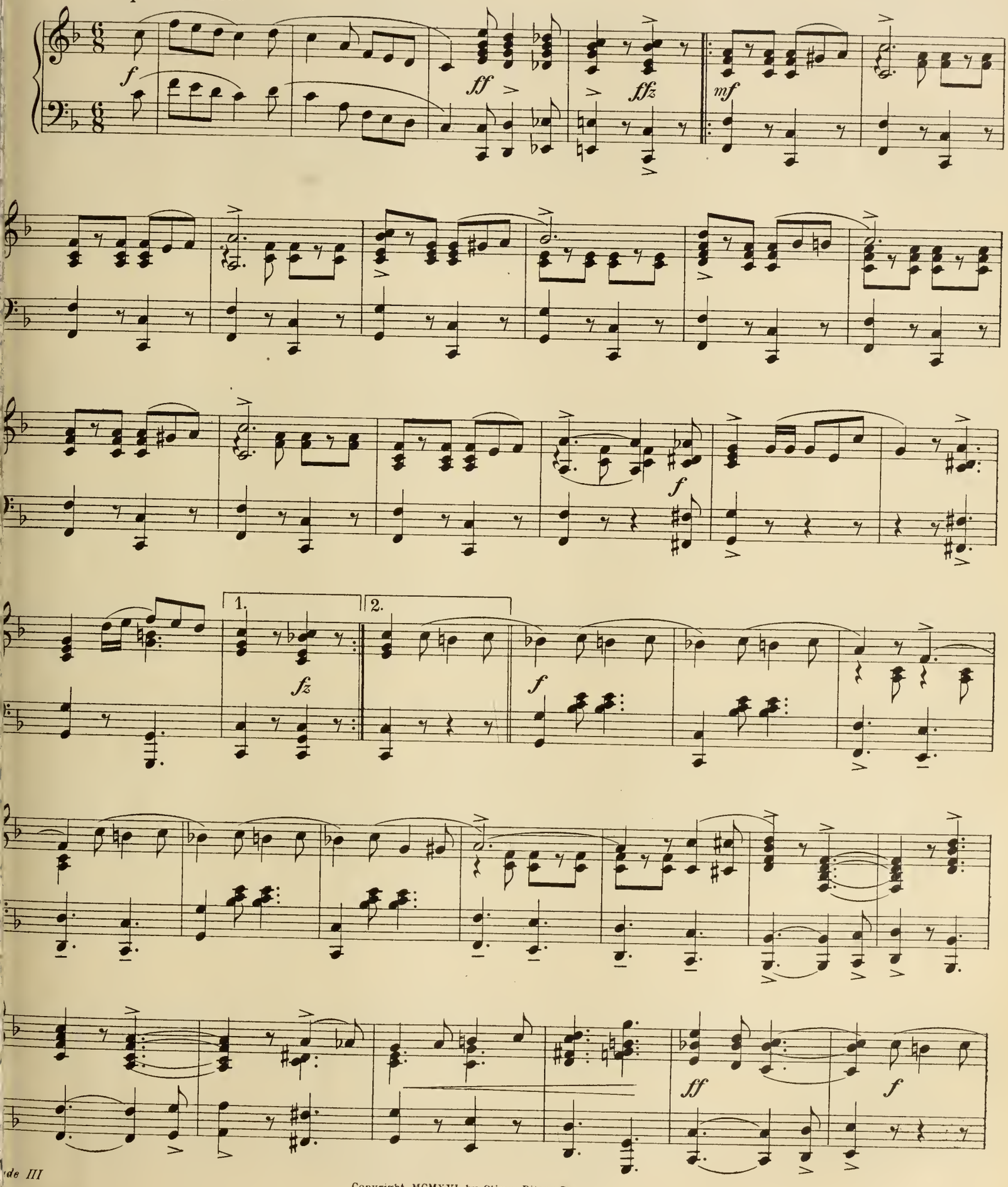
Dedicated to R. E. M. 4th Senior Division

ON TO PLATTSBURG!

MARCH

Tempo di Marcia

HERBERT W. LOWE



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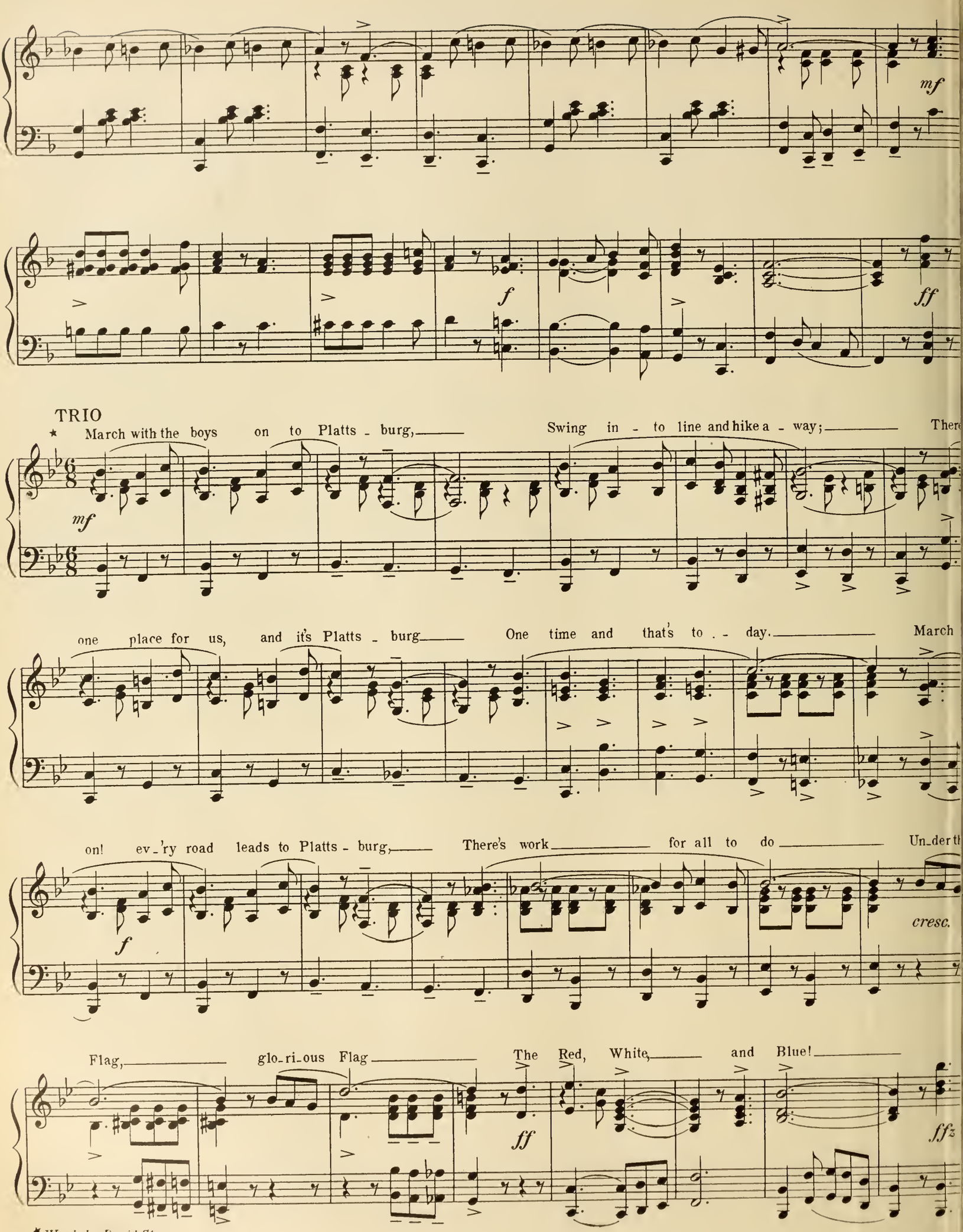
mf
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ff
TRIO
★ March with the boys on to Platts - burg, Swing in - to line and hike a - way; There
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one place for us, and it's Platts - burg One time and that's to - day. March
on! ev_'ry road leads to Platts - burg, There's work for all to do Un_der th
f
cresc.
Flag, glo_ri_ous Flag The Red, White, and Blue!
ff
fffz

★ *Words by David Stevens*

(ad lib.)

8 FIFE AND DRUM

f

1. 2.

March with the boys on to Platts - burg, Swing in - to line and hike a - way; There's

ff

one place for us, and it's Platts - burg One time and that's to day. March

on! ev - 'ry road leads to Platts - burg, There's work for all to do Un - der the

cresc.

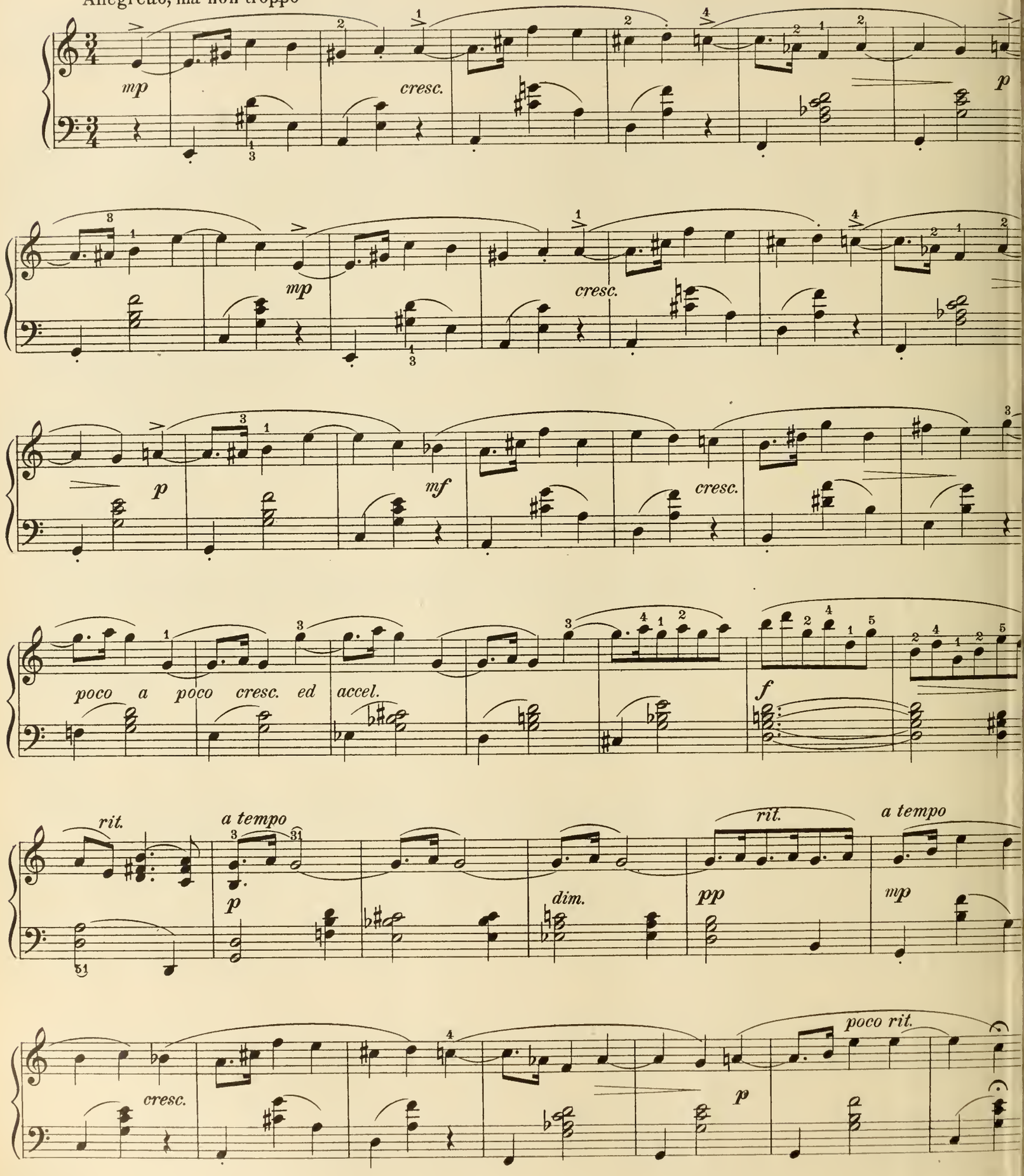
Flag, glo - ri - ous Flag The Red White and Blue!

ff *ffz*

MAZURKA, in A minor

EMIL RHODE, Op. 33, N°

Allegretto, ma non troppo



Grade III

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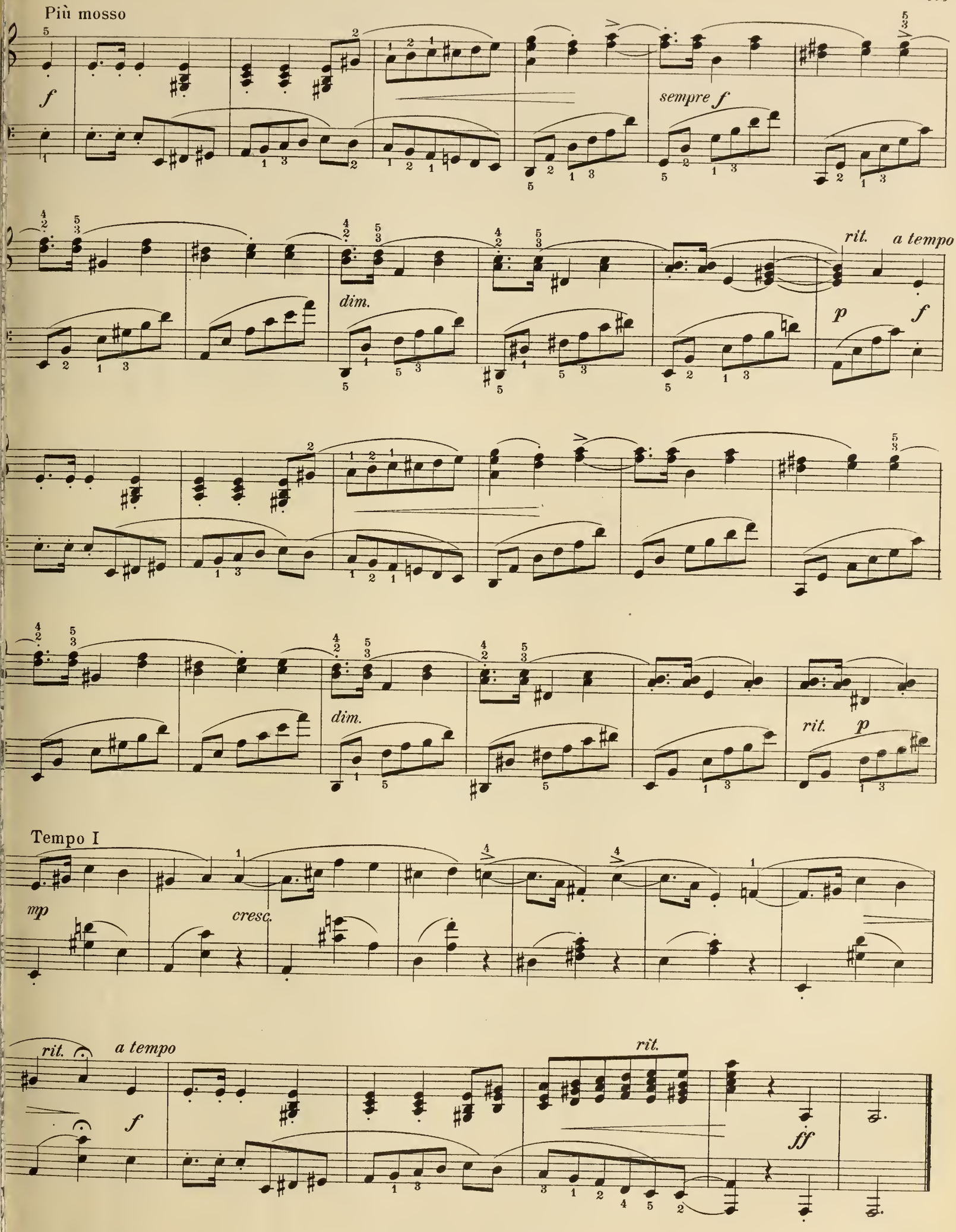
Più mosso
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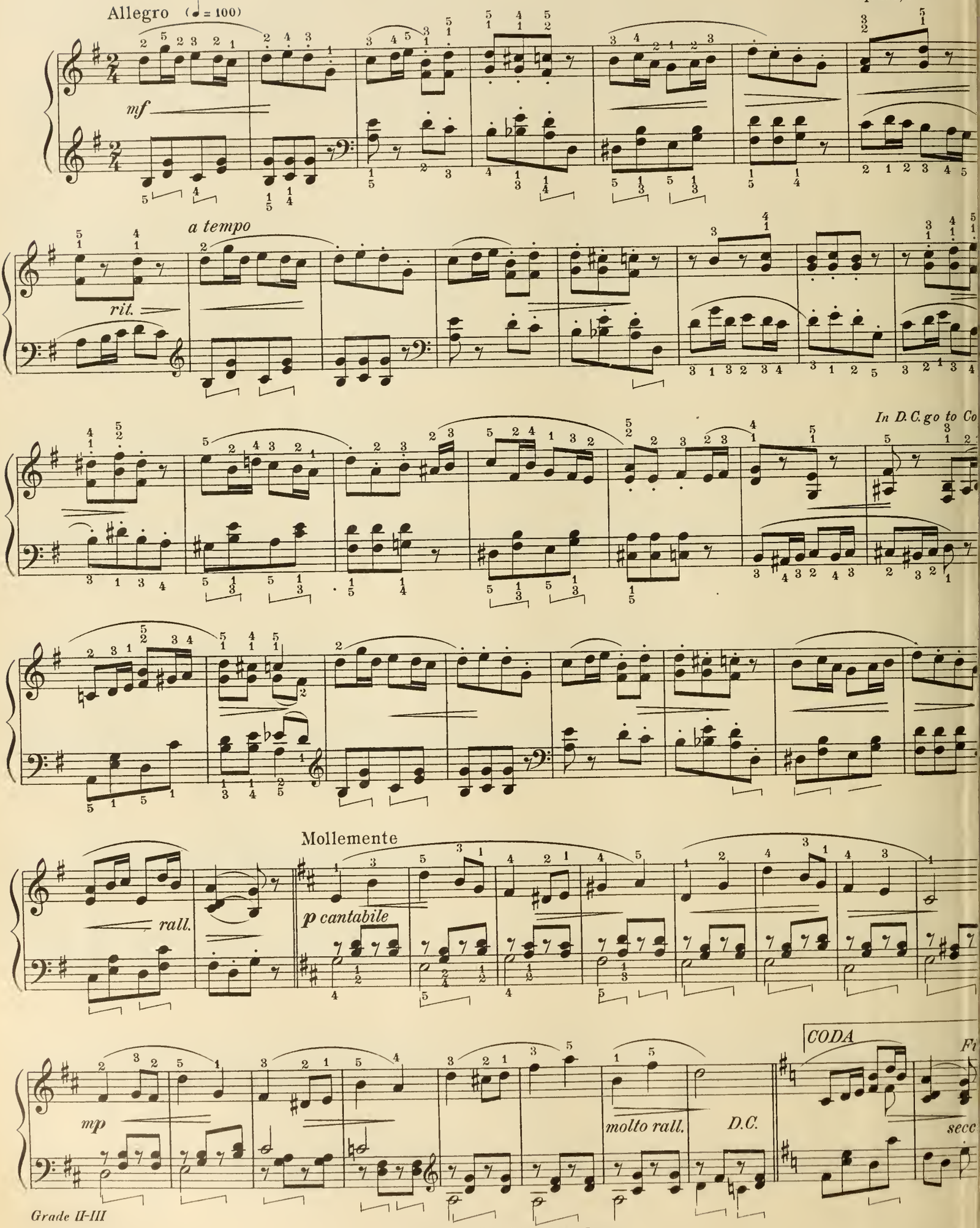
rit.
p
Tempo I
mp
cresc.
rit.
a tempo
f
rit.
ff

To Miss Achsah M. Wentz

DANCE OF THE MIDGETS

J. FRANK FRYSINGER
Op. 135, No. 2



Grade II-III

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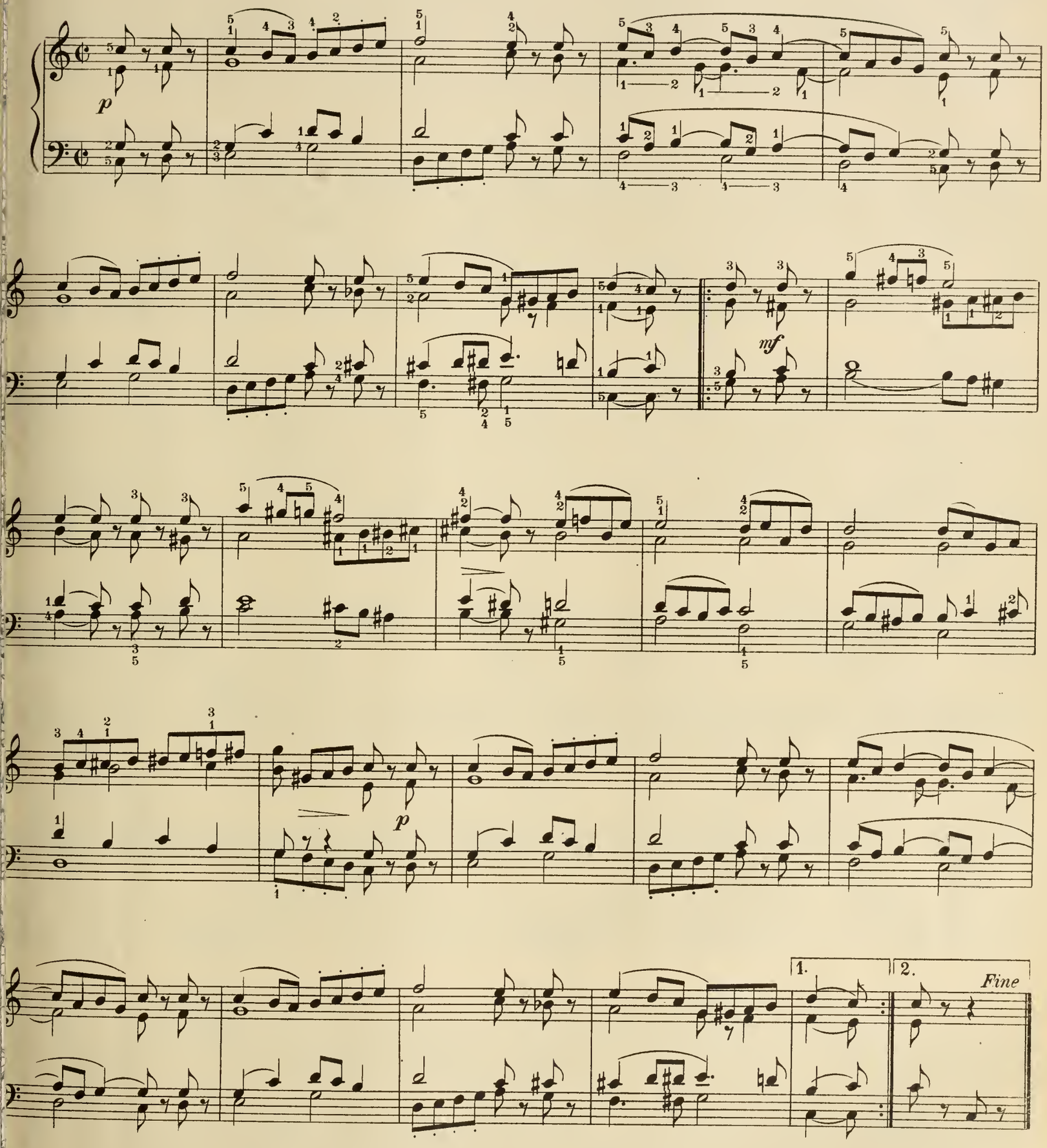
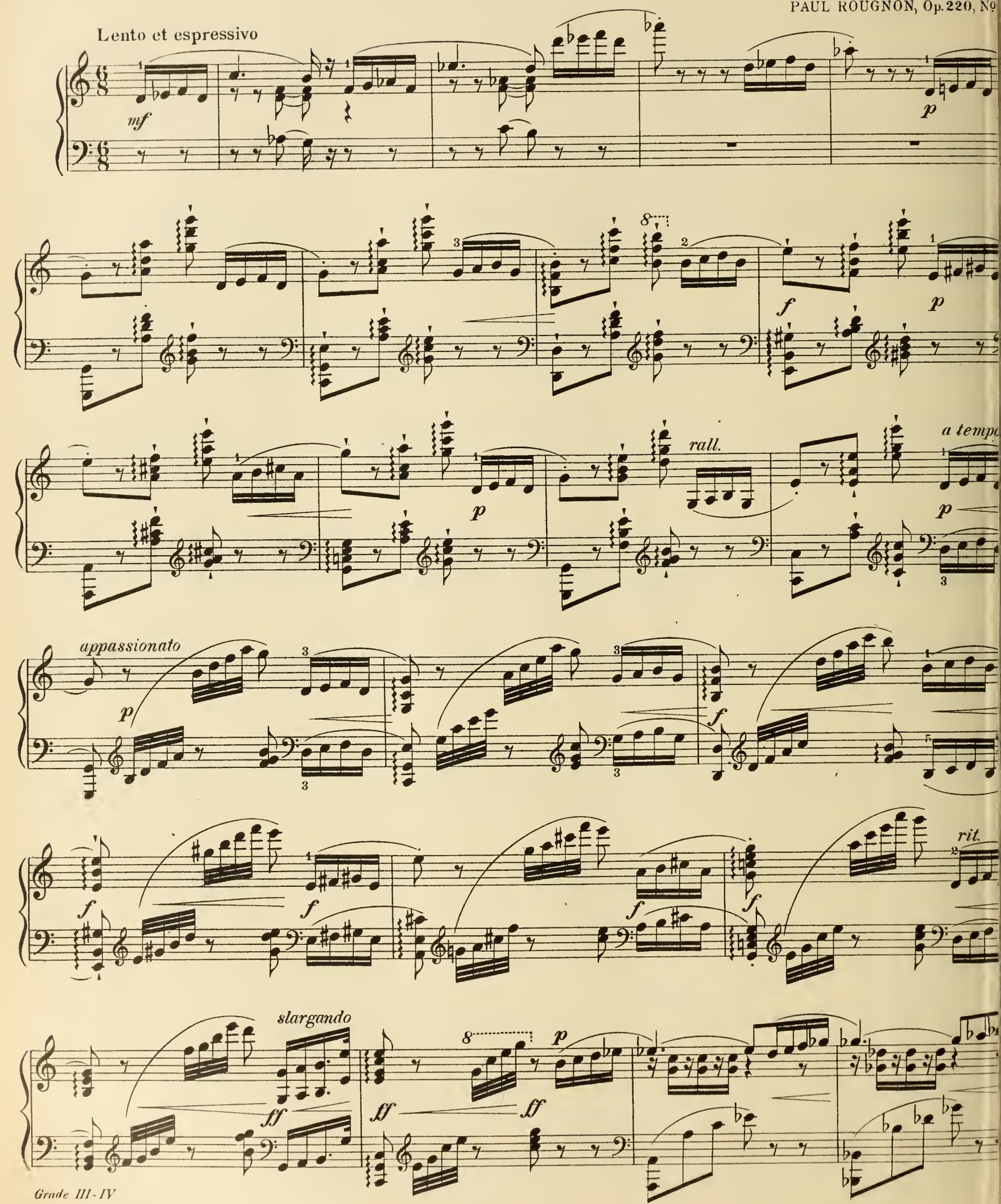
PETITE GAVOTTE

N. SOKOLOVSKY



TWILIGHT
(CRÉPUSCULE)

PAUL ROUGNON, Op. 220, No



Grade III-IV

appassionato

cresc.

rall.

a tempo

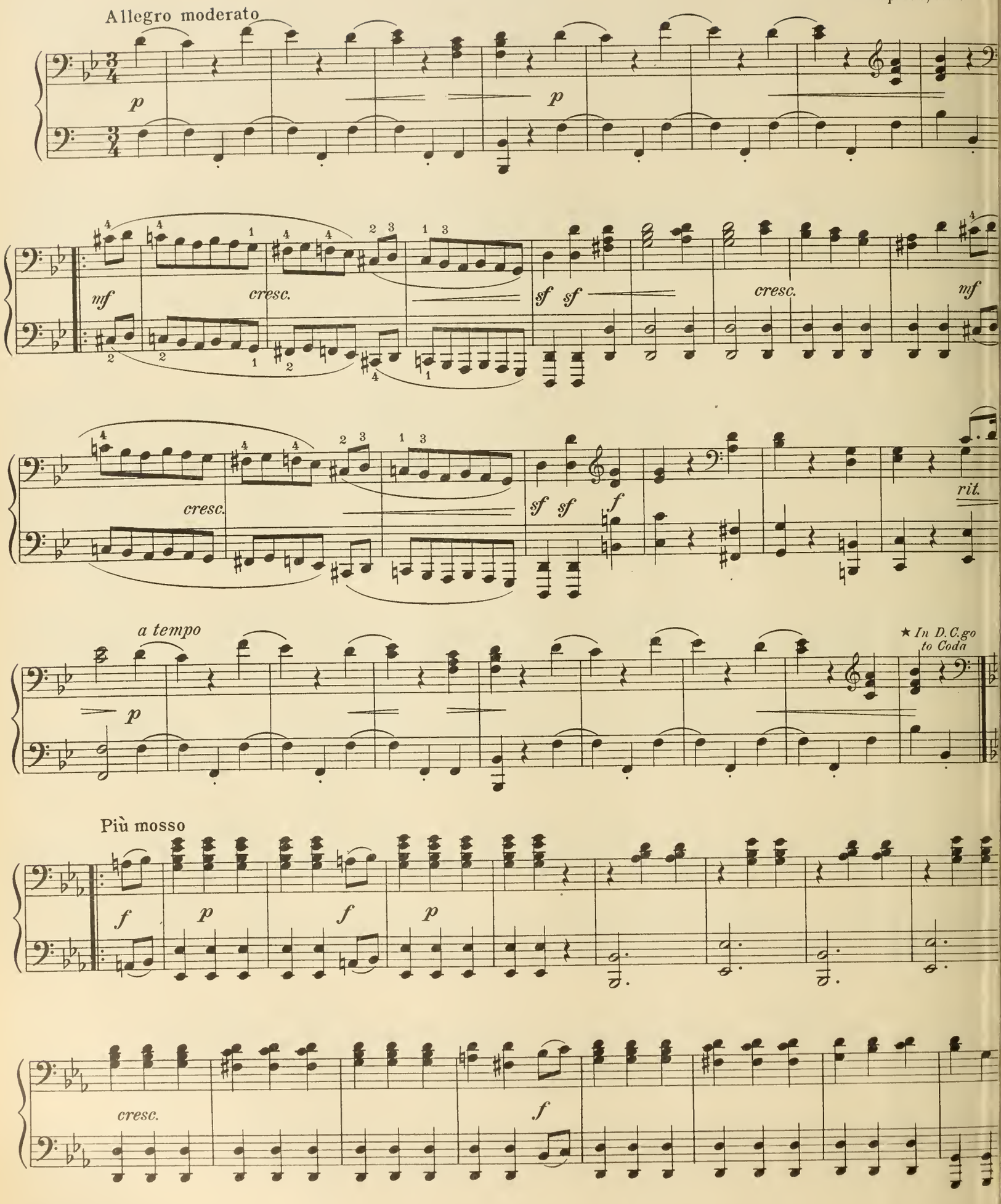
con delicatezza

poco accel.

SUMMER IDYL

SECONDO

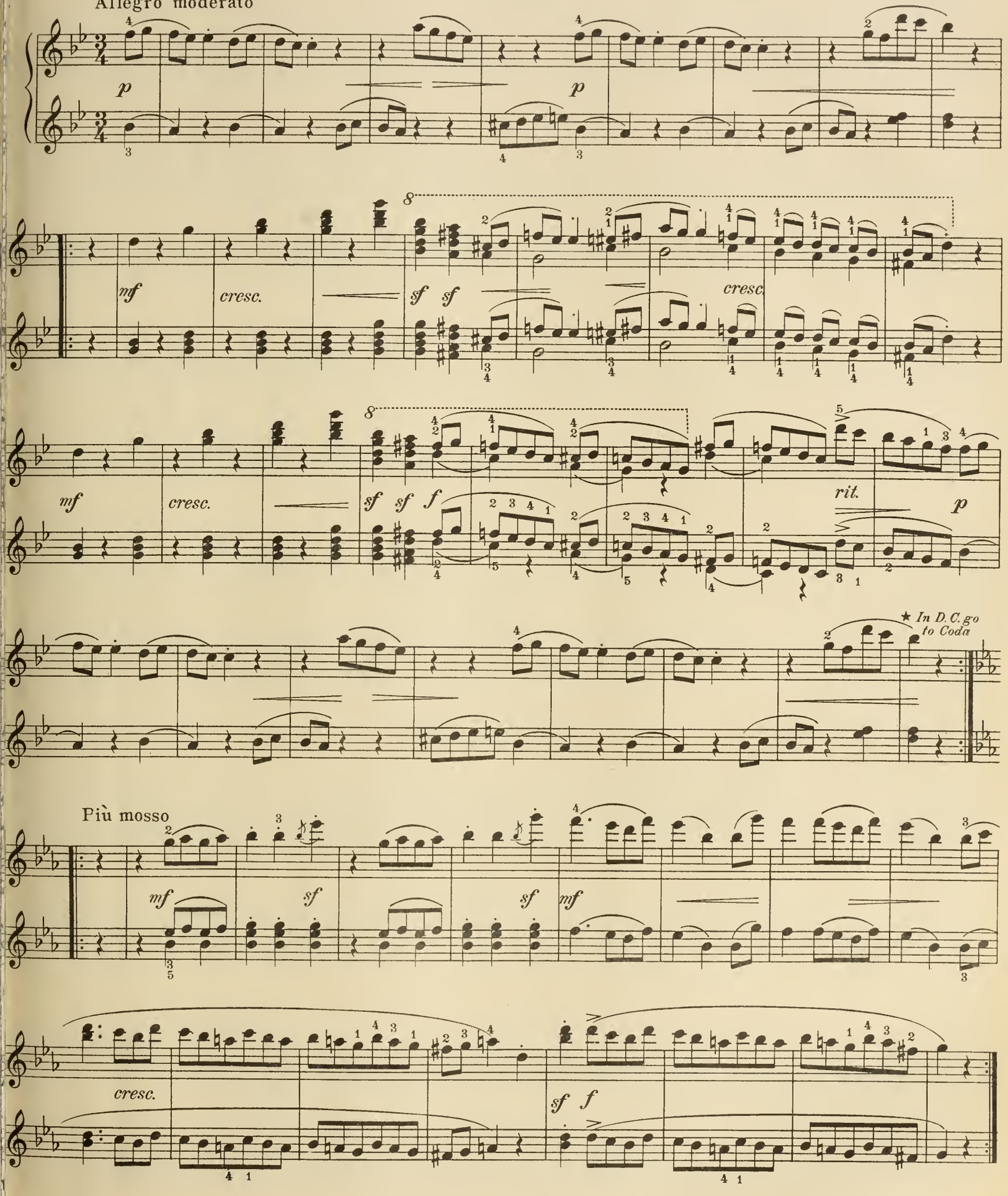
BERNHARD WOLFF
Op. 112, № 5

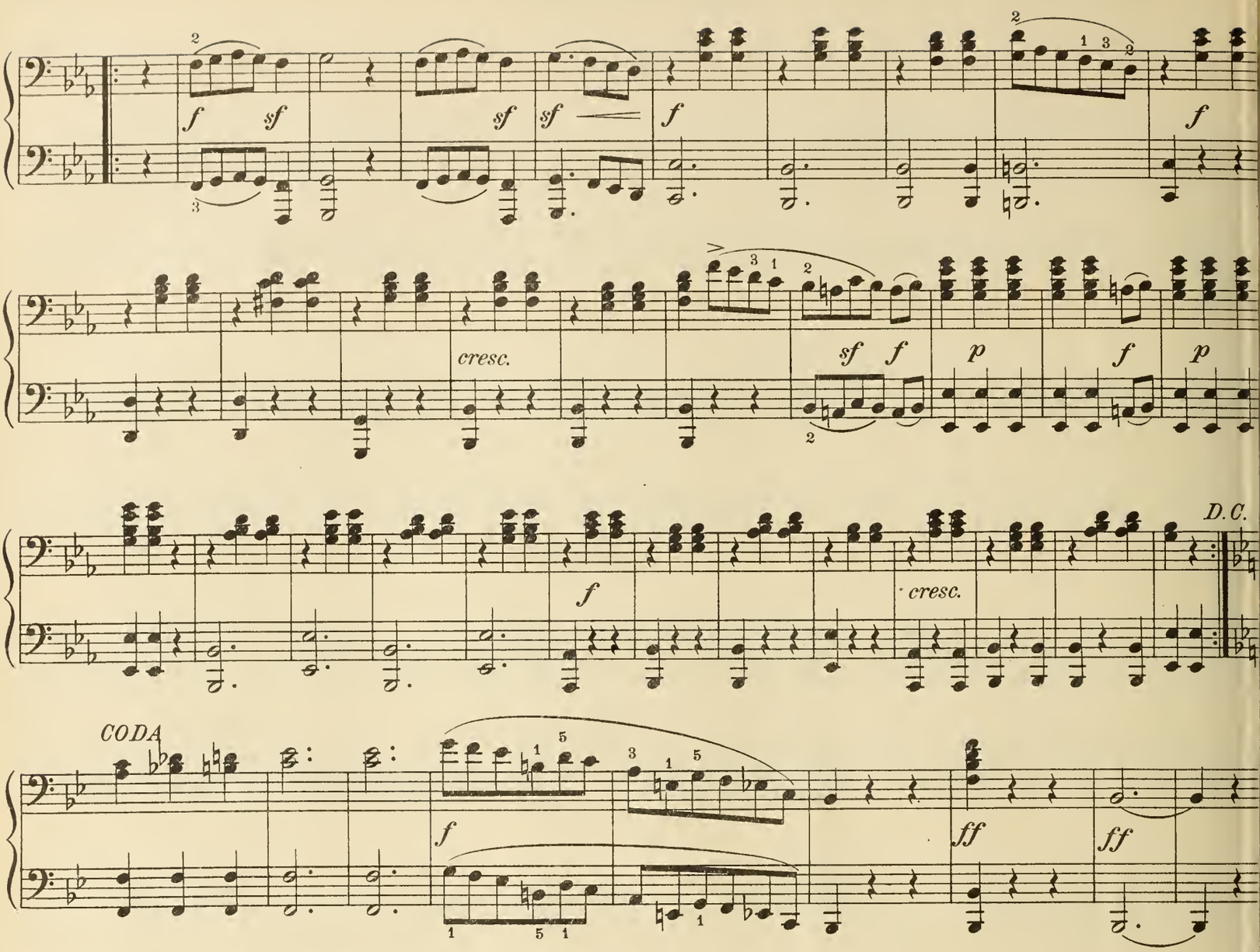


SUMMER IDYL

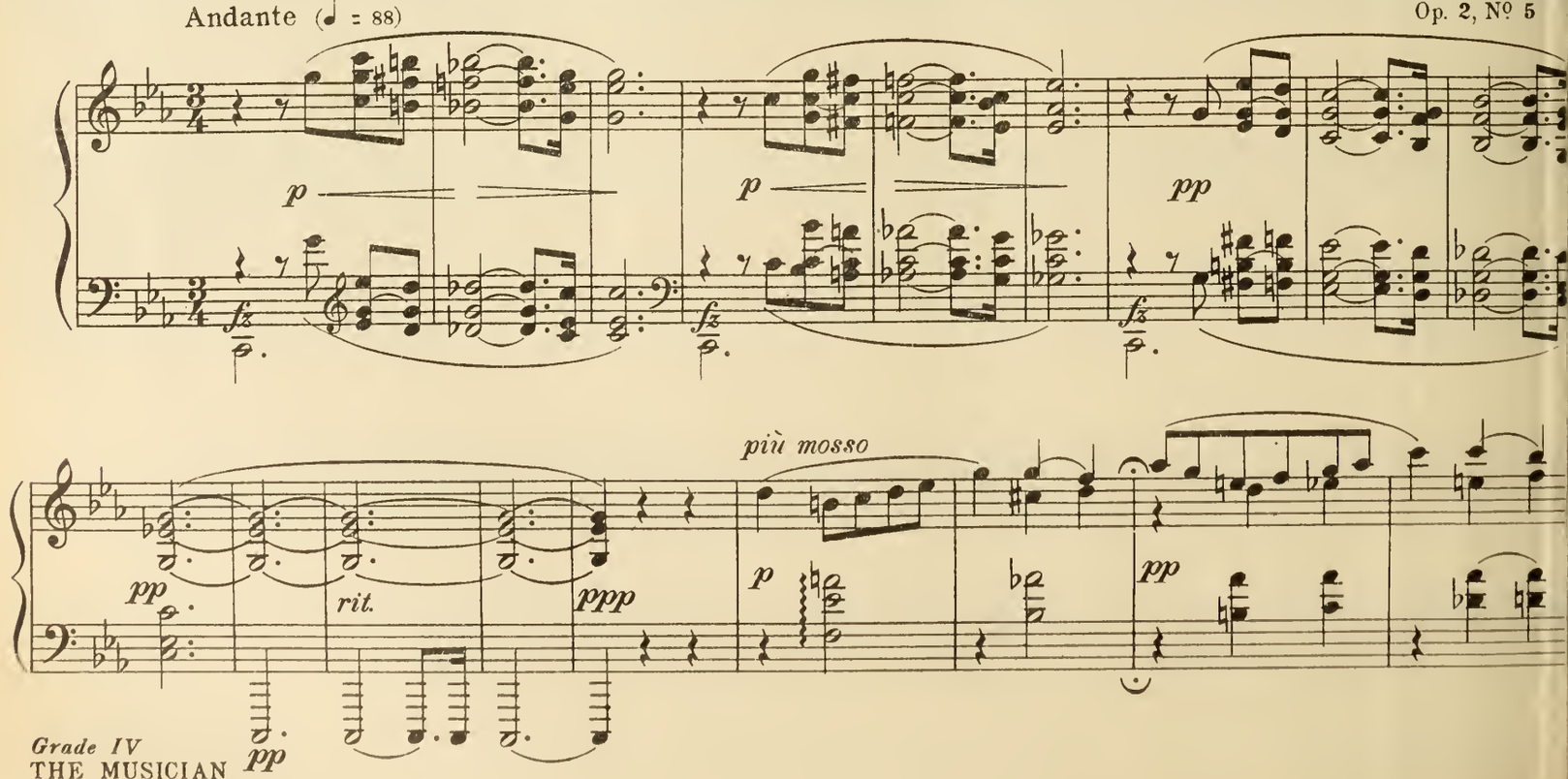
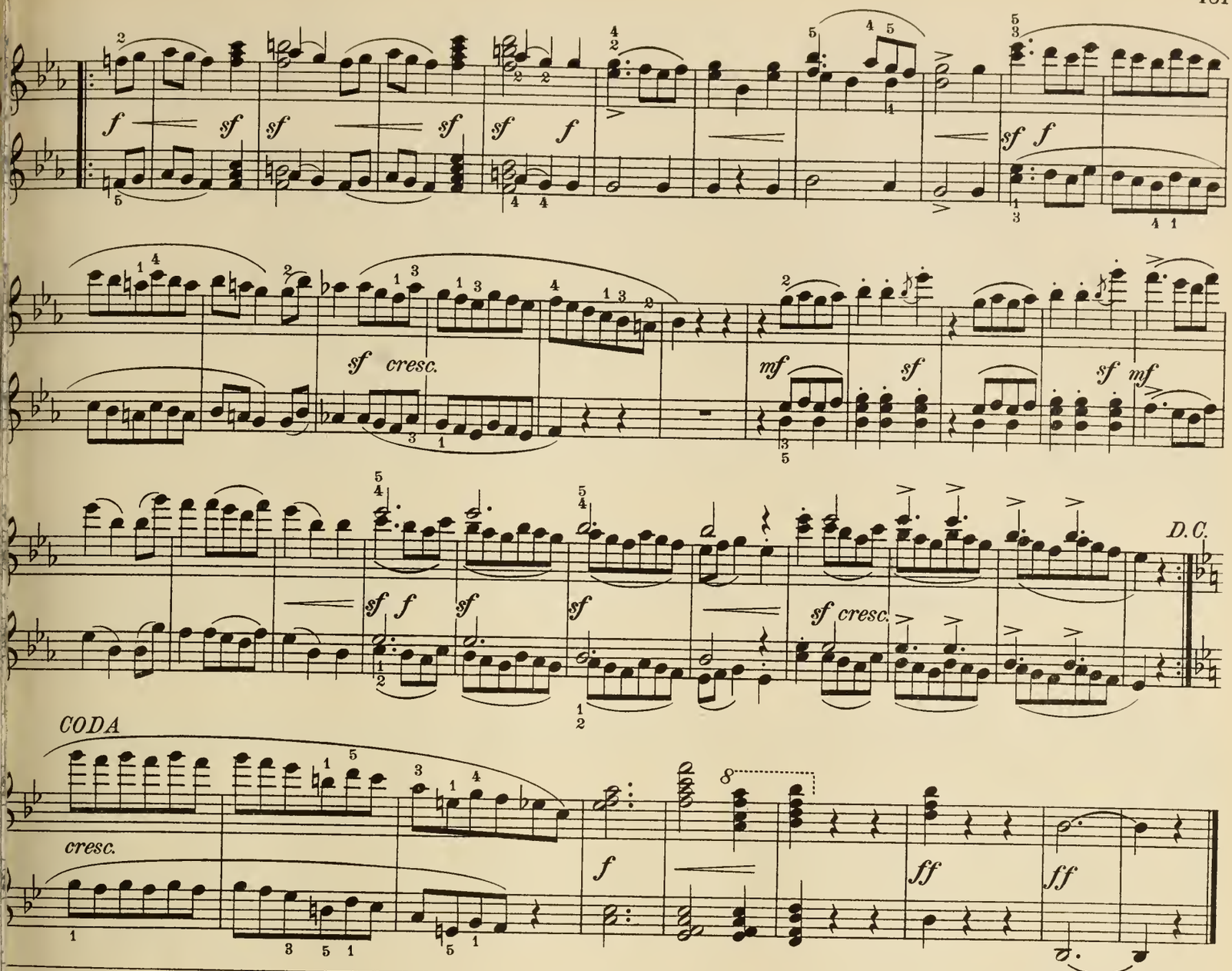
PRIMO

BERNHARD WOLFF
Op. 112, No 5



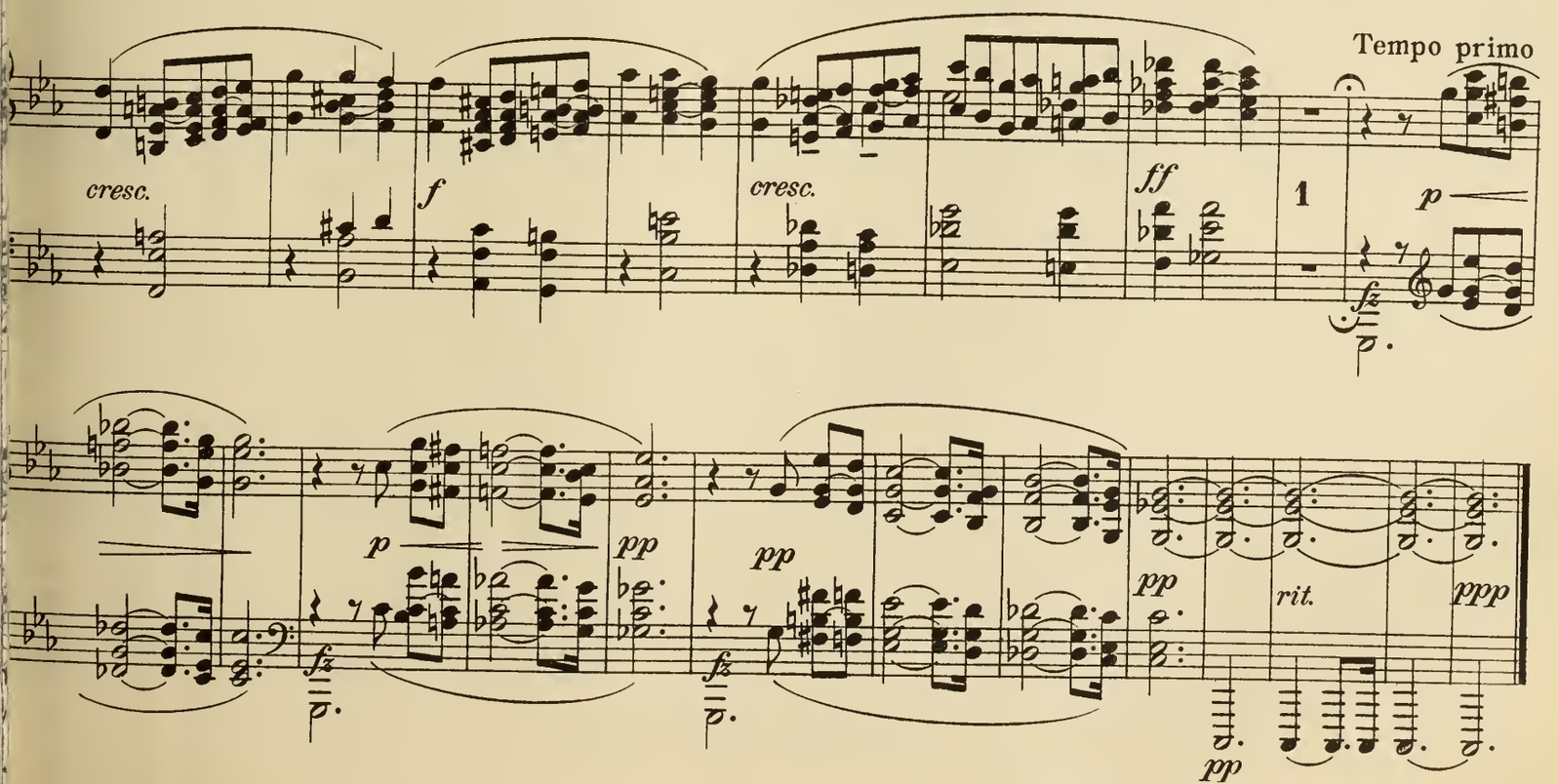


PRELUDE

JULES ISSERLI
Op. 2, No. 5



CODA

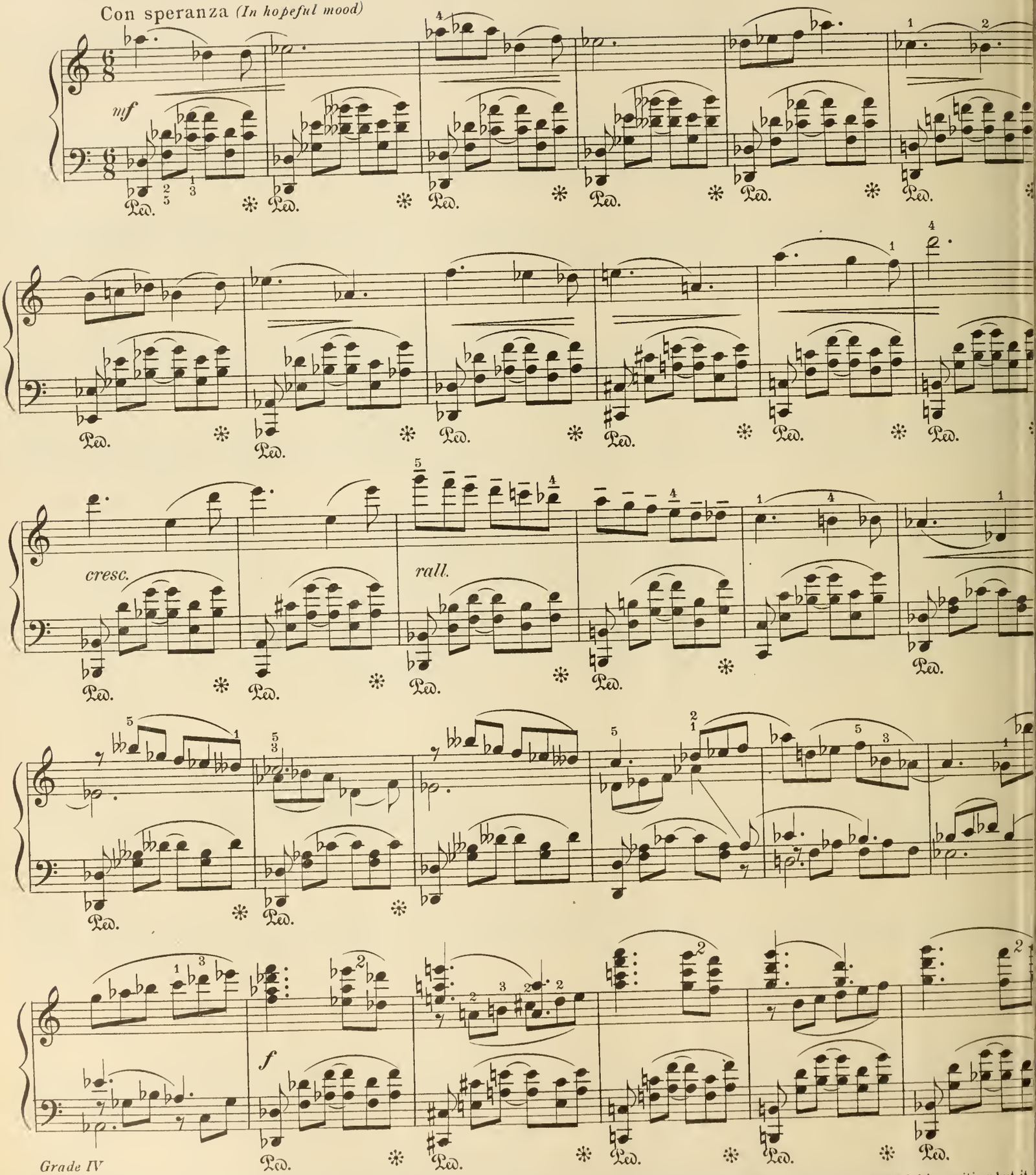
(PRELUDE)

Tempo primo

MINIATURE

Edited by Constantin von Sternberg

VLADIMIR REBIKOFF, Op. 30, No.
(1866-)

Con speranza *(In hopeful mood)*



Grade IV

Because of the great harmonic freedom in this piece, the composer has placed no signature at the beginning; it facilitated his writing, but it the reader to observe particular care and caution in observing the accidentals. The piece ends like an unanswered question, in the n Schumann's "Child falling asleep."

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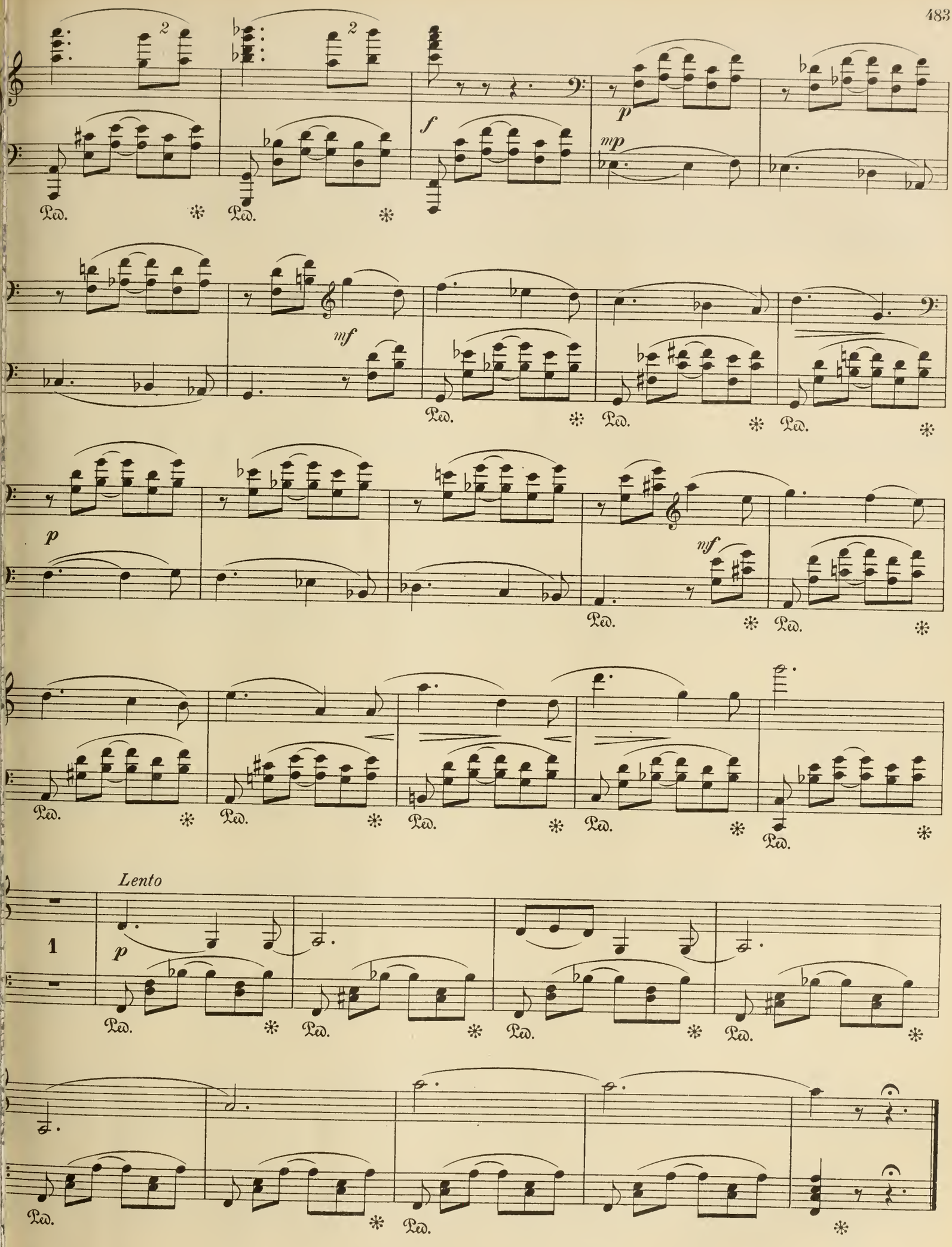
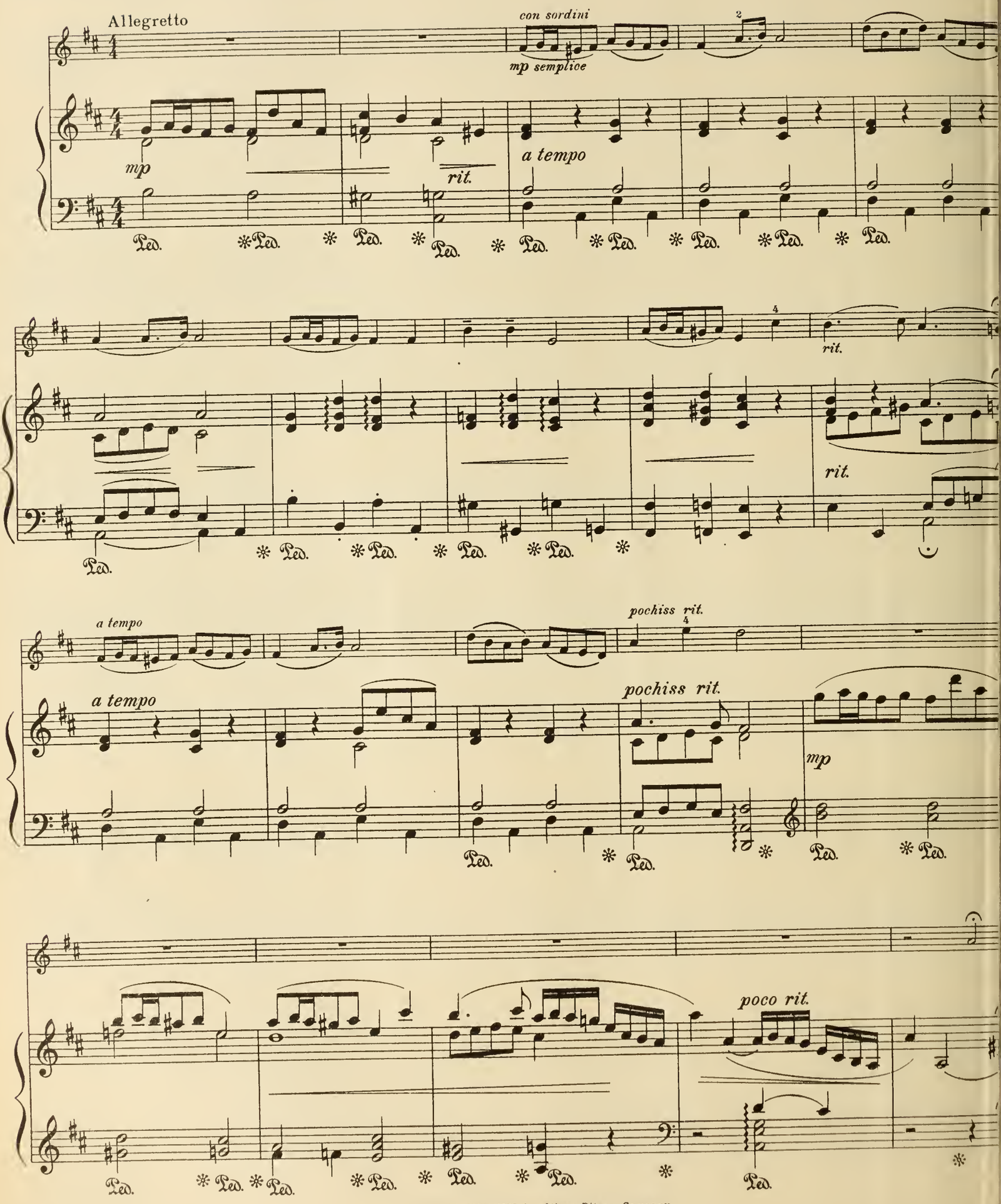

2
2
f
p
mp
mf
Ped.
p
mf
Lento
1
p

To Mr. Christiaan Kriens

BERCEUSE

MARY KNIGHT WOO



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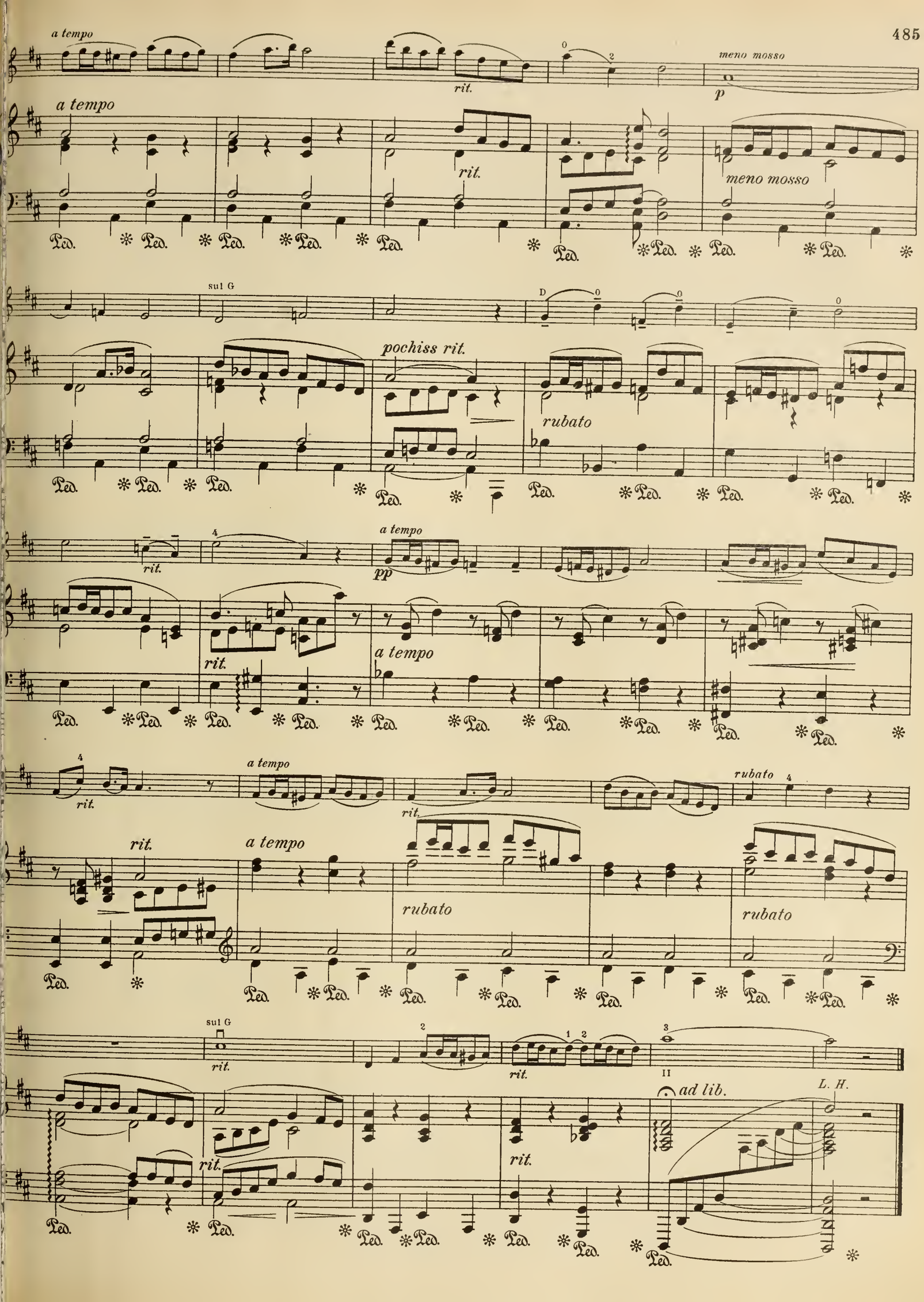
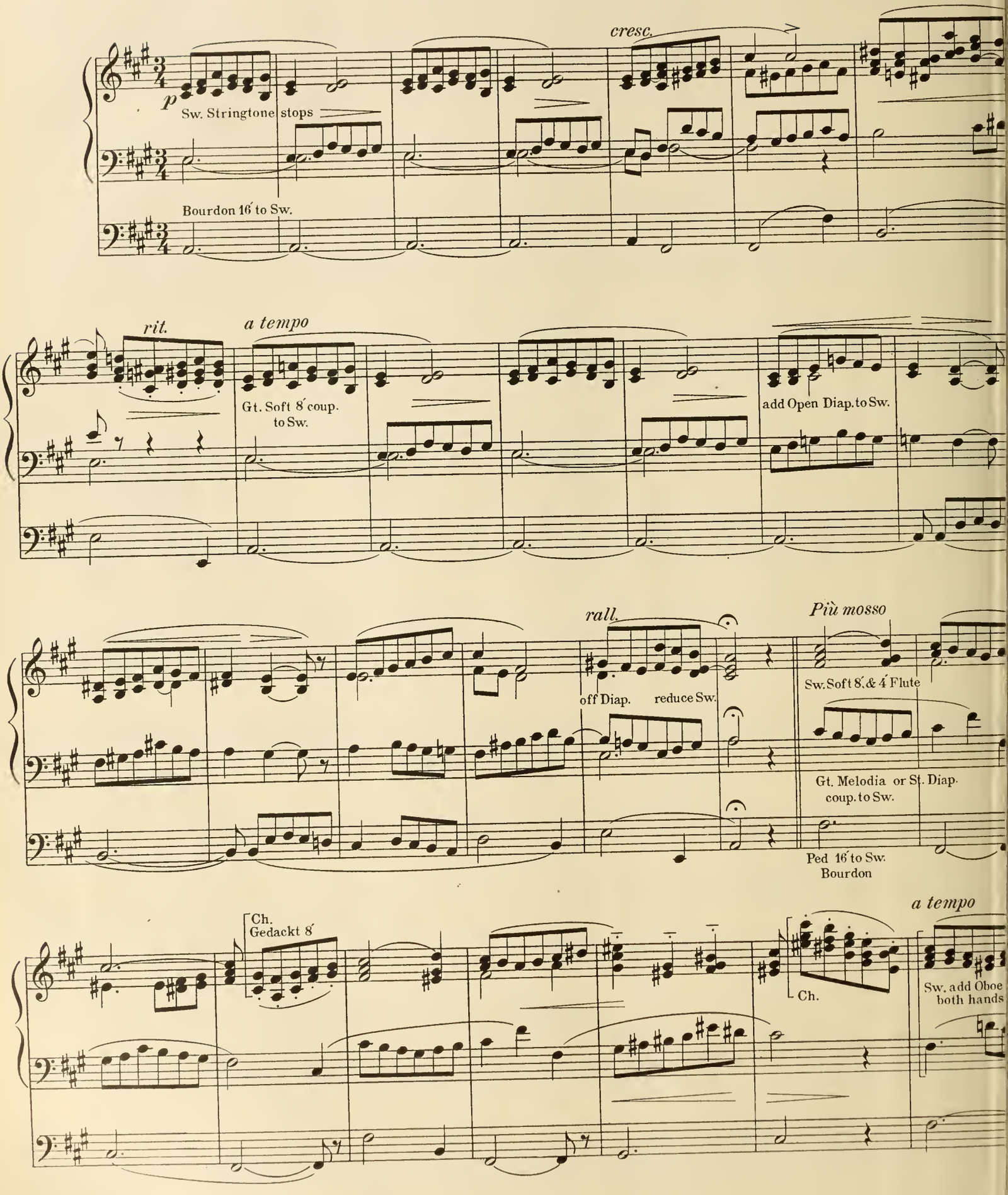

a tempo
rit.
meno mosso
p
a tempo
rit.
meno mosso
Ped.
sul G
pochiss rit.
rubato
rit.
a tempo
pp
rit.
a tempo
rit.
a tempo
rubato
rit.
rit.
a tempo
rubato
rubato
sul G
rit.
rit.
II
ad lib.
L. H.
rit.
rit.

To Edward M. Read, St. Louis, Mo.

ANDANTE PASTORALE, in A

WILLIAM R. SPENC



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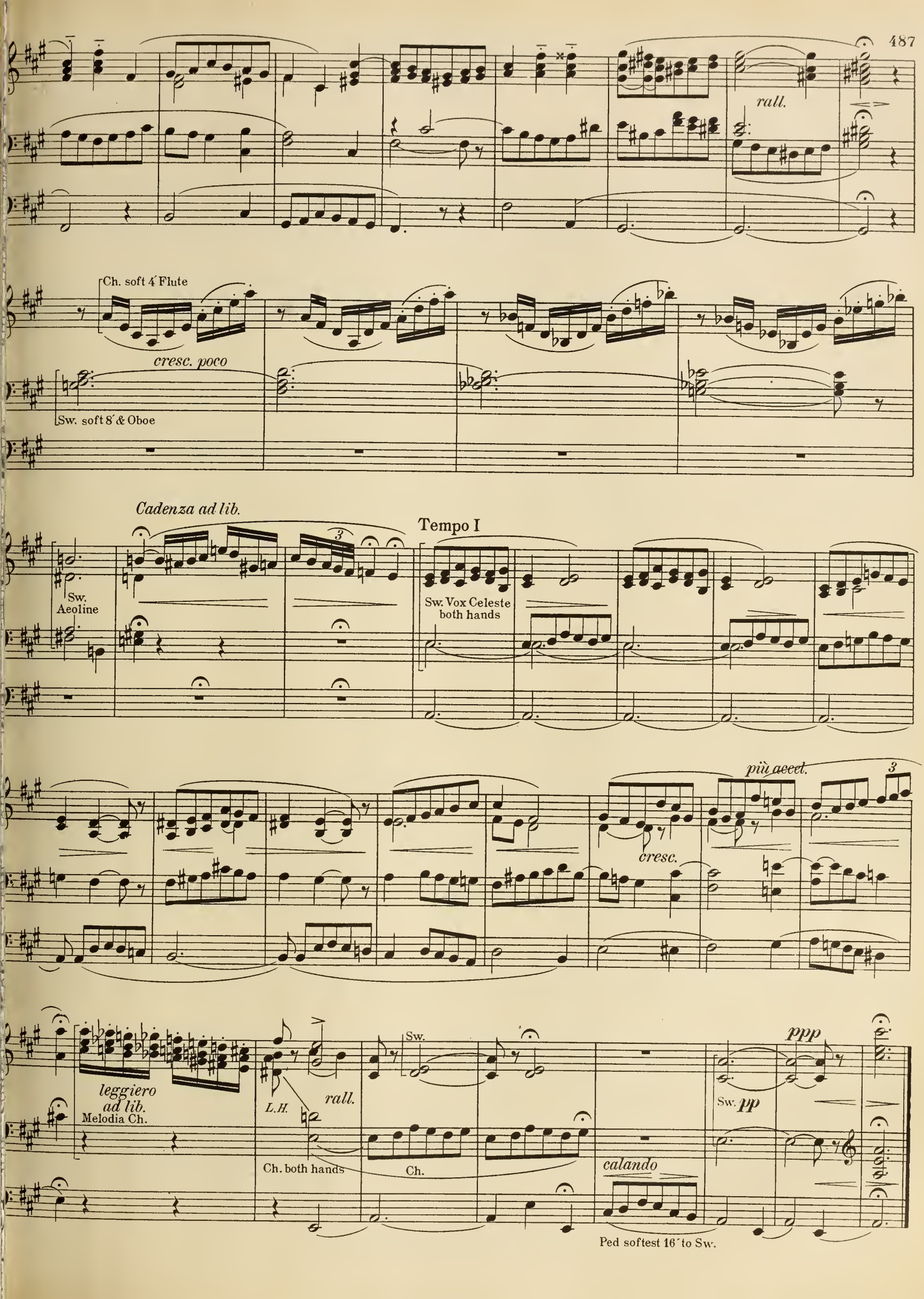
rall.
Ch. soft 4′ Flute
cresc. poco
Sw. soft 8′ & Oboe
Cadenza ad lib.
Sw. Aeoline
Tempo I
Sw. Vox Celeste both hands
più accel.
cresc.
leggiero ad lib.
Melodia Ch.
L.H.
rall.
Ch. both hands
Sw.
Ch.
calando
Sw. pp
ppp
Ped softest 16′ to Sw.

To Mrs. Robert Dawson Evans

LEFT UNDONE

MARGARET E. SANGSTER

CHARLES F. WEBBER

Molto tranquillo

1. It is-n't the thing you do, dear,— It's the thing you've left un - done— Whic
2. For life is all too short, dear,— And sor-row is all too great— To

p

Ped.

gives you a bit of heart-ache— At the set - ting of the sun,— The ten - der word for
suf - fer our slow com - pas - sion— That tar-ries un - til too late,— And it's not the thing you

accel. poco a poco

got - ten,— The let - ter you did— not write,— The flow'r you might have sent, dear,— Are you
do, dear,— It's the thing you've left— un - done— Which gives you the bit of heart - ache— At the

mf *rit.* *più lento*

haunt - ing ghosts to - night,— The flow'r you might have sent, dear,— Are your haunt-ing ghosts to - night.—
set - ting of the sun,— Which gives you the bit of heart-ache— At the set - ting of the sun.—

più lento

mf *colla voce*

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To Charles Edwin Lutton

DISILLUSION

JOHN G. SAXE

G. A. GRANT-SCHAEFER

Andante appassionata

mp espressivo

When first I met thee in the

a tempo

f *molto rall.* *mp*

dark, a-lone, And heard en-tranced thy voi-ce's dul-cet tone; My heart was pierced with love's de-li-cious

mf

mf

Ped. *simile*

a tempo

p *mf* *sff ten.*

pain. But when I saw thee, But when I saw thee

a tempo *poco accel.*

p *rubato* *dolce* *rall.* *pp* *mf* *f* *ten.* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

accel. *a tempo*

I was well a - gain!

a tempo

ff *accel.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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SONG TO THE SAVIOUR

SIBELLA ELIZABETH MILES

(Original Key, E minor)

ADOLPH M. FOERSTER

Andante moderato

VOICE

ORGAN or PIANO

p

Thou, who didst stoop be_low To

mf *rall.*

p

mf

drain the cup of woe, And wear the form of frail im_mor_tal_i_ty, Thy bless_ed la_bors done, Thy crown of vic_t'ry w

dim.

pp lento, tranquillo

decresc.

ppp

Hast pass'd from earth, pass'd to Thy home on high.

p a tempo

It was no path of flow'r

pp lento, tranquillo

decresc.

dolciss.

a tempo

poco animato

cresc.

mf

più lento

Thro' this dark world of ours, Be_lov_ed of the Fa_ther, Thou didst tread; And shall we in dis_may

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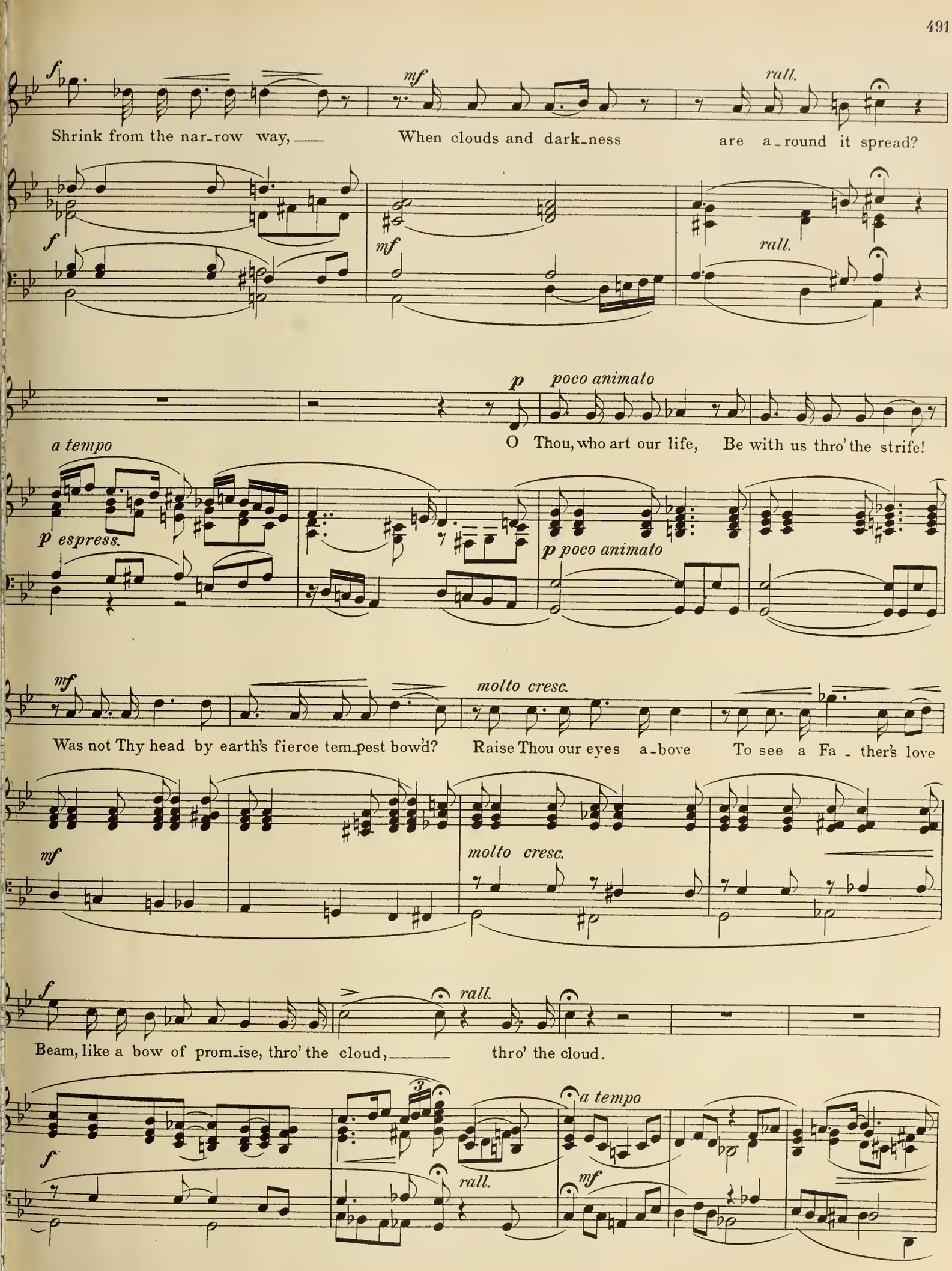
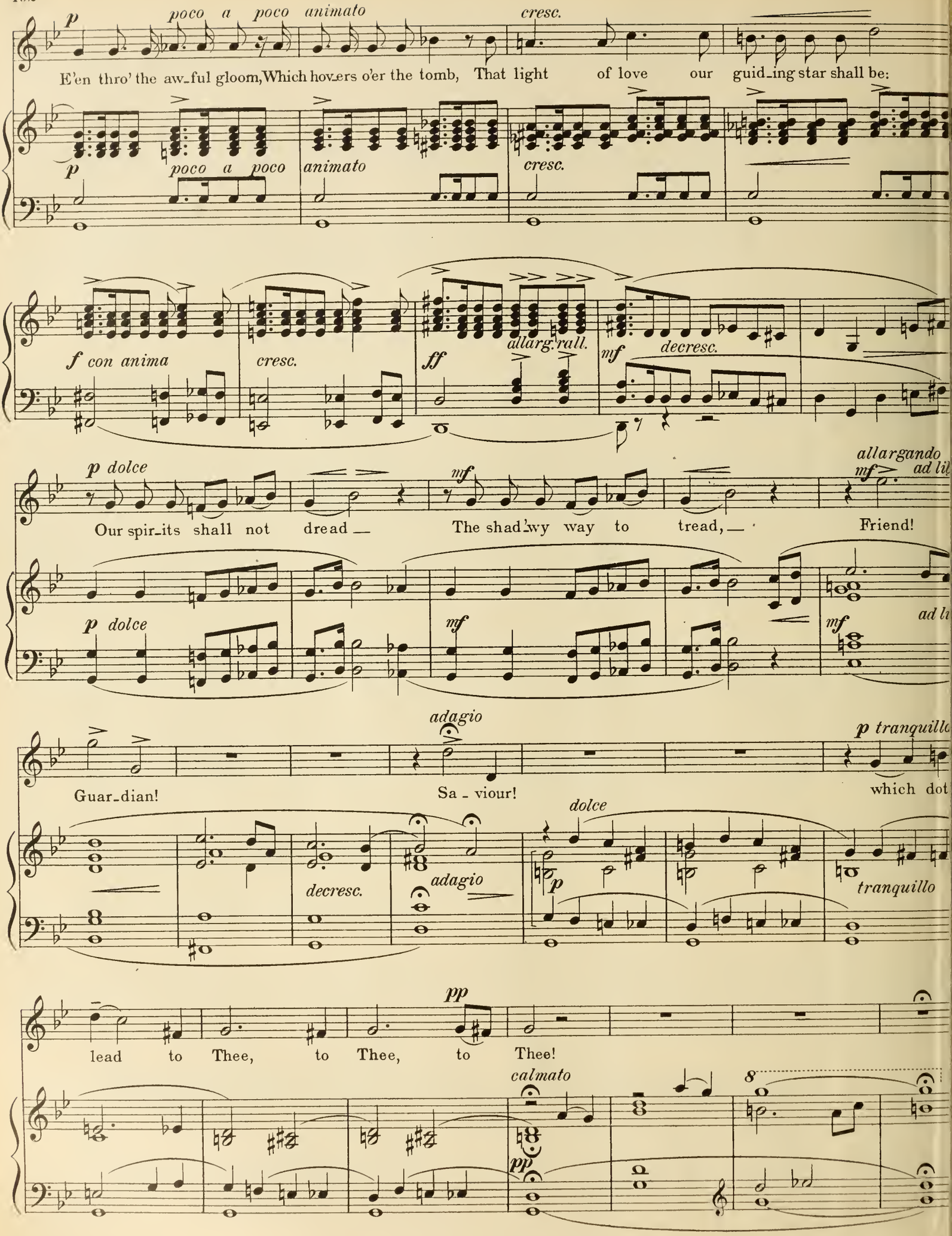

f
mf
rall.
Shrink from the nar-row way, — When clouds and dark-ness are a-round it spread?
f
mf
rall.
p poco animato
a tempo
O Thou, who art our life, Be with us thro' the strife!
p espress.
p poco animato
mf
molto cresc.
Was not Thy head by earth's fierce tem-pest bow'd? Raise Thou our eyes a-bove To see a Fa - ther's love
mf
molto cresc.
f
rall.
Beam, like a bow of prom-ise, thro' the cloud, — thro' the cloud.
a tempo
f
rall.
mf


p
poco a poco animato
cresc.
E'en thro' the aw-ful gloom, Which hov-ers o'er the tomb, That light of love our guid-ing star shall be:
f con anima
cresc.
ff
allarg. rall.
mf
decresc.
p dolce
mf
allargando
Our spir-its shall not dread — The shad-wy way to tread, — Friend!
adagio
p tranquillo
Guar-dian!
Sa - viour!
which dot
decresc.
dolce
tranquillo
pp
lead to Thee, to Thee, to Thee!
calmato

The SINGER and His ART

HEARING ONESELF

"It is always a critical moment to me," said a teacher of singing, "when I tell a pupil for the first few times that she is not getting the tone I want. Or when I ask for the singing of a short run of three or four tones and I stop her with the statement that the execution is jerky."

"Why critical?" the other party asked. "You seem to make too much of it."

"On the contrary," replied the teacher. "I am concerned that the pupil shall accept my correction implicitly, and not with certain mental reservations. If I tell the pupil that she failed in the legato, or in the attack, or lost control of breath, or showed one of several faults, I do so with the idea that she shall use my correction as a check on her work to help to do better the next time. I must have the confidence and belief of the pupil."

The teacher was perfectly right in what he said. The work of instruction is not merely criticism, but constructive criticism. It is not uncommon for teachers to say to pupils, "Sing the arpeggio of C major, one octave, descend scalewise."

The pupil sings. The teacher says, "No! try again!" And then the pupil repeats, not once but twice, and oftener.

But if the teacher explains in a few, well-chosen words the nature of the failure, the pupil must train herself to listen to every tone and to value her work, not for her to pass final judgment upon it, but to compare with the verdict of the teacher, and thus refine her own judgment.

The present writer cannot conceive how it is possible for pupils of singing to go through exercises and vocalises without concentrated attention on every sound and every phrase of vocal action.

Routine, such as can be secured by frequent repetition of a scale passage or melodic figure, may help to smooth the vocal action. But routine and frequent repetition when the pupil studies intently everything she does, leads to artistic results. And, besides, it trains the pupil for future work as a teacher.

From the first sound in a song or exercise to the end of that phrase, and during every phrase, the singer's attention should be concentrated upon the tones she is making that they may be determined as to artistic singing value.

Therefore when a teacher tells a pupil that she has not sung a tone, a passage, correctly, the latter should not be vexed or mentally say "I know better"; on the contrary she should accept the criticism and use it to help her do better.

You know that two and two make four. You know that seven times seven is forty-nine. But how are you to know whether you are making the best tones your voice can give or are singing a run artistically unless you have concentrated all your attention upon your work and have a true standard upon which to base your judgment? And the second item comes after you have learned to do the first.

THE SOCIETY OF ENGLISH SINGERS

From a recent issue of the London *Musical News* we learn that an organization has been formed with the name which appears at the head of this article, which includes a number of prominent musicians, not all of them singers. The Society issued a circular which contains some interesting statements:

"The present system of education offered in our institutions to those who wish to become singers is inadequate and on unsatisfactory lines." This appears a rather sweeping indictment of the singing teachers in the English conservatories, and it would be interesting to know the nature of the suggestions offered to improve the conditions so sharply criticised.

In regard to lessons the circular condemns the usual half-hour or twenty minutes twice a week and urges that "the number and duration of lessons should be elastic and regulated according to individual needs." This sounds better than it is, in a practical sense. The time of the teacher is valued in terms of money. The slow or careless pupil to achieve a certain grade or marking will require three or four lessons a week, and of course will be obliged to pay for the extra time and services. It will be no easy matter to change the plan of two lessons a week, each of a fixed length.

Another recommendation is that the period of study should be capable of extension to five years. This is a natural outcome of the criticism noted in the previous paragraph. At present if a pupil shows ability to pass through a course of study in three years, which is ordinarily planned to take four, he is allowed to do so. And similarly extension occurs in the case of those who require more time.

An unusual recommendation is the following: "The Society urges the adoption of a system under which the Singing School is to constitute a separate department, supervised by a person specially acquainted with the art of singing and its requirements, and conducted by a body of teachers, each of whom teaches his own subject, or subjects, in agreement with his colleagues." The last five words are especially significant, but about as impractical as anything which can be urged. Every teacher of singing is individual in his ideas and by no means ready, perhaps not even able, to teach in accordance with certain principles agreed upon by a staff of teachers.

American teachers who have advocated the study of theory of music, harmony, and history, etc., will be rather astonished to learn that the Society suggests that "in the interests of the students' physical powers, such theoretical studies as harmony and counterpoint should not be made compulsory." Surely our English brethren will not take the position that singers require less in the way of musicianship than do instrumentalists!

The fact is that if one were to test a group of singers selected at random he will probably find that a large majority of them are dependent upon a "coach" to perfect their repertoires. Few of them are prepared to work independently. It certainly seems a mistake to make any concession in this very important point. And this recommendation does not fit in with the statement as to the subjects which the aspirant for an operatic career should study, namely: "Sight-singing, ensemble singing, repertoire memorizing, piano accompanying, daily instruction in vocalizing and diction, together with dancing, fencing, and stage technique." Harmony is an indispensable basis for quite a few of the branches enumerated above.

"The first duty of every English singer is to sing his own language perfectly. To this end the English language should form the basis of his training."

EXPRESSION IN SINGING*

BY F. W. WODELL

The author of this work is one who appreciates the relation of the other arts, and of psychology, to music teaching and study. He is a student of literature, and of poetry in particular. In addition he has had years of study with good vocal masters, and of experience in teaching singing, as a foundation for the views he sets forth in this volume. His word is therefore entitled to the attention and respect of all sincere workers in the vocal field.

The vocal student who has intelligence sufficient to demand something more definite and well-grounded than the mere repetition of directions to sing now louder and now softer, or faster or slower, with emphasis at this point, or with a special accent at another, will find in this book a statement of principles to guide him in the study of "expression in singing." This fact gives to the volume especial interest and value. The principles are deduced chiefly from the nature of the verbal text, which is considered as "controlling" in the matter of "expression."

When this view is complemented by knowledge of the "construction" of the music, and of the influence properly to be granted, in working out "expression," to the various harmonic, contrapuntal, and rhythmic devices of the composer, we have the information necessary for the finest type of "interpretation."

This is a thought-stimulating and valuable publication.

THE MAKING OF VOWEL SOUNDS

BY HOMER MOORE

There are certain actions and positions of the vocal organs which must be learned and practised to insure accurate pronunciation. Nearly all the vowel sounds must be produced with the tongue gently touching the lower teeth. It should present an oval upper surface conforming to a considerable degree to the curvature of the roof of the mouth. It should never be raised up at the back so as to fill up the throat or hollowed out or creased in the center. No two vowels can be produced in exactly the same place, but all should be brought forward as far as possible and should seem to rest upon the tip of the tongue. During the continuation of a vowel sound the jaw and the tongue must be held still. *Any movement will produce a change in the sound.* The tongue is the principal organ of speech but the position of the soft palate and the opening in the pharynx have much to do with the making of the sounds. (From an address before the Missouri Music Teachers' Association).

**Expression in Singing*, by H. S. Kirkland, Boston: Richard G. Badger.

PHYSICAL TESTS UPON NASAL RESONANCE IN VOICE PRODUCTION

BY DR. E. H. MILTIMORE AND GEORGE E. SHEA

The subjoined tests were imagined by the writer of this article in order to replace theories by facts—in his own case, at least—in the mooted question as to the rôle of the head spaces (nasal cavities and sinuses) in the production of the human voice.

The extreme advocates of nasal resonance—the *nasalists*—declare that man's nasal cavities are meant by Nature to reinforce and enrich the voice, and that in correct voice (vowel) production the cavities are just as important a part of the vocal apparatus as is the mouth. The nasalists affirm that half of the voice ought to be propagated through the nose and out at the nostrils, the other half issuing through the mouth. This method requires that the uvula hang *low* in the mouth during tone production.

Others, less radical, while declaring that the soft palate and uvula should be *high* during voice (vowel) production, do, nevertheless, maintain that the voice's vibration in these head cavities is necessary to the best quality of voice tone and more particularly of those upper tones frequently called head tones.

The present writer's experience as singer and teacher had led him to believe that the mouth and throat form the sole resonator, the nasal cavities being useful only for the formation of *m*, *n*, and *ng*.

So, to prove or disprove his own contention, the writer underwent the following tests, made possible by the skilled collaboration and invaluable suggestions of Dr. Edward H. Miltimore, of New York.

Two other persons were present—one of them a professional singer. Any teacher or singer who desires to reach certitude about the existence of head resonance can repeat these experiments, despite the slight attendant physical discomfort.

TEST NO. 1

PREPARATION: The nasal cavities from the nostrils back to the upper pharynx were packed with ribbon gauze, the nostrils being plugged with cotton, leaving only the soft palate free to rise as usual. However, there was a slight bulge downward of the anterior soft palate where the cotton packing pressed upon it.

The space between uvula and pharynx and somewhat higher was, therefore, free for possible air vibrations.

OBJECT: To learn the influence (vibration or non-vibration) of the air in the nasal cavities upon the quantity, quality, and ease of production of the voice.

RESULTS: Ease of production was in nowise affected, and no appreciable change in the voice could be perceived by the singer himself or by his three hearers.

TEST NO. 2

PREPARATION: A piece of sterilized ribbon gauze was passed—by means of a slender rubber tube—in through the right nostril, down behind the soft palate into the mouth, and drawn forward over the tongue and out of the mouth. The end emerging from the nostril was held immovable; the end emerging from the mouth was drawn more or less taut thus forcibly drawing down the soft palate in greater or less measure during phonation (on Aw).

OBJECT: To determine the possible amelioration of quality, augmentation of volume, or of carrying power (or the contrary of all or any of these) through the enforced utilization—for resonance—of the space of the posterior nares and the nose passages by a singer accustomed to producing tone with soft palate more or less high, and who could, consequently, be said to be ignorant of how to lower the soft palate during phonation.

RESULT: Absolutely negative. The tone was deadened and lost all "ring" and acquired moreover an appreciably guttural quality completely absent from the voice of this singer as habitually produced.

There was a very noticeable effort of the palate to ascend during phonation, but which was nullified by the downward pull of the ribbon passing behind the soft palate.

The upper tones (with the soft palate pulled down) were tried upon a second occasion. They could not be produced at all, and even the pitch of the medium tones—A♭, baritone medium—could not be maintained on a prolonged sound.

TEST NO. 3

PREPARATION: To the mouth end of the ribbon, passing as in Test No. 2, there was knotted a flat piece of glazed cardboard (about 1 in. by ½ in.) and to the knot a piece of ribbon was attached; thus the cardboard shield was in the middle of a length of ribbon passing in at the mouth, back under the lower edge of the soft palate up and forward along the soft palate and the floor of the nose passage and out at the nostril. By pulling upon the nostril end of ribbon and guiding by the mouth end of same, the cardboard shield was drawn against the soft palate, pressing it back and up against the upper pharynx and completely closing the passage from the throat and mouth to the nasal cavities.

OBJECT: The passage from mouth to nose being completely closed by forcible elevation of palate and uvula, to determine whether any effect on voice is produced through an absolute elimination of possibility of nasal resonance and consequent employment of buccal resonance only In other words: Whether in all, or part, of the voice's length there *may be* complete closure of this passage without deterioration or diminution of tone.

RESULT: No effect upon "chest" register from A to E (first space to third space bass staff). First tones of "medium," F to B (fourth line to first added space above bass staff) lose in sonority and a sensation of powerlessness and discomfort is experienced in striving for the usual amount of resonance (and for the usual only moderately elevated soft palate in this register). In upper "medium" (C and D above bass staff), however, no deterioration of tone occurs and on the high, "covered" tones (E♭ to G♭, above bass staff) the voice is rather freer and more resonant than under normal conditions.

TEST NO. 4

PREPARATION: A tampon of dry cotton wadding, ½ in. by 1 in. by 2½ in. was knotted into the middle of a length of silken cord passing in through the right nostril, down behind the uvula and forward over the tongue out of the mouth to the tampon: a quick pull on the *nose end* of the cord—while the palate was lowered—brought the tampon vertically lengthwise behind the uvula (below whose point during phonation the lower end of the tampon could be perceived). This tampon completely closed the passage, preventing any possible tone reinforcement that might occur under normal conditions and hence allowing only buccal reinforcement. Nevertheless, the compressibility of the cotton allowed the uvula and soft palate to rise through a more vigorous effort.

OBJECT: To determine the influence of this post-palatal air space upon the tone in any part of the voice and particularly from E to B (third space to first added space above bass staff), where the soft palate is not so high as for the lower or higher tones of the voice.

RESULT: Negative: The evening of this experiment the voice of the experimenter was somewhat veiled on low G–C but throughout the rest of the voice up to high G♭—on *Aw* and *Eh* (French *è*)—there was no deterioration of quality, diminution of volume, or impairment of ease of production. On the contrary, the higher (covered) tones seemed easier and more solid than usual.

Tests Nos. 1 and 4 satisfy the experimenter that —in his own case, at least—the air space behind the uvula and in the totality of the nasal and head cavities plays a negligible part in the reinforcement of voice tone; Test No. 3 that the ascending soft palate, more or less elevated, is an indispensable factor—following Nature's design—in the production of the best voice tone; and test No. 2 that a lowered palate is destructive of voice tone.

[Bearing upon the above question, we have asked Mr. F. W. Wodell to give a concise summation of the ideas advanced by the authors of a number of well-known works on the vocal art, so that the reader may compare them with Mr. Shea's report of his experiments. If any of our friends follow Mr. Shea's experiment we ask to be notified of the results.—Editor.]

FURTHER REFLECTIONS UPON THE PROBLEM

BY F. W. WODELL

FIRST let me say that experiments must be repeated many times, under careful, expert supervision and criticism, by many different persons, singers of both sexes, before it will be safe to make positive declarations as to results.

The weight of testimony against the implied conclusion of the experimenter with regard to the relation of the space up behind the soft palate (head cavities) to ease of tone production and tonal quality and volume, is considerable and not to be overlooked.

Dr. Thomas Fillebrown, in his book *Resonance in Singing and Speaking*, which contains so much

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genuine value to the student and teacher of singing, in addition to its discussion of the special subject of the present inquiry, says:

"The true office of the soft palate is to modify the opening into the nose and thus attune the resonant cavities to the pitch and timbre of the note given by the vocal cords and pharynx. To develop the clearer sounds, the soft palate should be drawn forward, allowing a free passage into the nose; it should be closed only to form the consonants which require the forcible expulsion of breath from the mouth. The uvula, the pendulous tip of the soft palate, serves as a valve to adjust more accurately the opening behind the soft palate to the pitch of the voice. In producing a low tone the soft palate is relaxed, and hangs low down and far forward. As the voice ascends the scale the tension of the soft palate, is increased and it is elevated and the uvula shortened, thus decreasing the opening behind the palate, but never closing it. In fact the larger the opening that can be maintained the broader and better the tone. The author was himself unable fully to appreciate this until he had become able to sense the position of the soft palate during vocalization."

Dr. Floyd S. Muckey, in his work, *The Natural Method of Voice Production*, goes thoroughly into the question of nasal resonance and its influence on singing tone. After describing the parts involved, he says:

"Now we have, in the lower and upper pharynx, mouth and nose, resonance cavities, the size and openings of which are sufficiently under our control to enable us to reinforce certain tones or pitches at the expense of the others. In vowel production we vary these cavities so that their resonant effect changes the quality from that of one vowel to another. It must, however, be borne in mind, that these overtones, whose variation enables us to enunciate the vowels and to express the various emotions, are originated in the cords themselves, and that they are modified only as to their relative intensities by the resonance cavities above. . . . Resonance from the spine, jaw, or muscles is simply ridiculous. . . . If we cut off the upper pharynx or nasal cavities by raising the soft palate, there is not sufficient resonance space left properly to reinforce the fundamental tone, and it remains weak. Furthermore, the raising of the soft palate cuts off the small cavities of the nose which are essential to the reinforcement of the highest partial tones, and they are practically 'damped out.'"

Mr. Ernest G. White's *Science and Singing*, an extraordinary book, designed to establish the theory that the singing tone is not generated by the vocal cords, but by the passage of the breath through the "sinuses," he says:

"After many weeks of thought I devised a most simple plan for proving whether the nasal passage is made use of in singing. Let anyone sing, in a quiet natural way, Ah, and let another person take a small mirror and hold it close underneath the nostril, and when taken away the mirror will be clouded with the warm breath which has been coming down the passage. . . . A perfectly free channel down the nostrils will never produce the so-called nasal tone. This tone is caused by partly closing the nasal passage."

The parts of the vocal instrument proper do not act independently. They should be considered as a unit. Especially is this the case with the soft palate, tongue, and larynx. Just so soon as artificial means are used, or artificial conditions set up affecting one of these parts there will be an interference with the normal action of the others. Dr. Frank E. Miller has said (*Science of the Art of Singing*, Lankow), "Disturbances on the surface of hollow spaces (resonators) will be and are reflected on vocal cords. . . . It is an axiom almost that troubles in the higher resonating chamber, nasal cavity, reflect themselves in the anterior part of the vocal bands."

The present writer, therefore, is unable to accept as conclusive experiments involving the insertion of foreign substances into and through the nasal chambers during tests of the influence of "nasal resonance" upon tone production and quality

SUMMER vacation is a good time in which to acquaint yourself with the educational and artistic literature dealing with the voice and singing.

THE MUSICIAN will recommend books to inquirers who will indicate the line of reading and study they may wish to take up.

MAKING UP A PROGRAM

THE singer, and the teacher of singing for that matter, might well afford the time to collect programs for a whole season with a view of studying them for suggestions to help in making up programs. It will not be difficult to get several hundred showing the ideas of artists of high standing, others less prominent, with a goodly number of programs of pupils' recitals.

With some artists variety seems to be the principal aim. Before the present writer is a program which opens with two opera arias, followed with songs by Schubert, Schumann, Rachmaninoff, and Strauss; then a group of Irish folk-songs, and three numbers by American composers. There are critics who may urge that variety is not a sufficient reason for the selection of the program numbers.

Another program of eighteen songs has four old French, four modern French, three Russian, two by Chopin, one by Cyril Scott, and four American songs. This artist would seem to have aimed to keep aside from the beaten tracks.

A third program shows a wide diversity in style, namely: An oratorio aria, two numbers by Bach, one each by Reger and Bungert, two by Schubert, two by Schumann, three by Italian composers, one by Gounod, one by an English composer, and three by American writers.

The teacher or the singer ought to have greatest regard to the character of the various songs. It may chance that one French and one German song will be better than two German or two French. Opera arias are not desirable on certain programs, and numbers by Bach may be entirely unsuitable. It is bad policy for a singer to include a number simply to get the name of the composer on the program.

VOCAL STUDENTS

A common error is the overlooking of the fundamental principles of the art of singing, when the correct thing to do is to look carefully into and master them. **Mastery of principles** must precede any progress in any of the fine arts. It is upon this safe, sure ground that this Studio works, endeavoring to develop all that is best in each individual singer. You are at liberty to come here for a trial lesson for which my regular charge is made. If convinced of its good effects, and you desire to do so, you can remain for further study.

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A SUGGESTION TO CHORAL SOCIETY OFFICERS

MR. GEORGE B. NEVIN, the well-known composer, has sent to THE MUSICIAN an account of a concert given at Easton, Pa., by a body of singers under his direction for the benefit of local charitable organizations. The financial management was unique in this respect that the expenses of the concert as well as preparation for it were covered by subscriptions from a number of public-spirited citizens and all tickets were sold before the concert. As a result of the subscription it was possible for the entire box receipts to be turned over to charity. On the back of each ticket was a list of the charities and the holder of the ticket was asked to designate to which organization be wished his money to be applied.

SINGING SONGS IN THE ORIGINAL LANGUAGE

FOLK-SONG material is largely drawn upon in school work for the choruses used in the class singing period. In the Franklin School, Buffalo, a private school of high standing, the 200 children are taught to sing a chorale from the *St. Matthew Passion*, for example, in German and Latin hymns such as *Adeste fideles* and *Filii et filiæ* in Latin. This school also has a large repertoire of Christmas carols, and uses them to special advantage at that season.

The musical work at the Franklin School is under the direction of Miss Amy Graham who has introduced the Dalcroze system commonly known as *Eurythmics*, three or four years ago. As a result of this training from the primary grade up to the high school period the pupils absorb music instead of merely *learning*, and are well-equipped for later work, either as amateurs or professionals.

CONDUCTED BY HELENA MAGUIRE

TWO YOUNG SINGERS

HERE are two little singers who entertain the people at the Israelite House of David, Benton Harbor, Mich. The young artists have the aid of lantern slides and sing with orchestral accompaniment quite a repertoire suited to their voices and age.

SUMMER MUSIC

What time the rose of dawn is laid across the lips of night,
And all the little watchman-stars have fallen asleep in light,
'Tis then a merry wind awakes and runs from tree to tree.
And borrows words from all the birds to sound the reveille.

VAN DYKE.

A YOUNG MUSICIAN TELLS WHY SHE IS STUDYING MUSIC

1. I am taking music lessons because I want to get a good foundation on the piano. I have a good voice, and when I am seventeen years old I expect to take singing lessons. I am now thirteen, and have sung in Sunday-school concerts ever since I was five, always singing from memory and never failing. I am also taking piano lessons because I am very fond of music.

2. I like marches and pieces with big chords in them. I have a book of simple arrangements of the operas. It has the popular airs from all the grand operas. I have been playing these all summer and I am very fond of them. I have a book of Beethoven's simple pieces which I like very much. I like orchestral music. My mother took me to Boston one evening to one of the "Pop" concerts and I enjoyed it very much. I like to play duets with my mother. We play the simple ones in THE MUSICIAN.

3. Sometimes when I am practising my mind wanders and I make all sorts of mistakes, and when I am practising exercises I think how I would like to be out of doors. But when I am practising pieces I think how I shall enjoy them when I have learned them and how some day I shall be able to play difficult music.

4. Of all the things I like to do making music comes second. I would rather play with other children any time, but making music comes a close second.

ELEANOR FRANCES BREED, Lynn, Mass.

A PLAY-TIME AND STORY-TIME LESSON

BY LUCILE CORBETT

THE children's studio was a cheerful corner room on a quiet street. The windows were wide and high, allowing the room to be flooded with sunlight. Flowers were found in every window. The furnishings were simple, and the whole place wore a cheerful, happy air. Everything in the room, including the books and the pictures on the walls, suggested the presence of childhood.

Robert's lesson hour was nine o'clock. It was a lively, jolly youngster who entered the studio.

"Good morning, Miss Shepherd," he said.

Miss Shepherd greeted him with a cheery "Good morning, Robert." She was always full of enthusiasm and interested in every child. A perfect understanding existed between her and each little one who came to her studio. She was interested in his work, his play, and his home life, as well as his music.

Robert was eager to begin his lesson and show Miss Shepherd how well he had memorized it. "I have the three pieces memorized. Can I play them and sing the stories?" he asked.

"Yes," said Miss Shepherd, for she believed in having the child see the story in his mind, and play it just as he saw it. In that way she was able to develop the individuality of each pupil.

First Robert played *The Little Gray Squirrel.** He told how the little gray squirrel in the park begged for nuts, then scampered to his home in the hollow tree and stored them away for winter.

"Good, very good," said the teacher. "Can you play me *The Story of the Sponge?*"† So Robert told the funny little story of the sponge in the bath tub.

"Now," said Miss Shepherd, "*The Horn the Little Boy Blew.*"‡ With flashing eyes and a determined look, Robert told how the little boy blew his horn to drive the cows out of the corn.

"Splendid, splendid," said the teacher. "You have been practising faithfully since your last lesson."

She had won the confidence and affection of the child, and he was eager to please her by bringing all his pieces memorized. She believed in teaching music to children through play and story. She made herself one of them, and nothing was too trivial to interest her.

For Robert's next lesson she gave him *The Wooden Soldiers' March,*** *Two Brave Boys,*†† and *The Dog and the Kittens.*‡‡ She made all explanations clearly and simply, using the child's language. She used new illustrations in presenting the lesson, and in that way kept him interested. She told him to play the stories of the pieces from memory at his next lesson, to think the stories out for himself, to play *The Soldiers' March* as he would play at being soldier, in the *Two Brave Boys* to take the hero's part, and to have a romp with his dog Fido. That was the only way she could teach him to put expression into his pieces.

Each pupil was to her an individual problem to be studied and solved. She tried not only to teach music but also to develop the character of each child and bring out the best qualities in his personality.

Giving him final explanations about the next lesson, Miss Shepherd then marked "E" in Robert's grade book for "excellent," and turned to greet Betty, a wee tot of six, who was just beginning primary work. Robert waved a pleasant good-bye, and trudged away with his music under his arm.

IDEAS FOR THE SUMMER

ON BEING EITHER-HANDED

THERE is a little book by Charles Rea called *The Coming Man*, which will give y children a very pleasant hour if you get from the library. It is all about being "eith handed," as he calls it, and it will amuse y musical children very much, for that is ju what the piano does for you. It makes y either-handed.

It is so odd that the very people who m want you to become good players, with very best intention in the world, make rather difficult for you to become eith handed. I mean of course those dear, lov

The Little Gray Squirrel, Mae Aileen Erb.
†*What the Sponge Said*, Spaulding.
‡*The Horn the Little Boy Blue*, Spaulding.
**The Wooden Soldiers' March*, Albert Rusby.
††*Two Brave Boys*, Bilbro.
‡‡*The Dog and the Kittens*, Spaulding.

grown-ups with whom you live, who will not let you use your left hand for *anything*, either to sew, to write, or to draw, or to eat, or anything else that would exercise your left hand.

But they expect you to use it on the piano just as well as you do your right hand, which is being exercised and trained all day long. Well, what can we do about it?

Why, use the summer vacation to make yourself either-handed. When you have nothing else to do just sit down and do something with your left hand, which you have always been compelled to do with your right hand.

It will seem awfully strange at first, but really it is fun, whether it is holding a crochet needle, left-handed, or playing with a croquet mallet in your left instead of right hand, throwing ball left-handed, buttoning your boots with your left hand. All the hundred and one things which you have been doing with your right hand all year, just turn over to your left. This will not hurt your right-handedness one bit—the idea always being to learn to use each hand *equally*, just as we have to do on the piano. Explain to your elders what your reason is, and I am sure you will go back to practice in the Fall with a pair of hands which will work together on the piano much more happily than hitherto.

TURNING THINGS AROUND

Some teachers give their pupils rewards of merit for good lessons. Some teachers give a gold star for every good lesson, and then a prize card at the end of the year to the pupil who receives the greatest number of stars.

This is all very nice, but suppose you try turning this about for the next year?

Since it is more blessed to give than to receive, and since all the children just love to give things, why do not you plan to give your teacher a reward of merit for good lessons next year?

I have an idea that you will be much more interested in your practice if you know that you are going to reward some one else if the next lesson is a good one, than if you were just going to be rewarded yourself. I think that you would like to be able to give your teacher a little reward card at the end of every lesson, and if you know that she just cannot receive a reward if the lesson has not been practised well—I think you will see to it that the practice is done. For no lesson can be a good one if the practice is not done, and no teacher can accept a reward card from a pupil when the lesson is not a good one.

So why not make up your mind to do this, and prepare for it during the summer days by getting some pretty pink or yellow paper, cutting it into pieces two inches long by one inch wide, and print neatly on each piece the word "GOOD," making enough to last the whole year through, and put them in a box by themselves. You will see how pleased your teacher will be with your plan when you resume lessons.

You know, children, that in *Alice in Wonderland* everything was just turned around as writing is if you hold it up to a mirror, and there is a "wonderland" in music if we only can discover it as Alice did. So why not begin by turning some things around yourself?

A FAIRY RECITAL

Don't you love fairy music almost better than any other kind? I think a recital of fairy music is the very prettiest of all, and if you said to your music teacher that you thought it would be nice to have a "Fairy Recital" she would undoubtedly say that it would be lovely, but, you know, music teachers are very busy people, and while she might *want* to give a "Fairy Recital," she might not be able to spare the time to look up all the music that it would be necessary to get together to make such a recital.

So suppose you use some of the summer days in looking up fairy music! Look through the lists which are printed on the backs of every piece of music you have. Send to the music stores for catalogs which will be sent you free. Go to the library and read the lives of the musicians and the lists of their compositions, and copy into a little blank book the name of every piece of fairy music you come across, with the composer's name.

At the end of the Summer you will have a list of fairy music from which it will be an easy matter for a busy teacher, or a music club to select a program which will make an ideal "Fairy Recital." Read especially about Mendelssohn, Wagner, and Von Weber; all of these wrote lovely fairy music. And there are many, many more.

ELISE AND THE INTERVALS

BY ELIZABETH A. GEST

Elise had just come home from her third music lesson, and oh, dear me! her head was dizzy trying to remember all the teacher had told her.

At the first lesson she had to learn the names of all the keys; and at the second lesson she learned how to hold her hands on the keys—that was bad enough. But—oh, dear me! today she had to do both at once, read the notes and play them!

"It is terribly hard," sighed Elise. "I know I will never learn to play."

"Of course you will. Don't be so impatient," something said to her.

"Well, I have just ten fingers, and there are dozens and *dozens* and dozens of keys. I wonder if my ten fingers will ever be able to run up and down those keys?"

"Certainly, but not today," answered the same voice; "what are you going to practise today?"

"Well, today I have to begin on C and write out thirds and fourths and fifths, and I do not know how."

"That is easy," encouraged the voice. "Didn't your teacher tell you how to find your intervals?"

"Yes, she said something about intervals," confessed Elise; "but you see it was only my third lesson and I just could not remember."

"Well, let's begin," answered the voice. "Did she tell you what an interval is?"

"Maybe she did, but I forget."

"You ought to write down what she tells you if you cannot remember," scolded the voice. "It is the difference in pitch between any two notes. Is that very difficult?"

"No," answered Elise, "but I really do not know how to begin on C and write a third."

"Did not your teacher tell you how to count your intervals?"

"I forget," said Elise.

"Oh, you are no good at all," scolded the voice again. "You know you have to count how many half steps and whole steps there are between the two notes."

"That sounds very complicated. Please help me," cried the little girl.

"You know what a half step is, don't you?"

"Yes, I think so," answered Elise, timidly.

"And you know that a whole step is two half steps, don't you?"

"Yes, I suppose so; but I never heard of a whole step. Teacher called it a whole tone."

"It's all the same," answered the voice; "you see, I am D myself. Strike the D key and then you can see me." And sure enough, as she struck the D key, the voice that had been speaking to her turned into a little fairy and sat right on the D key.

"Now strike the C key and see the fairy come out there," he said, and sure enough, the C fairy sat right on the C key.

"Now how far apart are we?" asked the D fairy.

"Oh, dear. I think you are a whole tone apart."

"Certainly, and how far away is E?" And as he spoke the E fairy popped up.

"Hello," it said, "who wants me?"

"Elise is hearing about intervals," answered D. "Tell her how far away from C you are."

"I think I know myself," answered the little girl. "You are a third away."

"Major or minor?" asked E.

"I do not know," answered Elise.

"Well, you must learn. A major third is four half steps away, and a minor third is three half steps away. Can you remember that?"

"Yes, indeed. E♭ lives a minor third away, doesn't it?"

And as she spoke E♭ popped its head up. "Hello," said E♭.

"Hello," answered Elise. "Soon I will know you all."

"There are many more of us, though, you know. There are diminished and augmented intervals, too."

"Oh, dear me!" sighed Elise again; "I really cannot learn about them today. But I'll try again tomorrow. Will you help me?"

"Yes indeed we will. We are always here and ready to help."

And when Elise went to her fourth lesson she knew all the intervals and could play them and write them.

BACH

BY VIRGINIA CARTER

[This will make a good recitation for a pupils' recital or class meeting.]

Do you know the story of Johann Bach,
The boy who was born at Eisenach?
Sixteen-eighty-five was the date of his birth
And he became famous all over the earth.
Ambrosius Bach was his father's name,
An able violinist he became
Who taught his boy to play, and then
The father died when his son was ten.
An orphan, too young the world to roam
He went to live in his brother's home.
Already he played the violin well,
But in other ways he wished to excel.
So his brother, to make his knowledge broad,
Taught him the organ and harpsichord.
A beautiful voice little Johann had,
And when, as a fifteen-year-old lad,
He sang in the choir at Lüneberg
His voice was admired by all who heard.
When his child voice changed to that of the man
It didn't somehow, sound quite so gran',
And they made him stop singing, but he could play,
And so his position was saved this way.
They say that he early made up his mind
To write only music of sacred kind.
Anxious was he to increase his learning,
So anxious, in fact, that this very yearning
Led him to walk once a long, long way
In order to hear a great man play;
(Buxtehude I b'lieve was his name,
An organist he, of no small fame).
Now after he'd heard this organ played
His leave of absence he overstayed,
And went to Mühlhausen. The music there
He greatly improved thro' his wisdom rare.
'Twas here he was joined in the bonds of wedlock
To his cousin whose name was Marie Bach.
He played to the Duke at the Court of Weimar
And while he stayed there he advanced so far
He gained for himself a very great name,
A genius he was with a world-wide fame.
Oratorios, cantatas, he wrote not a few
And suites for the clavichord—harpsichord, too.
He was a master of the fugue they say
Some of his still being played today.
In seventeen-twenty his first wife died,
But soon he had another bride.
For one year later, so history tells,
He married a singer at Weissenfels.
'Twas Anna Wilken; she'd never shirk
And helped him greatly in all his work.
A happy family was Bach's, I ween,
With twenty children it must have been!
In seventeen-twenty-three he went
To Leipzig, and all his talents lent
To his duties as Cantor. He occupied
Until seventeen-fifty, the year he died,
This same position. But it was the fate
Of this composer, who'd become so great,
The last year he lived, to lose his sight
And it makes us sad to think he might,
If this had not happened, composed much more
Of the wonderful music he wrote before.
Bach was a very good music engraver,
But this isn't all can be said in his favor.
He also planned organs of excellent kind
And a greater master you never will find
Of polyphony. So these things tell
Why the name of Bach is known so well
And is first in every student's heart
Who cares for the highest and best in art.

AN EARLY INSPIRATION

BY ELLA M. POWERS

When I was a little girl nine years old, I came home from school one day and what do you think I saw that astonished and delighted me? A beautiful new piano which was to be all my own. I think it was the happiest surprise I had ever known.

I began taking piano lessons at once. I was very ambitious to play as well as some young lady cousins of mine who were then taking lessons at a well-known conservatory of music in one of our large cities. I could not take lessons where they did, but I quietly studied music in my own little home town.

When these grown-up cousins came to visit us, I would not consent to play to them. I felt the great difference between their long, difficult piano solos and my own little simple pieces; so months passed and I still refused to play to them. I was urged by them, and everyone seemed truly sorry that I showed such an unwillingness to give pleasure to others, for I was naturally the merriest, kindest little girl in other respects. No one knew the real reason, for I hesitated to tell them that it was because I feared they might laugh at my simple music. I truly wanted to please them. But they could not possibly care for my music, of that I was certain.

Every day, when I came home from school, I would take off my hat and coat, hang them up, wash my hands, and then go straight to the piano and play. What a joy it was!

One day my two cousins came to visit us unexpectedly. They hid when I came home from school and I did not know they were in the house.

After hanging up my coat and hat and washing my hands, I went as usual to my piano. I played two of my old pieces. I loved to see if I could play them without a single mistake and I took great delight in watching for every little mark and symbol through the music.

Just as I finished playing the second piece, what do you think I heard? Such a clapping and clapping of hands as never before in our house! My two cousins and some other friends came forth from their hiding places and they hugged and kissed me and said:

"Why child! you played *beautifully!* We had no idea you could play like *that!* Why, that was *lovely!* I couldn't play that any better myself! It was splendidly played!"

Their words astonished me for I knew they meant every word they said. I never forgot the inspiration and confidence they gave me for their genuine delight was evident to me. They said:

"Now do please play some more for us." And I played. I played one piece after another, and they received each with the same satisfaction.

It was all a glorious revelation to me when one of them said:

"Little girl, never hesitate to play your pieces that you know, no matter how simple they may be. It is far better to play an easy little simple piece perfectly than to play a difficult piece imperfectly. Every musician no matter how advanced he may be, appreciates the simple melodies when they are played well."

I never forgot her words and I never hesitated after that. Whenever anyone asked me to play for them I never refused. I did the best I could, and I am sure the happiness I have given to others has amply repaid me for all the effort it has cost me to keep my old pieces fresh in my memory.

Memorizing

BY GEORGE HENRY HOWARD

There is no "one best way" to memorize. That is true because habits are so various, temperaments are so unlike, and natural endowments so radically different. Yet the development of the memory, like all requirements, depends on suitable training. Bacon says, "There is no stone or impediment in the wit which may not be wrought out by fit studies."

Are you weakest in remembering melody, or in remembering chords, or in recalling key changes, or fingering? Strengthen the weakest points, spending more time and thought and labor upon those than other needs.

Make it a rule to have more than one kind of effort upon any weak point. Analysis (that is, taking apart, dissecting) is one kind of needful work. Synthesis (putting together, re-assembling parts) is another kind of needful work.

Comparison is another important and helpful exercise.

Broad generalization, too, needs to be used.

Minute analysis is like microscopic examination. But we need the telescope as well as the microscope in our education. Therefore, comparison, characterization, and generalization must have their place in our training.

THE BIRD CORNER

"ROBIN THE PREACHER"

"I have one preacher that I love better than any other on earth: it is my little tame robin who preaches to me daily. I put his crumbs upon my window-sill, especially at night. He hops on to the window-sill when he wants his supply, and takes as much as he desires for his need. From there he always hops to a little tree, nearby, and lifts his voice to God and sings his carol of praise and gratitude, tucks his little head under his wing, and goes to sleep, and leaves Tomorrow to look after itself.

"He is the best preacher I have on earth."

FROM THE GERMAN.

THE VIOLIN

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THE KEY TO INDIVIDUALITY IN VIOLIN PLAYING

BY VICTOR KUZDO

One often wonders what becomes of all those oung violinists, who, year after year, make their ébuts in the various music centers of the world, and re never heard from again. With music students, , is customary to seek an opportunity for a public earing, after they have—or think they have—nished their studies.

Of course a recital or a concert must be arranged, ı order to be officially launched in the profession. ı most cases such appearances are premature, and ardly justified by the results attained through udy. The great majority of these young aspirants, ven though technically well-equipped, fail to make lasting impression. And why?

Simply because they lack individuality. As on as they realize this, and get resigned to the ct that they are not among the chosen ones, they in the ranks of orchestral players, and teachers. ow the question arises: What is individuality—herwise known as personality?

To be original, to have one's own viewpoint, to esent things in a new light, to do independent inking; in short, to be different from others, that individuality! All of us possess it to some gree, but with most persons it is dormant.

To be original, and to do independent thinking, es not mean to distort a composition, or mutilate contents. It means a new illustration of a sub-t. Your audience does not know what you are nking about while you play, neither can it guess at you mean to convey to them with your music. ıt they do know and feel that you are casting a ell over them, and that they are in your power, be swayed at your will.

If we carefully observe and study people, we will tice that they all have their individual—or per-ıal—peculiarities, their pet ideas, their hobbies, ir notions. Individuality manifests itself even one's bearing; in gait, in voice, in manner, in ture, in facial expression, etc. However, these are unconscious demonstrations of individuality. at artists, in their playing, also reveal this inating trait, unconsciously.

But now let us see how we can awaken, develop, and consciously exercise such a priceless characteristic, dormant within us.

The violinist, of all musicians, has the most wonderful accessories at his command, which enable him to impart the personal stamp to his interpretations, providing his technical skill is ample for the execution of the composition he plays. The four strings represent a quartet of voices, most perfectly blended, yet each different in power and quality.

Therefore, in playing melodies, we must experiment and find out which string will yield the most suitable and pleasing tonal results.

In passage work, various fingerings and positions should be tried out, in order to achieve the necessary clear, smooth, and rapid execution.

Then we have the *portamento* (the glide from one note to another), and the *vibrato* (the shake or quiver of the finger), the *rubato* (the prolonging or curtailing of a note at the expense of another), *marcato* (heavy bow accent), and *tenuto* (lingering) effects.

And again, there is the bow! Within that insignificant looking stick are concealed the greatest possibilities for the mastery of all varieties of shading. The mute also helps, by changing a healthy, normal tone, to a mysterious whisper.

But the most important accessory to a master hand, and master mind, is the violin itself. The proper selection of an instrument is a serious consideration to the player, requiring correct judgment, and long and patient experimenting. Thus having enumerated all the accessories at the disposal of the player, and which should be summoned to his aid, we will now point out the way to the evolution of original thinking.

Every composition has a title. It is supposed to indicate what the author meant to describe. The title itself is sufficient for the suggestion of a picture, or a story.

After the composition is technically mastered, put your violin away, sit down and think over its contents. Read the notes mentally, and see what they mean to you; also read "between the lines," as you sometimes do when you receive a letter from some one who is dear to you. The picture, or story, which you have conceived, will create a mood, and your mood will be reflected in, and give "atmosphere" to your playing. Your imagination will be in full control of your faculties, giving free vein to your interpretation.

Treat all violin music, as a song without words, for which you have to invent words. If you play a "lullaby," you should need no directions from the composer as to how to bring out its meaning. You know that the title calls for a simple, tender rendition (possibly muted), with lingering effects here and there, and a gradual slowing up of the tempo and diminishing of the sound.

If you play a mazurka, you know it is a jolly Polish dance, and therefore has to be played with spirit and dash, and with vigorous rhythmic precision. If a minor strain occurs in the same piece, you will naturally think of Poland's lost independence. This phase of history would call for the expression of pathos upon your violin. Subdued vibrato, with an occasional portamento, would produce the effect desired.

In the playing of a minuet, you must recall the days of olden times. You have seen many paintings (or copies of them) representing couples in rococo costume, dancing this old-time favorite. You observed the grace and elegance of the dancers. Put yourself into the place of one of those gallant cavaliers, be gentle, persuasive, and trip lightly.

A sonata by Handel should fill you with dignity, seriousness, and spiritual power. A concerto will bring to mind all kinds of visions upon which you may elaborate.

A Bach fugue is musical mathematics; hence it should be performed with great clarity and exactitude, the strokes sharply accented. Think of calisthenics. What they do for the muscles, the fugue will do for the brain.

A technical "stunt," or bravura passage, should put you in mind of a dazzling juggler, or a daring acrobat, who is always at perfect ease, and never fails to land right.

If you have a simple melody, make love to your violin through it. Talk to your violin in a caressing tone; just as you would to your sweetheart.

A glissando run should remind you of a graceful skater. An *andante* (or adagio) *religioso* should create a devotional state of mind, recalling, for instance, a beautiful ceremony at a cathedral. A scherzo would call for a picture of dancing fairies, or the merry making of children. From these similes, one can see the endless possibilities of imaginative pictures.

In playing we do not have to follow, slavishly, all marks of bowing, fingering, expression, etc. Don't be a machine. Don't be the servant of another man's ideas. The marks in the music indicate but one man's way of playing it. We must remember, that many roads lead to Rome, and the one most frequently used may not be the most picturesque. To play as prescribed, is academic (matter of fact) reading. It always compels respect, sometimes even admiration, but never stirs, or moves the listener. Emotions do not recognize rules and regulations. They burst forth when the mood created by you, prompts their escape from your inner self. Your message to the humble and poor, and to the rich and proud, will be announced at these inspirational moments, with the power and force of Gabriel's clarion.

Let me impress upon you once more, the vital importance of pondering over your violin solos. This is the only way you can paint a picture before your mind's eye, and so create the mood that will make you play the violin as only the immortals do!

If you are clever enough to acquire sufficient technic for the execution of your concertos, you are certainly bright enough to awaken and develop your slumbering individuality.

THE REPAIR SEASON

Now that the music season, teaching as well as playing, has given way to vacation time it is suggested that violinists have their instruments carefully overhauled and put in first class condition again. An arduous season's work plays havoc with the correct adjustment of a violin, as all players well know. Just a little out of order in one point, a little at another. But the total is considerable. The trouble is that the loss in efficiency is gradual and therefore rather unnoticeable.

The wear and tear of the season may have affected the nut or the fingerboard or the neck may be out of true. The sound post may have slipped just a little. The bridge may not be set exactly right. A joint may be opening a little. The bow may need rehairing. All of these are easily adjusted by a good maker or repairer, and the present is a good time to have it done.

A VIOLINIST IN KHAKI

Among the English violinists who are serving in the army is Frank Thistleton, author of a valuable work, *Modern Violin Technique*, from which The Musician has made some very helpful quotations. He was a pupil of Wilhelmj and Arbos.

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When he first enlisted it was with the Artists' Rifles. After being sent to France he was transferred to another regiment and at present holds the rank of Captain. As suggesting that the artist temperament does not unfit a man for soldiering we learn that Captain Thistleton is a qualified bombing officer, and instructor in the use of the machine gun, bayonet fighting, and physical drill.

MICRO-PECULIARITIES OF ROSIN

BY JAMES SCOTT

The well-known and highly appreciated product adopted by violinists to give a better gripping power to the hairs of their bows, and thus rasp the strings of their instruments to better advantage, is indifferently called fiddler's resin, colophony, and rosin, the variety being likely to arouse the idea that they are various substances, whereas they are all the same in origin and constitution. Qualities may not be identical; but that is not the same as composition.

We are all familiar with the viscid, translucent, yellowish exudation which occurs on sticks of firewood. This material, rightly classed as turpentine, is the source of rosin. It is developed in all species of coniferous, or cone-bearing, trees, such as firs, larches, pines, and spruces; and occurs in numerous narrow tubes that pass up through and along all parts of the trunks and branches. So abundantly does it sometimes form that it frequently bursts from these canals, and percolates between the cells of the wood and bark, appearing outside the latter as small, hardened globules, or elongated tear-shaped nodules, which become opaque white owing to the process of oxidation set up by the oxygen of the surrounding air.

All the resins, which are somewhat acid in character, contain carbon, hydrogen, and oxygen, and usually a small percentage of sulphur. Their degree of solubility, however, in such solvents as alcohol, ether, benzine, and petroleum spirit varies. In connection with their hardness and melting points differences are detectable. These matters have a bearing on the subject of rosin, since some from other sources than the proper one may be sold, possibly mixed with it, and prove inferior to the typical kind.

American turpentine is obtained from *Pinus australis;* French from *Pinus pinaster;* Russian from *Pinus sylvestris;* and Venice from *Pinus larix.*

For purposes of manufacture the trees are deliberately gashed, so that the turpentine contained in them may be freed as much as possible; and it is then gathered after it has oozed out, along with that to be obtained from natural cracks, and is submitted to a process of distillation. It is placed, along with water, in a suitable apparatus, and upon the application of sufficient heat its constituents are separated, volatile products passing over in conjunction with the steam evolved (or steam may be added) and condensing or settling in specially arranged reservoirs. When the latter are cooled, the steam subsides as water, on the surface of which floats a colorless oil or spirit, this being the powerful "turps" used as a blistering agent, and for the dissolving of paints and varnishes.

There remains behind, in the place where the resin was deposited, a residue which is removed, refined, and fused, consisting finally of rosin or colophony. That is the broad process by which the substance is obtained. Resin contains undesirable coloring matter, and aromatic acids capable of crystallizing. To remove these as far as possible it is customary to add to the retort one part of carbonate of soda per one hundred parts of resin, after the oil has been distilled off. The soft mixture is then stirred, allowed to cool, and filtered through cotton cloth. Next it is washed, and dried successively in air and a water oven.

Treatment of the resinous product differs somewhat; but unless such care as is described above is given to it, the result is liable to contain acid matters, besides other minor impurities; and these naturally accelerate the destruction of the bow-hairs and gut-strings.

Oil or spirit of turpentine—by the elimination of which from the resin leaves rosin behind—consists of a mixture of what are called terpenes. These are compounds containing only carbon and hydrogen. It would be out of place to describe them more fully here; but they are mentioned because the "turps" which they compose has the capacity for absorbing oxygen from damp air, and thereby becoming reconverted into resin or true turpentine.

Speaking in a technical sense rosin consists principally of abetic anhydride. An anhydride, by the way, is a substance—they are very numerous and different—which in conjunction with water constitutes an acid. It will be understood, therefore, that although rosin is nominally insoluble in water, it is capable of chemically combining with it, and acquring corrosive properties.

Rosin readily melts; and burns, when ignited, with a dense mass of smoke. A kind of oil is left after such treatment.

Pure white rosin is obtainable when turpentine is gently and carefully heated in an open vessel, enabling the volatile oil or spirit, and other ingredients, to pass away in a vaporous state. Brownness is occasioned by increased heat; and if this is continued the substance can be rendered quite black. A pretty experiment may be made by blowing finely powdered rosin through a small, narrow, paper cone into a candle flame. Showers of brilliant sparks will then occur.

A characteristic feature of rosin is the manner in which it fractures. No matter how small are its particles they will exhibit, upon magnification, arrangements of lines or crevices suggestive of shells, hence the effect is called conchoidal.

Suppose we have a nodule of rosin like a rough bead half-an-inch in diameter. This we break into smaller pieces, every one of which will bear the patterns delineated, concavities corresponding with the detached convexities. If these scraps are crushed still minuter we shall still be able to find the same formation in the granules. The white dust which covers the larger pieces of rosin shows the lines distinctly. The sharp edges and corners are responsible for the rasping effect produced by the minute specks of powder rubbed on to the bow hairs, and transferred to the gut-strings. They gradually get rounded off, and thus lose their power. An excess of powder interferes with the scales on the hairs, so that care ought to be used in this respect.

Friction tends to soften the rosin and force it beneath the scales on the hairs, where its presence is advantageous. When the turpentine is oozing from the trees, insects, fungi spores and threads, seeds, bits of leaves, pollen, and many other things stick to it. These objects remain, as well as scraps of bark and wood, in the rosinous residue; and may be found in the commercial rosin by melting the latter on a piece of glass. What their influence is upon the strings one cannot say; but when they happen to be sharp claws, or thorny pieces, they cannot do good.

VIOLIN CLASS WORK IN THE BOSTON PUBLIC SCHOOLS

A public exhibition of the second-year violin classes in the public schools of Boston was held June 16, and was participated in by nearly 200 children coming from the eight grades of seventeen schools. These pupils began their violin work September, 1914, under the instruction of Dr. Albert G. Mitchell, and therefore represent second year training. During the year the lessons are given weekly, but owing to the fact that the lesson days coincided with certain holidays the total number of lessons was only twenty-five. It is to be understood that the teaching is entirely by classes, all exercises and melodies being played in unison.

Dr. Mitchell gives us the following statement: "The course of study was outlined with a view to teach fundamental technical matters and to drill in rapid reading. No attempt was made to perfect a few show pieces. In brief it has been a 'setting up' period."

Eight numbers were played, selected from *The Public School Class Method for the Violin,* by Dr. Mitchell. These various pieces were chosen to illustrate various technical points, for example, a study in the third position in various keys; a *Tarantella,* forming a study in compound duple time; a *Ländler,* exemplifying the use of the octave harmonic taken by portamento; a melody showing the portamento in slow tempo; a theme from a symphony, calling for several changes in position and the portamento; minuet (by Beethoven), a study in rhythm and the third position, also the staccato and tenuto strokes; *Rondo* from a symphony containing groups of sixteen notes in quick time; March (*Old Dorchester*). The violins were supported by a piano, four brass instruments, and a drum.

The most impressive point was the tone of nearly 200 violins played in unison. It was really thrilling equally with the tone of a large chorus of voices. Therefore we can assure the teacher, who has refrained from organizing a chorus of violins because of a fear that the effect will be tame, that the contrary will prove to be the case.

A prominent violinist and teacher, referring to the printed diagram which is placed on the neck of the violin to show the exact points which are to be pressed by the fingers in order to secure good intonation, claimed that "the pupils will become dependent upon the fingerboard charts." The present writer took occasion to examine violins at random among the pupils and found that in many cases the charts had been taken off, after being used for a time and wearing out. As Dr. Mitchell put it: "The visible method proved vastly quicker in producing results than the slow, very slow aural." The fact that two pieces were read at sight when the players had to keep their eyes fixed on the music and would have been unable to watch a fingerboard chart. Other objections offered were: 1. That the work could carry the pupils only a limited part of the road to good musicianship. (On this point the present writer learned that quite a few children have taken up violin study under private teachers.) 2. That there is a lack of rhythm in the schools. The demonstration did not show this, for the numbers played introduced a variety of rhythmic figures. 3. That much time is given to sight reading. At any rate the young players had learned to read with fair precision.

Dr. Mitchell says that he has striven for breadth of tone, to teach a good position in holding the instrument and use of the bowing arm, and to arou

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By HENRI LEONARD

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he boys and girls to a love for music and interest n the better class of music.

Referring to the question of holding the violin ıp—avoiding a drooping position—to the position)f the left arm, the shape of the fingers of the left ıand, and the use of the bowing arm, the writer of his article is inclined to believe that as high a degree of efficiency was shown by the 200 boys and girls as they would show in a test of what they can lo in writing, arithmetic, grammar, spelling, geography, etc. And, very probably, the average would show higher. The results were praiseworthy, considering that it was impossible to give individual ıttention to the pupils.

Here are some of the results: Many pupils have nvested in better violins and better bows. One ather has asked Dr. Mitchell to get a $25.00 violin or his boy. One of the boys has earned and saved $7.00, which he invested in a bow. Quite a number)f the boys and girls attended "Pop" concerts—Dr. Mitchell took twenty himself—and then discussed he playing and the players' positions, etc., with heir teacher. One little girl said, "After supper ather asks sister and me to play duets." Another vas delighted because, with two of her friends, she vas invited to play at some neighbors' houses.

Is it worth while? The best way to find out is to ry. If your schools have no provision for violin nstruction, perhaps it is your chance to start the novement. Dr. Mitchell has issued his class teachng material* which has been made available and ıas already been introduced in a number of schools.

———o———

DO YOU KNOW

BY HERBERT WILLIAM REED

That a little interest taken in a ball game may elp to clinch a sport-loving boy's friendship, and ome pretty near solving the practice problem?

That an extra piece of music gratis will sometmes put a whole family on friendlier terms with ıe music teacher?

That a kindly talk about dolls and doll-clothes ıay cause you to get nearer to the heart of little usie Smith?

That, as Tom Green sells papers every Saturday, ou will have a more staunch ally and a more enertic pupil if you will become one of his customers?

That Jennie Wild's mother will not be at all ispleased if you will just drop in and take tea ith them some evening?

That Charlie Brown dearly loves a nice apple, and) slip one into his hand next time he starts for ome will be a big incentive for more practice?

That a game of dominoes over at John Gray's ome some evening, will give that youngster a ıance to view his teacher differently.

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That personal interest, which is so easy to give, is just the thing every pupil is waiting for?

That there is a way of getting at most people, if we can only find it?

———o———

PASSING FROM A LOW TO A HIGHER STRING

Passing from the first string to the fourth string and at the same time refraining from sounding the intervening strings is difficult. Practice should be developed along the following lines:

Play nearly a full bow and stop. Then pass to the fourth string with that part of the bow which remains without making the slightest sound, at the same time retaining the pressure on the bow. The same principle holds good for the up bow.

This should be practised slowly until some measure of success be attained, then gradually increase the speed. The same principle is applied to passing from second to fourth string, and fourth to second; only, of course, fourth to first and first to fourth passes are the most difficult, there being more space to traverse.

———o———

STEADINESS OF THE LEFT HAND

One of the most serious faults in violin playing is to slant the hand back from the wrist to finger notes near the nut. If the habit be acquired of moving the hand backward and forward, using the wrist as a pivot while fingering, it will be the means of hindering the progress of the student to a very great extent. Teachers do not need to look to see that this movement of the hand is taking place, as there is an unevenness in the passage being played which clearly indicates that this fault is present. It is therefore imperative that the hand be kept perfectly steady while fingering.

In addition, the left hand should be in such position that the fingers are in line with the strings, so that the hand is not turned out at right angles to the fingerboard.

The fault of putting the fingers down in such a way that they fall in at the first joint is a common one, and the consequences will be disastrous if it be not promptly checked, and care taken to see that they go down on the fingerboard, having the shape, as near as it can be described on paper, of three parts of a square.

The majority of teachers have a very trying time getting the third and fourth fingers of a pupil's hand to go down on the string with the proper formation; and the difficulty is supplemented by an additional trick which the fourth finger has of sinking underneath the neck of the violin when the third finger is put down.

This fault is readily cured if the proper treatment be adopted, for it is due to the fact that when the third finger is put down on the fingerboard and the fourth finger is level with it, the little finger loses its power to stay in its position and sinks, —the third finger, during this period, in all probability having fallen in at the first joint. If the fourth finger, however, be held higher when the third finger goes down, the fault will be promptly cured.

Steadiness of the hand is important so far as ordinary fingering is concerned; but it also applies with added force to the fingering of chromatic scales, which depend so much on absolute steadiness of the hand for their success. All fingering should be done from the fingers, and the back of the hand should be practically inert.—From *Violin Playing and Violin Adjustment* by Winram.

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JOHANN PETER SWEELINCK

BY HARVEY B. GAUL

Johann Peter Sweelinck, or Sweling, or Swielinck (the Dutch were changeable spellers), was born at Deventer, in 1562. He was so famous as a teacher of organ that he was dubbed "the organist maker." He was organist at the Cathedral in Amsterdam, and the Amsterdamers considered him the greatest organist in the world, which he undoubtedly was. When he was scheduled to play the Cathedral was thronged.

In early life he went to Venice and became a pupil of Andreas Gabrieli, the organist, and of Zarlino, the eminent theorist.

Sweelinck is the founder of the great German School. Through his long list of pupils, and compositions his influence is felt today. Some of his pupils were Jacob Praetorius, Heinrich Schiedeman, Samuel Scheidt, and Jan Rieken, sometimes known as Johann Adam Reinken, Reinke, Reineke, and Reinicke—the spelling depends upon the historian. This list is as formidable as those of Lemmens and Guilmant.

He was a prolific composer for the organ. Historically his works are of the highest importance. They contain the first known examples of independent use of the pedals in a fugal part.

His compositions number toccatas, fantasias, variations, a *Praeludium*, *Toccata* and *Echo*. His style was strictly contrapuntal embellished with inordinate ornamentation, due to the period and his early Italian training. Canon, syncopation, and ricercare effects were his medium, and he used them in a way that made posterity acclaim him. His pupils, to a marked degree, copied his style. Scheidt and Reinke borrowed freely.

Sweelinck was a most industrious worker, and generally beloved. He had friends in Italy and in England, they even published some of his works in London. His following in Holland was such that the merchants borrowed two hundred florins from him, which they invested in various business ventures, with the idea of establishing a pension fund. After some years, he received forty thousand florins as the result of the investment.

He died in comfortable circumstances and nationally revered. The moral in his life, is this: Let your friends borrow two hundred florins.

THE STUDY OF ANTHEMS

BY WILLIAM REED

That the rendition of anthems is often apt to be general rather than particular is partly due to the fact that in their preparation the artistic atmosphere and a certain expressive flexibility have been more or less overlooked.

Especially is this so in the case of the more poetic and apparently easier ones.

These, smoothly, written and containing few, if any, external difficulties sometimes offer considerable scope which, when recognized and exploited effectively, constitutes a sure test of a choir's efficiency. A consideration of what points are included may be thus summarized:—

I. Clear, but unexaggerated pronunciation; especially of words sung in the high register of the voice.

II. Approximately—simultaneous breathing in the different parts.

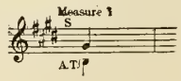
III. The well-graded duration of *cresc.* and *dim.* effects.

IV. Some "give and take" during the general *tempo;* this will obviate mechanical performance.

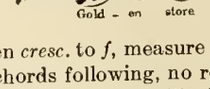
V. The addition of desirable expression markings.

VI. Suitable voice-color, according to key, register, mood, etc.

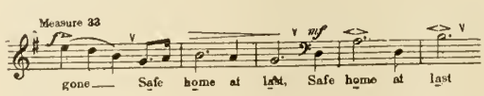
By way of illustrating these points, two familiar anthems are here considered—

The Radiant Morn, Woodward.

In this and other similar part doublings, the voices affected require careful blending.

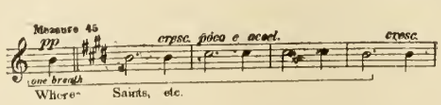
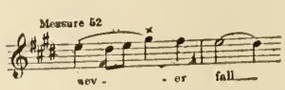
The moving parts should be distinctly enunciated, though not *staccato*, the sustained notes in opposition being given their full value.



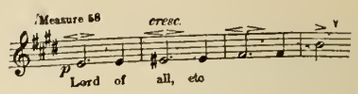
In the sudden *cresc.* to *f*, measure 25, as well as in the emphatic chords following, no roughness should occur. Honest tone-quality will give the marked effect desirable.

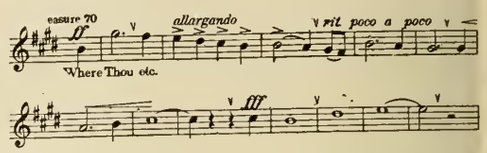


pronounce the *o* and *a* naturally and musically.



The note x needs care as to tonal emission and pitch. Voices which cannot take it agreeably should sing it *mp.* or omit it entirely.

No forcing of the emphasized notes (measures 54–56) which should be sung with a full, natural enunciation.

Slight <> effects on the sustained notes (during the general *cresc.*) as above added to S. and B. will assist the movement of the A. and T. parts and cover any inequality.

Measure 62 in strict time and with homogeneity of tone quality.

The first division of this anthem suggests the use of a subdued, somewhat veiled tone color which becomes more clear in the second and bright in the third. The organist will bear this in mind and registrate accordingly—always including a register or two which will unobtrusively assist the maintenance of pitch.

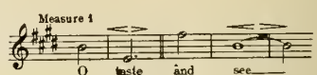
O taste and see, Goss

In a different style to the foregoing.

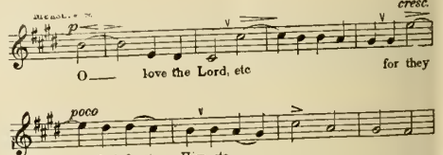
The printed dynamic indications are few and somewhat indefinite.

The opening measures of the *Verse* (or *Quartet*) passage require perfect balance and evenness, together with a soft, clear tone color.

The leads:—

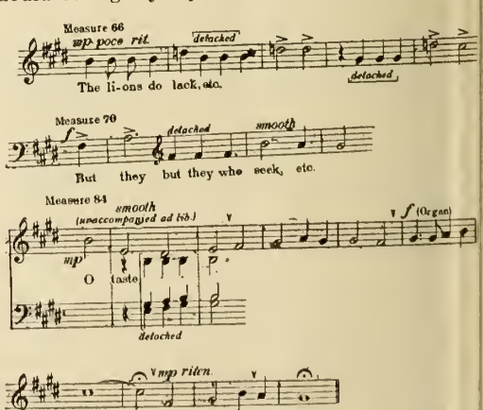


require pure tonal enunciation, without a suggestion of *portamento.*

During the measures which follow, a moderate *cresc.* is needed to lead to the *f.* The chorus repetition (*mf.*) of the whole section is to be similarly treated.

Pronounce *fear—feer* not (*fe-ar*), roll the *r* slightly

The three measures for bass alone (measures 50-52 gain in effect if sung in a declamatory style an *poco rit.* Strict time to be afterward resumed.

Measures 58–66 in strict time. The S. and T should watch the A. and B. parts and *vice-versa* In order to prevent a gabbling effect, the syllable should be slightly separated in pronunciation.



Considerations such as the above are perfect legitimate. They not only assist the interpretati of anthems, but materially advance the all-rou efficiency of a choir individually and collectively— fact which the singers themselves quickly reali

In all choral work, intelligent insight and go voice quality are the points to be kept mainly view. Others are included.

SUBSTITUTES IN REGISTRATION

BY WILLIAM BENBOW

A part of the letter reads:

"The *Canzona* you assigned me for the next lesson calls for a Gamba on the Great, but I haven't any. What shall I do?" This is a type of a very frequent letter, especially if the teacher has not been wise enough to have on file the specification of the organ on which his pupil practises or plays for service. Another recurring complaint is that the Oboe in the pupil's organ is so much more strident than the one in the teacher's organ.

Almost all these troubles arise from the fact that the pupil usually has but a small organ to begin with in his first studies of registration. How disenchanting and benumbing it is to have to try some beautiful bit of poetry that we heard at a recital upon a large organ, on a small instrument of limited resources.

So for this purpose we can work on the old classification of the four qualities of tone in the organ—organ, flute, reed, and string.

We can clear a good deal of ground by saying that the organ or diapason tone has no substitute. We must recognize that we are not always getting the same article, when we pull the Great Open Diapason in one organ and then in another. One may be hard, white, and strident, and the other may be hooty or horny. But there is a definite consensus that we want a big, solid, rich tone. Fortunately, we are very rarely called upon to find a substitute as almost every organ has a Great Open Diapason. Occasionally, however, one may find that in the registration indicated by English composers, the Second Open Diapason is called for, and it may help the novice to know that sometimes the stop assimilates closely to a heavy flute tone. A combination of Great Melodia or Clarabella with the Swell Open Diapason would approach the effect. This, in lieu of a bad Oboe, would give a fair suggestion of a French horn effect, specially in such passages as the opening section of the usual arrangement of Wagner's *Pilgrim Chorus*.

Coming to the flute section, the ubiquitous Great Melodia will have to wear the mask for Concert Flute, Doppel Flute, Clarabella, and the general direction, Gt. 8 foot flute. If there should be a contrast between a 2nd Op. Diap. and an 8 foot flute called for, one passage might be given on the Great with Sw. Op. Diap. coupled to Gt. 8 foot flute, and the 8 foot flute passage may be assigned to Sw. St. Diap., coupled to Gt. 8 foot flute, in order to emphasize the contrast. Sometimes our modern builder makes the Melodia so mellow that we are reminded of the young lady who felt complimented when the local paper spoke of her voice as mellow, but was taken aback, when directed to consult the dictionary, to find—mellow: over-ripe, soon rotten. Consequently, when the Melodia is called for, except by the most recent writers, we must think of it as demanding more body than the shrinking, "timorous dove" that is now often labeled Melodia.

On the other hand, we meet in old organs with a Clarabella type that is too lusty. Often in that case, we can play close four part work on the 4 foot flute an octave lower than written. The same expedient can be used on the Swell, for frequently the Sw. Stop. Diap. is thick and stubby, whereas the 4 foot flute, an octave lower, is clear and distinct.

In a small organ the trouble with the reed one develops from the necessity of giving the organ one "general utility" reed. It is difficult to play three rôles in but one costume. The Sw. Oboe has to disport itself as the plaintive shepherd, or strut abroad as the *Trompeter von Säkkingen*, or as the fullback when team-play calls for a crash. The average builder reasons that where there is only one reed, it would better be strident enough to be felt in the full organ effect, as such an effect in the usual church service is much more in evidence than the occasional Oboe solo in the preludes, etc., that the organist contributes.

Under the circumstances, what shall the young organist do, when the Oboe is called upon to pose as the piping shepherd? To begin with, let us remember that distance lends enchantment to the skirling of the bag-pipes—the less you hear of it the better it sounds—so the first thing to attempt to get is the irreducible minimum of reed effect. Use the Oboe alone, and close the Swell box tight. If it is still too assertive, the Oboe will have to be discarded in favor of these combinations—Sw. Op. Diap. and 4 foot Violin; Violin Diap. and Salicional; St. Diap., Salicional, and Sw. 4 foot to Sw. A dash of tremulant may help.

But, on the contrary, if you have to despair of the distant, plaintive reed effect anyhow, why not use the Oboe as it is, with, possibly, a 4 foot Flute or 4 foot Violin for a change? At least you can then give some light and shade with the Swell pedal, with a possibility of an echo effect in repeated phrases, common to pastorales.

Another suggestion is this: It often happens that a good oboe passage can be played an octave lower with Oboe plus 4 foot Flute and 4 foot Violin, giving something of a bassoon or English horn effect.

For the light, delicate string tone there is no substitute available. As even the smallest organ will likely have Sw. Aeoline and Salicional and Gt. Dulciana, we need not despair of approaching the shimmering, elusive tints so frequently asked for nowadays. Few students realize the latent possibilities of these three stops, modified by the three factors; Sw. to Gt. Coupler, the Swell pedal, and the tremulant. Given a well-constructed Swell box, there is not a stop in the organ that has such a dynamic range as the Aeoline. With these three stops and three factors we may work out 720 different combinations. This is Twilight Land and it takes the ear a while to accustom itself to the shadows. Your Aeoline and Salicional with the Tremulant will give you a substitute for the Vox Celeste which will probably satisfy everyone but yourself. Add to this the Sw. Diap. and a light 4 foot Flute, and you have a workable combination which is not an imitation, but a substitute for the Vox Humana in its usual domain. A 4 foot Violin will be better than the Flute.

In the quieter sections of many modern reveries, nocturnes, etc., there are smaller sections where one light string effect is contrasted with another, such as a Salicional effect after a Vox Celeste. In such a hymn-like passage, a beautiful effect may be got by the 4 foot Flute plus Aeoline, played an octave lower than written. If the organ has a Sw. 4 foot to Gt., as most modern small organs have, try the Gt. Dulciana plus 4 foot to Gt., with the Aeoline on the Swell; or Gt. Dulciana, Sw. Salicional and 4 foot Flute, plus Sw. 4 foot to Gt., and play an octave lower.

Many small organs have no Gamba, a stop frequently wanted. If for a solo effect, try

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either Open Diap. or Violin Diap. plus Oboe or 4 foot Violin on the Swell; or Gt. Dulciana and Melodia, coupled to Sw. Salicional, with, possibly, Sw. 4 foot to Gt. to simulate the upper partial notes of the Gamba.

Several suggestions have already been given as to the usefulness of the Sw. 4 foot to Gt. Its help in arranging for substitutes is invaluable. Here is a Guilmant sonata opening with Gt. Op. Diap. and 4 foot Octave. But our small organ has no Octave. Will our Gt. 4 foot Flute do? Not so well as Gt. Op. Diap. plus Sw. Op. Diap. with the Sw. 4 ft. to Gt. coupler. Or again, here is a florid figuration pirouetting above the theme, the former calling for Melodia and Piccolo. To approximate this recipe, take Gt. Melodia with Sw. 4 foot to Gt. and use Sw. 4 foot Flute alone. Play the theme on the Swell an octave lower with the left hand, while the florid work is taken on the Gt. as written. Again, here is a solid choral opening section where Sw. 16 foot and 8 foot Op. Diap. is prescribed. But we have no 16 foot in the Swell. Couple Gt. to Sw. 4 foot, with Melodia in Gt., and Op. Diap. in Swell, then play on Gt. an octave lower.

The examples that have been given establish the fact that for certain effects there are no substitutes adequate. In most of these impossible cases, however, it was the particular tint that created the difficulty. But in most cases we can approach to the primary color. Where we cannot have lavender, we mix purple and gray; if we haven't the gray, purple will have to suffice. And for most purposes of contrast, it will answer. Yet this should not lead us to be indifferent as to the composer's wishes. Simple justice requires that we approach his color scheme as closely as conditions permit.

———o———

THE ECHO ORGAN

BY H. C. M.

A NOVEL experiment in the interests of advanced organ instruction has been made at the School of Music at Baldwin-Wallace College, Berea, Ohio. The large four-manual organ of the School (74 speaking stops, built by Austin) has two keyboards, one, of the well known Austin type, with tablets, and the other with stop knobs placed on oblique jambs to the left and right of the player, as in the usual arrangement.

Those of us who play on an organ with tablets prefer tablets; those of us who have the older fashioned arrangement prefer that. It is not uncommon to find organists playing one of these consoles and ignorant of the other, proving by "sound reasoning" the almost entire badness of the one they do not use. With the organ at Baldwin-Wallace the student will be able to give each one of the systems a fair trial and determine which one suits his particular style of playing or particular needs.

Organists of the greatest eminence are often found on quite opposite sides in regard to some point like the moving of draw stops or tablets by thumb pistons. One organist (known from Dan to Beersheba) has many times absolutely demonstrated (as he thought) to me the foolishness of the old Hutchings console with stops unaffected by the pistons. Another of my friends, with a keen mind and a genius for mechanics, is on the opposite side,—and equally convincing.

We need to test our theories.

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CHURCHES in honoring organists with long years of honest work honor themselves as much as their musical servants. My old friend W. B. Colson, of the "Old Stone Church," in the public square, Cleveland, has just celebrated his twenty-fifth year with the church. Four choirs collaborated to make the occasion musically noteworthy.

* * *

AN interesting suggestion comes from James Pearce, Mus. Bac. Oxon.

Mr. Pearce writes: "As an improvement in organ construction I advise two manuals, exactly alike, the two organists each to have his own division of the score. When choral works are transcribed the human voice parts ought to be assigned to separate consoles."

Two things come at once to the mind of a reader of Mr. Pearce's letter: 1, the extra expense of another console; 2, the extra expense of another organist. Some wonderful effects could be worked out by two skilful players.

Will our readers tell us what they think of the suggestion?

* * *

IN looking over the service lists that come to this office—I wish all organists who read this column would send their church calendars—it is often noticed that while the names of the pastor, assistant pastor, deacons, executive committee, deaconesses, superintendent and assistant superintendent of the Sunday-school, leaders of the Bible classes and sexton are printed on the front page, the names of choir and organist are not included. This comes about because the person in authority (usually the minister) has a feeling that printing the names of the musicians emphasizes the music too much, and lends color to the assumption that the singers and organist do their work precisely as they would do a concert.

* * *

No doubt this is sometimes true, but by no means is it always or often true. The average organist and choir singer is a much more sophisticated and broadly educated person than the person of the same profession twenty-five years ago. He knows that he is taking part in a church service and that manner as well as matter is of great importance.

* * *

IN an experience of nearly forty years I have known very few parsons who had liturgical sense. The Episcopalians more often have it than ministers of other denominations; and the splendid Roman Catholic ritual is in itself an assurance of liturgical propriety. In little things many ministers show their lack of esthetic breeding. Take, for example, the minister's part immediately following the anthem. Nine out of every ten ministers will rise and advance to the pulpit as soon as the choir has sung the last word, not waiting for the organ to finish. The minister does not realize that the organ introduction to the anthem and the after-playing are just as much a part of the music as the vocal parts.

* * *

WHEN the minister shows plainly that he thinks of the music as something external to the service, something that he can't get rid of, something that he fails to understand,—it is not strange that the organist and choir fall short of all-round excellence in their relations to the service.

* * *

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readers of THE MUSICIAN. The veteran organist ha just completed thirty-five years of service in th Lafayette Avenue Presbyterian Church, Brooklyn N. Y. As organist, composer, and genial gentlema Mr. Brewer is one of the best known men in Ame ican musical life. Long life to Brewer!

* * *

MR. MILLIGAN, in our valued contemporary, *Th Diapason*, has an article summing up the popularit of certain anthems written by American composer He finds that the most popular are *The Lord is n light*, Parker; *Still, still with Thee*, Arthur Foot *Fear not ye*, Spicker; *Hark, hark my soul*, Shelle *Te Deum* in E flat, Buck; *God, to whom we look blindly* and *Art thou weary?*, Chadwick.

Mr. Milligan goes on to ask "What has become the once popular P. A. Schnecker? Twenty years a his name occurred on hundreds of church calenda through the length and breadth of this land; n only one of his many anthems is proposed as amo the best and that is mentioned but once — his *I cessional*. Dudley Buck seems to have worn better

* * *

THERE are substantial reasons for the continu use of the various Buck *Te Deums* and anthe They are singable, they are easy to execute with fair amount of success, and they do not soar abo the head of the average music lover. We ought remember that when Buck returned from Euro about 1862 he was almost the only American who w able to write music in the manner of the European We forget, too, his more ambitious works, like *T Golden Legend*, *The Light of Asia*, and others.

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ANY help you might give me on the following I shall appreciate very much.

What do you consider the best way of teaching to children the resolution of the seventh chords? F. M.

The very first presentation I give in a manner something like the following:

Place the chords of I, IV, and V in the keys of C, F, and G on the board. Call the attention of the pupil to the fact that the chord of C appears as *one* of the scale in C's family, as *four* in G's family, and as *five* in F's family. Therefore when you find the chord of C in music it doesn't prove anything—that is we cannot judge just by that chord as to the family. But there is one chord in each family which doesn't appear in any other, and that is formed on the fifth degree of each family by adding another third to the regular three-tone chord, thus: C, B, D, F.

The chord is played and pupil "listens." It is noted that the chord has the effect of a question and is, in fact, like a sign-board pointing the way home. Then the chord is played as below, in the first grade way, omitting the third and fifth and the answer is given a third on the "home tone."

This is a very good first presentation but it should be followed by a review in a little different way in class-work in the second grade.

I teach the scale in the second grade with *tonal magnetism* in mind. I show that we have in music tones which have the quality of magnetism, drawing other tones to them, just as a steel magnet draws a steel bar to it.

Then the scale is sung and we find the magnets to be one, three, five, and eight; the action tones two, four, six, and seven. We make a little diagram with arrows pointing from action tones to magnets.

We find that there is one tone which pulls two ways and that is *two*. When we want the feeling of complete repose we draw *two* to *one*, when we desire the unfinished effect we draw *two* to *three*.

We note further that *five* has the qualities of both magnet and action, which is another reason for the importance of the Dominant tone.

A long drill is made by singing the magnets and then the action tones drawing into the magnets.

The principal use that I make, however, of the tonal magnetism principle is in finding the resolution of the Dominant Seventh.

The chord is numbered 5-7-2-4, and then the answer worked out according to the principles of tonal magnetism. That is, *five* can stay where it is; *seven* goes to *eight; two* goes to *one; four* goes to *three*. This gives the complete simple answer to the Dominant Seventh without giving a mechanical rule, and children delight in it.

The same principle will work in the resolution of the Dominant Ninth as well as with the Diminished Seventh in the minor mode.

The very idea that tones can have magnetism is a wonderful help and inspiration to children. By having a cheap magnet in the class room you will have no trouble in getting the attention of the class on it. The boys in particular enjoy it.

The best explanation of this principle that I have seen is in Miss Carolyn Alchin's *Applied Harmony*.

You will have no trouble in having the children understand why the root of the chord has to be doubled if you teach the answer in this way. The pupil feels that *seven* has to be pulled somewhere, and also that *two* isn't at ease unless it is drawn either to *three* or to *one*.

* * *

I am hoping to be able to study piano and have written to a celebrated artist for her terms for lessons.

Her answer to my letter is a form in which she states her business arrangements—price of lessons and conditions—which seem to me to give the student no rights whatever. Will you look over the sheet enclosed and give me some advice? N. K. B.

I have seen the sheet you enclosed before and appreciate your feeling in the matter. There are always two sides to every question, however, and there is no doubt but that the artist teacher must protect himself against pupils who come to the city and take perhaps a lesson or two and then go home and advertise to teach the "method" of the artist in question.

There has been so much abuse of the European study and the Leschetizky Method as well as of other methods that the celebrated teachers are beginning to protect their good names in every way in their power.

There is no reason why any private teacher should not have certain definite and clearly defined rules for entrance to his class-room, just as any school demands advance payments and class attendance.

A music pupil feels that he has a right to an audience with the teacher from whom he expects to take work, though he knows if he went to a school there would be no such opportunity offered him.

The artist intrenches himself behind rules which are amusing to a good business man. On the ground of temperament much is overlooked, and those of us who have had European experience know how the teachers impose on American students. I always feel however that if you are doing business with a house or with an individual, you should conform to the requirements. If you don't approve of them—go somewhere else.

If a teacher should take the ground with me that the first and only thing to be considered in making an appointment for lessons, is the terms of payment for work, I wouldn't consider the teacher at all.

The first thing I want to know would be the work he would outline for me, difficulties to be overcome, and the amount of time such training will demand. The price would be the last consideration. I believe every pupil has the right to know something of the course the teacher proposes giving before any money is exchanged or promises of money.

If a teacher refuses such counsel, I shouldn't care to take my chances under his guidance. It wouldn't be the money that would worry me but the loss of time.

I am very old-fashioned in my ideas of teaching. To be a teacher—"to light candles"—seems to me the most wonderful work a man or woman can have. To give help in the highest sense to those who come under your influence is the most worth-while thing.

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I do not believe that the personal equation can be thrown out entirely, especially in an art like music, which is not only a question of expert knowledge but of making the most of the individual.

The artist teacher very often is not in the least interested in teaching although many of them think they are. But if you will notice they make no sacrifices for the pupils and also very few successes.

It is a wonderful inspiration to be with an artist. There is no question about it, but if you place yourself under his guidance you must expect him to run his business in his own way.

He is not deeply interested in making this country musical, but in getting engagements. You know when you go to an artist you are not engaging work with a specialist in *teaching*, but with a specialist in *performance*. If performance is your goal that is where you should be; but if you are looking for a guide, a philosopher, and a friend, then that is another story.

* * *

I will be grateful to you if you will help me with a boy of twelve, who had some months' work when he came to me—and has the idea that music is mainly noise. He uses a triceps punch on every tone and his wrist is stiff. How can I best lighten his touch, start him on the road to real musicianship, and help him to understand what music really means? M. R.

To correct his misconceptions present all over again the elements in music that are like Life. That is, pulsation, chords growing out of a root, families, and, above all, the principles which govern sympathetic resonance and the pedal.

Give such exercises as the Octave Exercise, first way for relaxing wrist, on page 51, *Mason Fundamental Technics*, fourth form of the two-finger exercise and three-finger Plaidy exercise, with pure finger touch. Be careful that the action comes from the knuckle joint only, and that the tone is not forced.

Select your pieces with great care and avoid any book. Use sheet music only, and technic.

Avoid all tricep touches for a time, using the soft fall with the wrist relaxing whenever possible in chords.

For music use such pieces as *Jolly Huntsman*, Merkel, (2d Grade), *Gypsy Boy*, Schytté, (3d Grade), *The Juggler*, Kern (2d Grade), *Patriotic Song*, Grieg (3d Grade), *Gypsies Are Coming*, Rogers (2d Grade), *Minuet in G*, Beethoven (3d Grade).

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THE MUSIC TEACHERS' NATIONAL ASSOCIATION

After ten years of constructive work along true educational lines the policy of the Music Teachers' National Association has evolved a definite character. The State Associations are doing great things with their festivals and discussions of local problems, and are occupying a field which is distinctly their own. It is the province of the National Association to work in co-operation with the various state and local associations, with an eye to the broader aspects of musical educational problems, so that the entire field may be occupied and covered to the best advantage. The National Association is destined to become increasingly a clearing house, to which other associations will turn for information, and in some respects, at least, inspiration.

In order that the National Association may more properly fulfil its functions, standing committees have been appointed to study Community Music, Public School Music, and Standardization, and other committees will be appointed in the course of the summer to study other urgent problems.

Community Music: Miss Kate Chittenden, chairman; Rosseter G. Cole, Waldo S. Pratt, William Benbow, P. C. Lutkin.

Standardization: Charles H. Farnsworth, chairman; Calvin B. Cady, Adolf Weidig.

Public School Music: Ralph L. Baldwin, chairman; Francis L. York, D. A. Clippinger.

Past experience has shown that, while the papers at the annual conventions have been of the greatest value in the study of the various phases of educational work, yet, in the nature of the case, there has not been any really constructive program, but rather a hit-or-miss patch-work of material, which in itself is most excellent, but which leaves out some of the most important aspects of the matters discussed.

Standing committees, on the other hand, working at their leisure, may evolve a constructive program which shall include a complete survey of the subject considered, presenting from time to time the contributions of authorities, and in such a way that nothing of importance is missed, and on the other hand, that there is no unnecessary duplication. It is hoped that the musical profession at large may realize the scope of the task which the Music Teachers' National Association has set itself, for the good of the cause, and may respond by a hearty co-operation both in the steps undertaken, and in the support of the Association in its broader aspects.

There is no reason why the Music Teachers' National Association should not enroll every important and ambitious teacher in America. The National Conventions should, in the course of a few years, become gatherings of as many thousands as there are now hundreds. It is the earnest conviction of those who have been most instrumental in shaping its policies that with a proper understanding of the work which the Music Teachers' National Association is trying to do, the membership is bound to increase rapidly. With the 1916 Convention in New York City, there is every inducement for the largest and best gathering of musical educators that has ever come together in this country. It is in the interest of such a gathering that the Executive Committee is issuing this statement.

The 38th Annual Convention will be held at the Murray Hill Hotel, near the Grand Central Station, New York City, December 27-29.

A CONFERENCE ON COMMUNITY MUSIC

At the University of Illinois, on June 22, was held what is probably the first conference on record devoted to a consideration of community music. It was a part of a *Better Community Conference*, which was organized under the auspices of the University, and whose scope was state wide. The Director of the School of Music of the University presided, and the following topics were discussed:

Community Music: Religious, Patriotic, and in the Home. W. D. Armstrong, Alton.

Music as a Civic Factor: Kenneth A. Bradley, Director of the Bush Conservatory of Music, Chicago.

Music Study for a Better Community: O. R. Skinner, Director Skinner School of Music, Bloomington; M. L. Swartout, Director Millikin Conservatory of Music, Decatur; Henry V. Stearns, Director of Music, Illinois Women's College, Jacksonville.

About forty were in attendance, and at the close of the discussion an organization was formed, with Prof. J. Lawrence Erb as chairman. Mr. Kenneth Bradley was delegated to extend the greetings of the conference to the Illinois State Music Teachers' Association, and to make a report to that body at its next meeting. In addition to the papers named above, Prof. Elias Bredin, Director of the Department of Music, Eureka College, Eureka, read a most illuminating paper on *The Community Music Festival*, in another of the sections. The papers were highly illuminating, and showed a breadth of acquaintance with the subject which augurs well for the future of the conference. Plans will be formulated in the near future for the next meeting.

BOOK NOTES

Brahms, the Man and His Music. By E. Markman Lee. Charles Scribner's Sons. Price, $1.50.

The musician has had need for a short, compact biography of this great master of recent times, which includes a study of his music as well, and a number of anecdotes which have not previously appeared, in a chapter entitled *Brahms, the Man*. The reviewer expresses special interest in the discussion of the methods and principles of the composer as shown in his music in the chapter entitled *Brahms, the Creative Artist*. The student who has yet to make acquaintance with the piano music of Brahms should prepare by reading the analytical comment on his compositions for the piano, and the singer who wishes to become familiar with standard numbers used by the best artists should read Mr. Lee's comment on Brahms' songs.

Chats with Violinists, or How to Overcome Difficulties. By Wallace Ritchie. London: Wm Reeves.

A new book by the author of *Advice to Violin Students*, a well-known and very useful book. In this work Mr. Ritchie discusses in a practical manner and with considerable fulness educational questions such as how to secure accuracy, the violin, its bow and its fittings, reading at sight, memorizing, an extremely valuable chapter entitled *Some Technical Exercises*, with an equally helpful one on *Hand Development*.

We have no information as to price, but since the book is uniform with *Advice to Violin Students*, we judge that the price is $1.00.

Recitative and Its Rendering, illustrated with numerous examples. By R. J. Pitcher. Novello & Company. Price, 50 cents.

The subject of recitative and the proper method of executing it is one of great importance to singers and teachers of singing. One has only to compare the work of a number of oratorio singers of the present to note the apparent divergence in ideas and, one might almost say, the ignorance in regard to the traditional treatment of this branch of artistic singing.

The author treats the subject in three chapters: *Introductory and Historical Remarks*, a few important *points connected with recitatives and their rendering*, *the complete rendering of a recitative with example*.

The Music Student, an English musical publication edited by Percy A. Scholes, issued the following special numbers for April, May and June: Sterndale Bennett, Shakespeare Tercentenary, Alexander Mackenzie.

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Von Unschuld Method: A graded course of study for the pianoforte, selected, fingered, phrased and annotated by Marie von Unschuld. Augustino J. Powers, Boston, Mass. Price $1.00 net.

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Children's Songs of City Life. By Sidney Dorey Lowe. Text by Anna Phillips See. A. Barnes Co. Price, $1.00.

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ngs of Childhood. Little Classics in Song and Verse. Words and music by S. Evlyn Dering. A. S. Barnes Co. Price $1.20.

In this book we find an endeavor to unite in close mpathy with all the pleasures of childhood. he songs depict outdoor summer and winter orts, nature studies, animal, bird, and insect life, tion songs, etc. It can serve as a book of songs r the home and also be adapted for use as rote ngs in the school.

elodious Vocal Exercises, for unison, two, three, and four male or female voices, or both. Preceded by a brief treatise on modern musical notation. By L. Camilieri. The Devin-Adair Co., 437 Fifth Ave., New York.

The author, after professional activity in Athens, ris, and London, located in New York, where he ganized and conducts the New Singing Society, e aim of which is to spread a knowledge of the t of singing and choral practice.

The exercises are admirable, conceived from the lyphonic point of view, each part distinctly elodious and productive of skill both in reading d performing. They can be sung by two parts, prano and alto, one part for women and one for en, or by tenor and bass; the three-part exercises ay be sung by sopranos and tenors on the upper rts, altos and basses on the lower parts; the four-rt exercises can be used by women's voices (the o alto parts reading from the bass clef, or by en's voices (the two tenor parts reading the upper ff, treble cleff); or they can be sung by the ular four parts, mixed voices.

We find the exercises thoroughly vocal and choral, d singers who have used them should be prered for the difficulties of choral works such are taken up by the average choral society. e author recommends the fixed *do* system solmization in accord with the European ctice.

———o———

UDLEY BUCK'S CHORAL WORKS IN THE CARNEGIE LIBRARY OF PITTSBURGH

DURING the month of June the Carnegie Library of Pittsburgh added to its collection of choral sic copies of Dudley Buck's compositions in ral form consisting of works for the morning l evening service, anthems, a number of *Te ms*, and secular part songs for choruses of men l of mixed voices.

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GENERAL NEWS ITEMS

GRAHAM P. MOORE, a prominent English musician, composer, and teacher, died in Australia, May 5. He was born at Ballarat in 1859, studied in Paris, Vienna, and Berlin, and located in London. He was on professional duty in Australia as an examiner for the Associated Board of the Royal Academy of Music and the Royal College of Music.

STANLEY HAWLEY, an English composer well-known for his work in connection with spoken recitation, died at Ilkeston, Eng., June 13. He was born there May 17, 1867.

DAVID MANNES, the well-known violinist and his wife, Clara Mannes, will open a school of music in New York in the fall. The curriculum will be broad, and will include instruction in instrumental and vocal branches, with special courses for children.

THE newest organization to furnish music to the people is the Civic Orchestral Society, with a mem-

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bership of 85 players under the direction of Walter Henry Rothwell, former director of the St. Paul Orchestra, which gave the first of a series of concerts in the Madison Square Garden, July 11. The soloists were Loretta Del Valle, soprano, and Albert Spalding, violinist.

The following statistics compiled from a bulletin issued by the Census Bureau should interest musicians: In 1914 there were 339 establishments making pianos and organs, with a total product valued at $68,769,476. Included in the number were 325,893 pianos and 2,273 pipe organs. During the same period there were 18 establishments making phonographs, talking machines, and graphophones, with a total value of products of $27,115,916; the number of machines is given as 515,154, with 27,221,290 records.

Arthur Howell Wilson, of Philadelphia, a pianist of much promise, is assistant to Ernest Hutcheson, in the piano department of the School of Music, Chautauqua, N. Y., now in session.

The Russian Symphony Orchestra, of New York, Modest Altschuler, conductor, will give a series of concerts at the Chautauqua Assembly, Chautauqua, N. Y., during the week beginning August 7, to be known as "Music week." The Chautauqua Choir, under Alfred Hallam, and the Community Chorus, of Erie, Pa., under the direction of Henry B. Vincent, will assist.

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Blanche Hamilton Fox, a prominent contralto and concert singer, has entered opera as a member of the Los Angeles Grand Opera Co. organized by Constantino.

The Oregon State Music Teachers' Association, at its last meeting, approved a bill placing the control of the registration of music teachers in the hands of the State Superintendent of Public Instruction, which bill is to be presented to the next Legislature for action.

Tulane University, the leading educational institution of Louisiana, has been presented with the old French Opera House by an anonymous donor who purchased it at a recent receivers' sale. This will insure the preservation of this famous musical land mark. In addition music lovers in the city have begun efforts to raise a large endownment to promote music education in the city.

The Texas State Music Teachers' Association met at San Antonio, June 8–9, under the presidency of Prof. Arthur L. Manchester, of Georgetown, who was re-elected for another year. The next convention will be held in Austin.

The National Association of Organists meets in Springfield, Mass., Aug. 1–4.

Syracuse University has established a department of choral music, Mr. Howard Lyman, of the faculty of the College of Fine Arts, receiving the appointment.

The Kortschak String Quartet, of Chicago has been endowed by Mrs. Elizabeth Sprague Coolidge.

The Women's Committee of the Philadelphia Orchestra has undertaken to raise $500,000 in accordance with a promise made by an unnamed benefactor who has agreed to pay the deficit of the orchestra for five years if the sum above mentioned is raised within that period.

Herbert Witherspoon, bass, of the Metropolitan Opera Company, and Florence Hinkle, a successful concert and oratorio soprano, were married in New York, in June.

The New York State Music Teachers' Association met at Crouse College, Syracuse, N. Y., June 20–2 Frederick Schlieder, of New York, presiding. The next convention will be held at Niagara Falls, and the president for the coming year is Mr. Fra Wright of Brooklyn.

A course in music has been established by the University of Maine, and Mr. Adelbert W. Sprague of Bangor, has been made director. He is the present conductor of the Bangor Band and Festival Chorus.

Michael Hambourg, father of Mark and Bo Hambourg, and a piano teacher of high rank, died Toronto, June 18. He was born in Russia, was ed cated at Moscow and St. Petersburg, taught in Conservatory at Moscow, going to London in 18 It was about six years ago that he located in Toro where he opened a school of music.

The Minnesota Music Teachers' Association at Owatonna, June 27–29, Harry Phillips, Preside The next convention will be held at Winona and new president is J. Austin Williams.

The purchase of the New York *Sun* by Fra Munsey, has raised the question as to whether veteran music critic, W. J. Henderson, will retain

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sition under the new management. The general nion is that he will stay.

ARTHUR HENRY MESSITER, former organist of inity Church, New York, which position he ed for thirty-one years, died in New York July 2. was in his eighty-first year.

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ITH THE SCHOOLS AND TEACHERS

MRS. FANNIE E. HUGHEY, formerly of St. Louis, opened a studio in Chicago where she will conct classes in her child-culture system based upon or and music, with special attention to prospece teachers.

MR. J. HENRY FRANCIS, of Charleston, W. Va., in lition to his work as an organist and teacher, is harge of the music in the city High School. The matic number of *The Book-Strap*, a school pubtion, is dedicated to him. *Princess Ida*, by livan, and *Sylvia*, by Rhys-Herbert, were given ing the school year by the pupils.

MRS. DAVID J. GAIRAUD, of San Jose, Cal., gave a e Musicale, Juno 21. The program was preted by eighteen of her pupils.

IAY DONALDSON, baritone, formerly of Pittsgh, now of Cleveland, presented a number of his dusky pupils in a public program, June 16. . Donaldson is musical director of the Club oral (women's voices) of Youngstown, O., forty nbers.

THE Commonwealth School of Music, Boothbay bor, Me., gave its 26th recital, July 4. The gram was presented by Miss Harriott E. Bars, soprano, Albert T. Foster, violinist, and Prof. rence G. Hamilton, pianist, and director of the ool.

OUIS ARTHUR RUSSELL, of New York and New- N. J., has sent us a copy of his latest *Bulletin Review* devoted to notes on The Russell Modern sic Methods, piano and vocal.

MR. GEORGE CHADWICK STOCK has advised us that he will begin his Fall teaching season at his New Haven studio, September 10.

MR. OTTO W. G. PFEFFERKORN, director of the Brenau College Conservatory, Gainesville, Ga., gave a piano recital, June 29, as one of the special musical events of the summer session.

MR. HENRY C. WILSON, of Corry, Pa., issues an attractive little *Bulletin*, in regard to his courses in piano playing, from time to time. THE MUSICIAN always enjoys receiving one of these booklets. Mr. Wilson is a follower of the late Dr. William Mason.

DR. MINOR C. BALDWIN gave an organ recital in the first Presbyterian Church, Berwick, Pa., June 16.

MESSRS. HAROLD L. MCCALL, tenor, and RALPH H. MCCALL, bass, gave a recital at Columbus, O., June 1. Included in the program were two songs in manuscript by their teacher, Mr. Samuel Richards Gaines.

MR. NATHAN H. ALLEN, the veteran organist and musician of Hartford, Conn., trained the Canaan (Conn.) Choral Society for the Norfolk Musical Festival last June.

MR. ARTHUR DAVIS sends us the repertoire he has presented in a series of 100 organ recitals at Christ Church Cathedral, St. Louis.

MR. CLARENCE CAMERON WHITE'S annual recital by his violin pupils was given at Boston, June 29. Twenty pupils participated and an orchestral class of 30 members assisted.

THE 12th annual commencement exercises of the Kroeger School of Music, St. Louis, were held June 21. Eighteen pupils received diplomas and certificates.

THE closing exercises of the Newtonville, Mass. Pianoforte and Theory Students' Association, Miss Helen Douglas, director, were held June 16. An interesting program was given.

THE commencement recital of the W. D. Armstrong School of Music, Alton, Ill., was held June 19, fourteen pupils received certificates for their work in various courses.

MISS MABELLE J. GRAVES gave June Musicales with the assistance of her pupils in singing at Hudson Falls and Glens Falls, N. Y.

THE Hadley School of Music, Chicago, gave a recital in their studios in the new Lyon & Healy Building, June 23. Pupils of Roy David Brown, pianist, Grant Hadley, teacher of singing, and George M. Krebs, reader, presented the program.

A CLOSING series of recitals was given at the Rhode Island School of Music, Pawtucket, R. I., June 19, 20 and 23, and the commencement concert, June 26. Twenty-two pupils were awarded certificates.

MISS JULIA HUGHES, Altoona, Pa., gave a public demonstration of the work of her pupils in the Faelten System of fundamental training, June 22.

MISS KATHERINE BAILEY, Jacksonville, Fla., sends four interesting programs given at the School of Musical Art, at the close of the past season, 42 pupils participated.

MR. LEROY B. CAMPBELL, director of the Warren, Pa., Conservatory of Music, has sent us a series of most interesting programs played by members of the graduating class of 1916.

THE 15th annual commencement of the West Side Musical College, Cleveland, Stephen Commery, director, was held June 20. Diplomas and teacher's certificates were given to ten pupils. The enrolment for the year was 500, and 85 pupils were present at every lesson.

MISS ALICE J. T. REYNOLDS presented her class of piano pupils in a public program, June 15, at Belmont, Mass.

GRENVILLE COMMOSS gave his 7th annual pupils' musicale at Newark, N. J., June 7. Eleven pupils took part in the program.

THE Choral Union of Baldwin-Wallace College School of Music, Berea, O., under the direction of Mr. Albert Riemenschneider, gave the final concert of the season, June 5. Bach's *Magnificat* was the principal work.

PUPILS of Miss Alma C. Bennett, pianist, gave a recital at the Hotel Majestic, New York, June 2.

CARL FRIEDBERG has been added to the faculty of the Institute of Musical Art, New York, as teacher of advanced students of piano playing.

A NOVELTY in a recital by pupils of Miss Adele Sutor, Philadelphia, was a series of original melodies by the little pupils. They were very favorably commented upon.

AT the commencement exercises of the New England Conservatory, Boston, held June 20, one hundred pupils received diplomas and certificates.

"AGE OF COMPOSERS WHEN WRITING"

BY GUY A. OURAND

So much is heard of the precocity of some of the illustrious musicians that one is apt to gain the idea that a large portion of the masterpieces were composed during the childhood days of the writers. While it is true that Mozart wrote a minuet and trio for pianoforte at five, his symphony No. 1 at eight, symphony No. 22 at nine, and symphony No. 43 at eleven, it is also true that Verdi had reached his eightieth year before giving to the world the opera of *Falstaff*. And from the compositions herein enumerated one finds that the ability to enrich the nations with enduring musical compositions has not been restricted to any particular epoch but is conspicuous at every age from the juvenile to the octogenarian.

At the age of fourteen Czerny, that excellent pianoforte teacher and prolific composer, published his first work. When fifteen years of age Mendelssohn completed his symphony No. 1 in C minor, and two years later created the overture to the *Midsummer Night's Dream.* Schubert's symphony No. 1 in D major appeared at the same period in his life as the overture just mentioned. About a year later he composed more than 200 songs, among them being the well-known *Erl King.* Wagner's symphony in C, the only composition of this character written by him, was finished in 1832 when the composer was in his nineteenth year. The *Reformation* symphony, No. 5, in D major, was written by Mendelssohn when he reached his twenty-first year. At the age of twenty-six we note the appearance of Wagner's *Rienzi,* Mendelssohn's *St. Paul,* and Berlioz's *Symphonie fantastique.* At twenty-seven Sir Arthur Sullivan's *Prodigal Son* is born, and Haydn's first symphony. Still another year and Spohr wins additional fame with *The Last Judgment.* Beethoven's first symphony was written at the age of twenty-nine, as were also about 90 of Schubert's songs, including *Who is Sylvia?*

Very prolific are the ages of thirty-one and thirty-two. When the former age was attained Verdi produces *Ernani,* Mendelssohn a *Hymn of Praise,* Mozart, *Don Giovanni,* Beethoven, his oratorio, *Christ on the Mount of Olives* and his *Moonlight* sonata, Schumann, his symphony No. 1 (*Spring*) in B flat, Schubert. his symphony No. 9 in C major, Sir Arthur Sullivan, his *Light of the World,* and Berlioz, his symphony *Harold en Italie.* With an additional year, at thirty-two, Wagner's *Tannhäuser* became known together with Flotow's *Alessandro Stradella,* Beethoven's symphony No. 3 (*Eroica*) in E flat, and Mozart's symphony No. 543 (*Swan Song*) in E flat, and No. 550 in G minor. Schumann's secular oratorio, *Paradise and the Peri,* was written in his thirty-third year as were Mendelssohn's *Scotch* symphony No. 3 in A minor and Bellini's *I Puritani.* Two years after *Tannhäuser* was written, or at the age of thirty-four, Wagner completed *Lohengrin.* At the same age Berlioz created *The Requiem,* and Dvorâk his *Stabat Mater.* At thirty-five Weber's *Der Freischütz* and Mozart's *Requiem* were heard, together with *The Bohemian Girl,* the most popular and successful of Balfe's works. Mendelssohn's *Elijah,* Bizet's *Carmen,* and Rossini's *William Tell* were written when the composers were in their thirty-seventh year. Verdi's *Rigoletto* was composed at thirty-eight, at which age were written 30 of Mendelssohn's piano pieces, including his *Songs Without Words,* J. S. Bach's *Magnificat* in D and Rubinstein's symphony No. 2 (*Ocean*) in C major. Concluding the thirties is Donizetti's opera of *Lucia di Lammermoor,* written when the composer had reached his thirty-ninth year.

With the composers at the age of forty, Weber's *Oberon* and Verdi's *Il Trovatore* were added to the world's famous works. Rubinstein's sacred opera, *The Tower of Babel,* was composed in the forty-first year of life, as were Gounod's *Faust,* and Grieg's *Peer Gynt* music to Hendrik Ibsen's comedy. When in their forty-third year Wagner created *Die Walküre,* Berlioz his *Damnation of Faust,* Brahms his symphony No. 1 in C minor, and Dvorâk his symphony No. 3 in D major. A year older than these composers was Goldmark when writing his *Country Wedding* symphony, J. S. Bach with his *Saint Matthew Passion,* and Brahms and his symphony No. 2 in D major. Another twelvemonth, at the age of forty-five, we find the completion of Rubinstein's symphony No. 4 (*Dramatic*) in D minor and Michael Costa's *Eli.* Approaching the close of the forties was Raff when he wrote his symphony No. 3 (*Im Walde*) in F major, composed at the age of forty-seven; Spohr's symphony No. 4 (*Consecration of Sound*) at forty-eight; and Gounod's *Romeo and Juliet* and Bach's *Christmas* oratorio at forty-nine.

On reaching the half century mark Raff composed his symphony No. 5 (*Leonore*) in E. Fifty-three years of life enabled Handel to produce his *Saul* and his *Israel in Egypt,* and the well-known melody *Largo,* which was originally written as an air in one of his Italian operas; Liszt the oratorio of the *Legend of the Holy Elizabeth;* and Beethoven the *Missa Solemnis.* Handel's *Samson* and *The Messiah* were written at the age of fifty-six, as was Raff's symphony No. 8 (*Sounds of Spring*) in A. Haydn completed his symphony No. 6 in G major at fifty-nine years of age.

One of the most prominent of modern English composers—George A. Macfarren, wrote *St. John the Baptist* at the three-score mark. Following in close succession is Handel's *Judas Maccabaeus* at sixty-one; Haydn's symphony in G major (*Military*) at sixty-two, his symphony No. 2 in D major at sixty-three; Gounod's *Redemption* at sixty-four and Gluck's *Iphigènie en Tauride* at sixty-five. The Austrian national anthem, one of the best patriotic songs in existence, was written by Haydn when in his sixty-fifth year; a year later he composed *Creation.* Two years before his death, or at sixty-eight Wagner completed *Parsifal.* Haydn's last oratorio *The Seasons,* was finished at sixty-nine years of age. With four more than the allotted three-score years-and-ten, Meyerbeer produced *L'Africaine* and Verdi his *Otello.*

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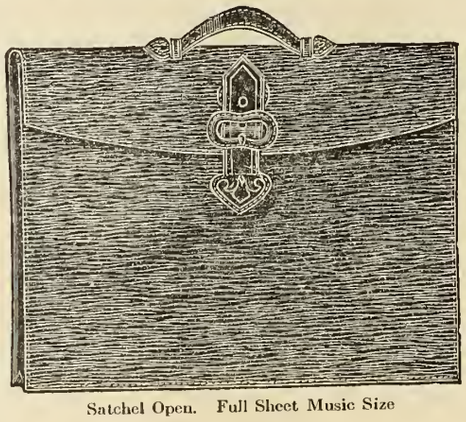

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NEW YORK NOTES

BY EVA EMMETT WYCKOFF

THE NEW YORK SCHOOL OF MUSIC AND ARTS offering special summer Teachers' Courses. Ilfe Leech Sterner and his mother, Mrs. Sterner, ve built up a most beautiful home music school, ere students are given every care and attention, l at the same time are recipients of training m prominent teachers.

THE INSTITUTE OF MUSICAL ART, of which Frank mrosch is director, presented its commencement cert at Aeolian Hall. The Institute has its n orchestra, which played at this concert. Di- mas were awarded by Mr. Damrosch. The per- mance marked the progress and class of work ue in the institute.

ALICE GARRIGUE MOTT has left town for the mer.

WALTER L. BOGERT has given up his city work for the summer, and does not resume until October.

SERGEI KLIBANSKY gives many concerts wherein his pupils have opportunities to come before the public and thereby grow accustomed to singing before people. Mr. Klibansky claims to have the "one right way of singing," which he has acquired through much study and research on his own part. This he imparts to his pupils and he can quote the names of numerous singers who have acquired their ability from him.

A MUSICAL festival was given by the pupils of Fay Foster at Hempstead, L. I. The Foster Choral and Operatic Club, under Miss Foster's direction, and with the assistance of Joseph Mathieu, tenor, gave three evening concerts.

THE Polo Grounds were opened for an Open Air Festival, and capable soloists, a chorus of 1,200, and an orchestra of 120, presented Verdi's *Requiem*. The National Open Air Festival Society sponsored the affair. Louis Koemmenich and Arnaldo Conti were directors. Lucille Lawrence, Maria Gay, Giovanni Zenatello and Leon Rothier sang gloriously. The Polo Grounds are entirely too large a place for such a performance to be heard to advantage. It is hoped another year they will seek a more suitable place.

HALLETT GILBERTE, the composer is summering at Melody Manse in Lincolnville, Me.

JESSIE FERMER HILL has closed her Metropolitan Opera House studio for the summer.

THE marriage of Florence Hinkle and Herbert Witherspoon has created a flurry of excitement. They are both well known musically.

CONCERTS are being held in the Parks and Mr. Rothwell will have an orchestra at Madison Square Garden. Columbia University will give its usual concerts and oratorio performances, so that New York keeps up its musical interest even in the hot weather.

MR. EDUARD SCHERUBEL, who was director of the Crescent College Conservatory, Eureka Springs, Ark., for a number of years, and withdrew for a time to devote to special work in Chicago, has accepted a recall to his former position and will take up the work at Crescent College in September. Mr. Scherubel will shortly issue a work on hand development for pianists, a comparatively new field in which he has been making special investigations.

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"EVERYTHING KNOWN IN MUSIC"

UNDER the title which appears at the head of this sketch Lyon & Healy of Chicago, have issued a souvenir of the new building into which they have recently moved. The first part of the brochure, which is admirably bound and printed, is devoted to a description of the new building and the various departments which make up the business, with fine illustrations showing the main salesroom, the concert hall, the Victor Record salesroom, the magnificent piano rooms, etc., with attractive marginal decorations of a musical character. Then follows a historical sketch of the company with portraits of the founders of the business on October, 1864. Two interesting sketches by Felix Borowski, the well-known music critic, composer, and teacher add value to the book: *Chicago as a Musical Center*, and *The Instruments of the Orchestra.*

We note further that Lyon & Healy has placed at the disposal of a local company of the National Guard, now on duty in Mexico, a Lyon & Healy organ, and that all employees of the Company who are serving in the National Guard forces will receive full pay as usual.

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Garrison, Mabel, coloratura soprano: *Lullaby* from *Erminie*, by Jakobovski; and the *Doll song*, from *Tales of Hoffmann*, by Offenbach, the latter an especially brilliant number.

Caruso, Enrico, tenor: *O souverain, o juge, o père* (*Oh heaven, earth, and sea*), from Massenet's opera *Le Cid*, sung in French.

Gogorza, Emilio, baritone: *Musica proibita* (*Forbidden music*), by Gastaldon, a song formerly much used by concert artists.

Destinn, Emmy, soprano: *Die Bekehrte* (*Damon*), Op. 13, No. 1, by Stange, a charming number in the pastoral style.

Farrar, Geraldine, soprano: *Star-Spangled Banner*, the American national air.

Gadski, Johanna, soprano: *Die Lorelei* (*The Lorcley*), German folksong, by Silcher, a classic in the style.

Gluck, Alma, soprano: *Bonnie sweet Bessie*, by Gilbert. An old favorite by a popular singer.

Kreisler, Fritz, violinist: *The old refrain* (*Vienna popular song*), arranged by the violinist, a delightful melody which always pleases his audiences.

Martinelli, Giovanni, tenor: *Mattinata* (*'Tis the day*), a magnificent song in the serenade style, delivered by an artist of the first quality.

McCormack, John, tenor: The *Prize song* from *Die Meistersinger*, by Wagner. One of the finest tenor arias in the opera repertoire, sung in English.

Ober, Margarete, contralto: *Wiegenlied* (*Cradle song*), by Humperdinck, a lovely lullaby by a German master.

Schumann-Heink, Ernestine, contralto: *The mother sings* (*Die Mutter singt*), by Grieg, sung in English, one of the most deeply melancholy of songs.

Williams, Evan, tenor: *Mollie darling*, by Will S. Hays, a favorite melody of bygone days.

Zimbalist, Efrem, violinist: *Chant d'aut* (*Song of autumn*) Op. 37, No. 10, one of T kovsky's most delightful compositions for the p which Mr. Zimbalist has transcribed for the v

Kindler, Hans, 'cellist: *Le cygne* (*The swan* Saint-Saëns, and Rubinstein's famous *Melody* arranged for 'cello, two numbers in which th perb singing tone of the instrument is shown.

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OL. XXI, No. 9 SEPTEMBER, 1916

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CONTENTS FOR SEPTEMBER

Mischa Elman and Chamber Music *W. J. Baltzell* 521
Ways That Have Helped... *Bella Scofield* 523
Some Thoughts on Technic.... *H. Becker* 523
Correct, Beautiful, and Effective Piano Playing. III.. *Gustav L. Becker* 524
Notes on the Music in This Issue..... 525
Economy in Memorizing Key Signatures *Harold S. Clickner* 525
Composers in Love and Wedlock. *J. Cuthbert Hadden* 526
A Teacher's Talk to a Beginner. *Carl W. Grimm* 527
Community Musical Work as Demonstrated in Various Localities. *Thomas Tapper* 528
A Plan for Choral Organization. *George B. Nevin* 529
The Genius of the Ungifted... *A. Pupin* 530
Modern Music Defined. *Bert E. Williams* 531
Reflections from a Notebook. *T. Carl Whitmer* 531
Pre-Season Efficiency... *Thomas Tapper* 532
Can a Music Teacher Save Money? *Frank A. Fall* 533
The Professor Talks on Efficiency and Success..... 534
Efficiency Applied to Piano Teaching. *John M. Williams* 535
Two Books of Inspiration..... 535
Editorial Notes..... 536
Vocal Department..... 561
Children's Work in Music. *Helena Maguire* 564
Violin Department.... *Ray G. Edwards* 567
Choir and Choral Department. *H. C. Macdougall* 570
Teachers' Forum. *Blanche Dingley Mathews* 574
The Music of the Spheres..... 575
In Behalf of the Hearer. *B. Maxton Ellerry* 576
Padre Martini.....*H. B. Gaul* 576
Book Notes 577
Theodore Spiering 578
General News Items 579
With the Schools and Teachers..... 581

In the Music Section

Intermezzo, Op. 21, No. 4 .....*Sgambati*
Valse Miniature ..... *Rebikoff*
Prelude in B Minor, Op. 28, No. 9...*Hoth*
Down the Line, Op. 16, No. 2.....*Lemont*
Dancing Nymphs, Op. 135, No. 4....*Frysinger*
A Jolly Jig .....*Fletcher*
School March, Op. 18, No. 3, (4 hands) *Reckendorf*
Dollies' Lullaby .....*Mesquita*
Memories (Violin), transcribed by Rissland *Cadman*
Prelude in E (Organ) .....*Hollins*
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3 Complete Catalog of Music Books.
5 Musicians Library Portrait Catalog.
32 Musicians Library (Contents of Volumes).
60 Music Students Library.
72 Musical Literature and Theoretical Works.
33 Ditson Edition.
35 Half Dollar Music Series.
36 Half Dollar Choral Series.
6 Teachers' Price List of Music Books.

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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS

	Page
Sohmer & Company	575

MANUFACTURERS OF PIPE ORGANS

Kilgen & Son, George	572
Moller, M. P.	572

MISCELLANEOUS

Butterworth Engraving Co.	584
Lyon & Healy	576, 4th Cover
Review of Reviews Co.	517
Smith, L C. & Bros. Typewriter	578
Spooner, Wallace	584
Tindale Cabinet Company	575
Wood, Clarke Press	584

MUSIC AND ART MAGAZINES

Musical Courier	576
Musical Leader	573
Violinist	569

MUSIC PRINTERS AND ENGRAVERS

Gilson, F. H. Co.	584
Henning, M. O.	576
Worley Company, John	572
Zabel Bros.	576

PIANO TUNING SCHOOLS

Faust School of Piano Tuning	577
Niles Bryant School of Piano Tuning	576
Scheinert, Alex.	577

PUBLISHERS OF MUSIC AND BOOKS

Bingham, Helena	515
Ditson Company, Oliver, 513, 514, 518, 571, 573, 583, 584, 2d Cover, 3d Cover.	
Fischer, Carl	515
Gamble Hinged Music Co.	516
Gray, H. W. Co.	516
Hatch Music Co., 516, 517, 518, 576,	579
Hinds, Hayden & Eldredge	516
Luban, Harry D.	516
Milwaukee Cons. Music Co.	517
Munro, Harry	562
Odell, H. F. & Co.	515
Pond, Wm. A. Co.	517
Poole, Anna Ware	515
Schirmer, G	515, 519
Schmidt, Arthur P.	520
Summy Company, Clayton F.	579
Treloar Music Co.	515
Violinist Publishing Co.	569
White-Smith Music Publishing Co.	513
Willis Music Co.	515
Wood, B. F. Co.	518

TALKING MACHINES

Victor Talking Machine Co.	577

CONCERT ARTISTS AND MANAGERS

Spiering, Theodore	569
Zoellner Quartet	568

TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC

American Institute of Applied Music	583
American Progressive Piano School	583
Becker, Gustav L.	583
Bissing, Petrowitsch	568
Bogert, Walter L.	563
Boston Institute of Public School Music	583
Brenau College Conservatory	581
Brown, May Laird	563
Chicago Musical College	58
Chicago Piano College	58
Crosby-Adams	58
Danforth, Mrs. Ada J.	58
De Guichard, Arthur	56
Faelten Pianoforte School	58
Goldthwait, Willis W.	58
Heinline, Elizabeth Eldridge	58
Herman Klein Phono-Vocal Method	56
Hughes, Edwin	58
Indiana Normal Conservatory	58
Institute of Musical Art	581, 58
Kern, C. W.	58
Kuzdo, Victor	56
Martin, Edith	58
Musin, Ovide	56
New York School of Music and Arts	58
Normal Conservatory of Music	58
Salmon, Alvah Glover	58
Siegel-Myers School of Music	57
Stock, Geo. C.	56
Storer, H. J.	58
Trinity School of Church Music	57
Wilcox School of Composition	57
Wooler, Alfred	57

VIOLINS, STRINGS AND VIOLINISTS

Bissing, Petrowitsch	56
Ditson Company, Oliver	56
Gemünder & Sons	56
Kuzdo, Victor	56
Lyon & Healy	56
Musin, Ovide	56
Schoening, M. E.	56
Spiering, Theodore	56
Zoellner Quartet	56

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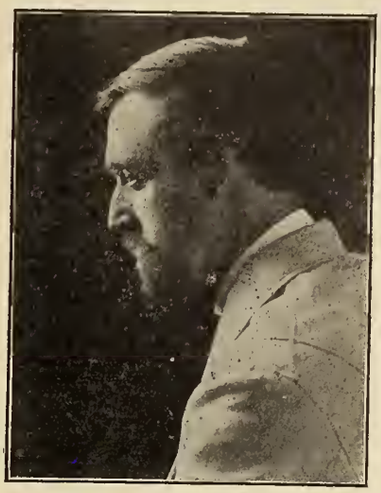

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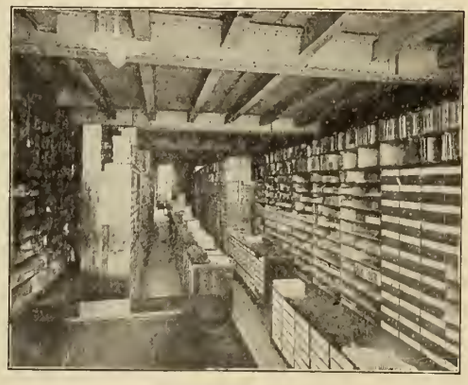

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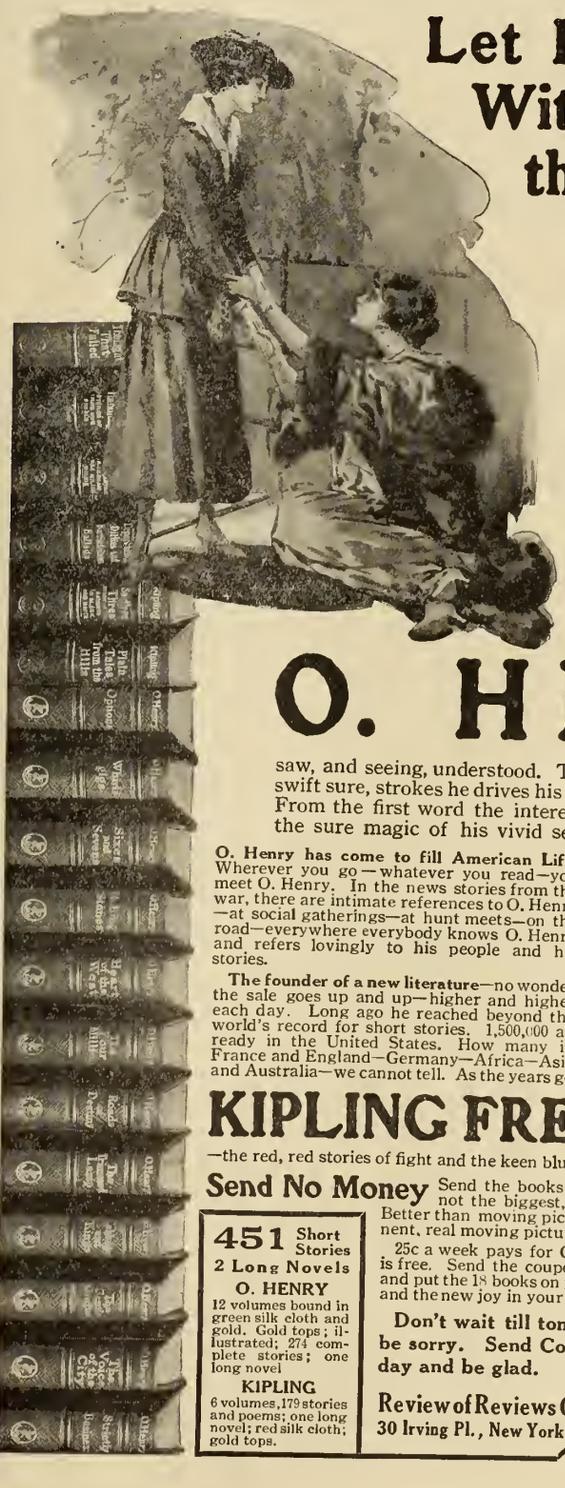

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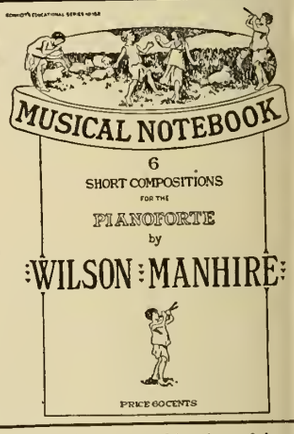

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An Afternoon with Mischa Elman

String Quartet Playing as a Summer Diversion

BY W J. BALTZELL

CHAMBER MUSIC is usually heard in concert halls, and the idea, as visualized to the average reader, means seeing and hearing the Flonzaleys, the Kneisels, the Zoellners, or some other organization which appears *en tour* in various cities.

PRESENT DAY CONDITIONS

Now it is better to hear chamber music in a concert hall than not to hear it at all. But it is quite open to question whether the average concert hall presents conditions for chamber music which are thoroughly favorable. The hall implies the box office and certain other conditions which rise superior to artistic considerations.

A string quartet of high reputation demands a high fee, an expense which can only be balanced by the sale of many tickets at a fair price or a smaller number at a high price. The former means a hall too large to permit the finest musical effects of chamber music to be properly appreciated; the latter restricts the opportunity to persons of wealth and social standing; it acts against popularity.

IN THE CLASSICAL PERIOD

What would Haydn, Mozart, and Beethoven think if they could see the conditions under which the products of their creative art are presented today? How different the whole method would seem.

When they wrote a quartet they certainly did not consider it as a work to be given to a large public in the glare of a brilliantly lighted concert hall as is the case today. On the contrary, they probably looked forward to a trial of it in the semi-privacy of the music room of some cultured, liberal patron of the art, with only the guests of the house as audience. Or perhaps they may have thought of the tryout which four artist friends would give the quartet at the house of some mutual associate, with a few others present to hear.

The central thought certainly was not *publicity*, that word which is so aggressively modern, but *intimacy*.

A MENTAL ATTITUDE

The French make use of the verb *assister*, with the same root as our English "assist," when they indicate presence at a concert or gathering of persons. It is worth while for the person who is present at a concert of chamber music to feel that he is "assisting," that his attitude should be not that he paid his money to be entertained but that he must contribute something in manner, in thought, and in sympathy which shall help the players. One should be in close touch with chamber music to get from it the finest and most satisfying message.

MISCHA ELMAN

Next to the joy of actually playing one of the instruments of a quartet is the pleasure of sitting near by and drinking in, as it were, the stream of tone as it comes from the instruments. Only in the home can one realize the finest conditions under which to listen to a string quartet.

A VISIT TO THE ELMAN SUMMER HOME

It was with anticipation of the keenest pleasure that the present writer accepted an invitation to "assist" at the playing of several quartets at the summer home of Mischa Elman, at Rockport, Mass., August 1, with two other guests, Mr. Constantin von Sternberg, the eminent composer, pianist, and teacher, of Philadelphia, and Mr. William Arms Fisher, a well-known Boston composer, and musical Editor for Oliver Ditson Company.

Rockport is on Cape Ann,—a few miles from the better known Gloucester, center of a great fishing trade,—and the cottage which Elman occupies is several miles beyond at a point locally known as Straitsmouth. From the wide porch one looks directly out on the Atlantic Ocean with an unbroken view as far as the range of vision will admit. Quiet almost as a millpond on that particular day the rocky coast shows ample evidence of the terrific power of the sea when lashed to fury by an easterly gale. From almost every direction the breeze comes over the water and as a result the air is delightfully cool and the temperature favorable to work in summer.

The big music room, with its wide windows to the north and west furnishes an ideal place in which to listen to the playing. Side by side stand two grand pianos, showing another phase of the violinist's executive ability, for he is an admirable pianist as well. In a smaller room, in another part of the house, is a piano on which the writer of this sketch had the pleasure of hearing Liza, a twelve year old sister, play the first movement of Beethoven's sonata in E♭ major, Op. 7, and part of a suite by Bach. The youngest sister, Esther, ten years old, is also a diligent student and well advanced for her age.

THE QUARTET

The players took their seats in front of the door with the ocean in full view, Elman at the first violinist's stand, supported by Adolph Bak, second violin, Karl Rissland, viola, and Rudolph Nagel, 'cello, members of the Boston Symphony Orchestra. In chamber music Elman uses an Amati violin, with beautiful tone, which dominates the quartet yet admirably blends into the composite tone when demanded.

THE PLAYING

There were several points of interest in connection with this playing. First was the fact that they were playing because they enjoyed it, out of sheer love for the art inspiration which the music gave them. It was not a rehearsal in which the dominating purpose was to reach the highest possible degree of refinement of tone, polish in style, and accuracy of execution, but a whole-hearted endeavor to pour out the feelings aroused by the music through the medium of the tones which they drew from their instruments. It was not a cold impersonal presentation of a *super*-music, if the term be allowable, but a highly personal expression in which each asserted himself at times and on occasion yielded precedence to another player. This gave a reading of the works which was full of color and individuality.

When one considers that the quartets were practically played for the first time by the players, so far as ensemble goes, the evident rapport was really marvelous. The quartet style was thoroughly evident, for each player, although a soloist of high artistic rank, admirably merged his work into the effect desired as a whole.

The works played were: Mozart, in E♭ major; Schubert, in A minor, Op. 29; Dittersdorf, in E♭ major.

ENTR'ACTE

During the interval between the second and third quartets we had the pleasure of hearing several songs by Elman, sung by his oldest sister, Mina, who has a soprano voice of fine quality which she uses with a skill and a dramatic fervor which augur well for her artistic future. The latest song, still in manuscript, was a setting in English of a text by Tennyson, called *The departure*. The composer has treated this with a descriptive style and dramatic power which suggests a definite feeling for stage representation.

SOME ELMAN SAYINGS

Mr. Louis C. Elson, writing to the Boston *Advertiser*, described an afternoon of similar character. We quote from this report certain sections which our readers will find of special interest:

Mischa Elman is much more than a great virtuoso; he is a thorough musician. Very few of the world-famous violinists would enter into string quartet playing as a recreation. He told me that he considers the division generally made, between solo and quartet playing, an unjust one.

"True string quartet playing is really a species of solo playing," said he, "if the artists are sympathetic enough to give way to each other."

I have heard,—thus Mr. Elson—hundreds of string quartets in my life, yet I can say that the numbers performed in that music room gave a new and special meaning to the music, and the great artist sang himself into the ensemble in a manner that gave the second violin, the viola, and the 'cello their turns in the foreground.

With all his breadth of repertoire Elman is a true conservative. "I play all the new works," said he, "but I love Mozart now more than ever.

"I cannot understand how anyone can belittle Brahms. I agree with Bülow's saying about the 'three great B's in music.' Brahms was the great B of modern times, but Bach was the great B of all time.

"I do not like to put a Brahms sonata on a violin recital program. The form is so vast and the thoughts are so great that it makes all the rest seem small."

THE CULTIVATION OF CHAMBER MUSIC

The present writer feels it worth while to take this opportunity to add a few words on the subject of chamber music and its importance in our scheme of musical work.

First, every series of concerts ought to include at least one devoted to chamber music. This applies particularly to schools, colleges, and music clubs which stand for the higher ideals in musical appreciation and culture.

Second, concerts by an orchestra or large chorus have a definite place in the musical life of a community. But "big" things are not the only phases worth developing. One must be acquainted with music produced by smaller bodies in small halls, not for the general public, but for the connoisseur.

Third, it is not enough to say that string quartet and other chamber music is "highbrow," and for the musically elect. The average concert-goer can be interested in chamber music if it is adequately presented.

Fourth, musicians in cities which have no resident quartet should endeavor to promote the organization of such a group of players and give them liberal support.

Fifth, amateur violinists and 'cellists will find the highest degree of musical enjoyment in the hours which they may spend in the practice of chamber music.

———o———

Apparently music is showing a tendency to go back to its beginning, to the time when the laws of rhythm did not yet trouble her; it seems that she wishes to free herself, to regain an utterance that is unconstrained, and raise herself to the dignity of a sort of poetic language.—*Schumann.*

SOME COMMON ERRORS

BY WILBUR FOLLETT UNGER

All good teachers have some poor pupils. If only it were known just what makes poor pupils "poor," and how to insure correction of their faults, how fortunate we teachers would be—how much easier our teaching would become!

Some of the poorer pupils, unfortunately, suffer from lack of brain-power; some from lack of time; many from nervousness. Some are poor as a result of ill-health; some from lack of ambition; while with many others the cause is sheer laziness! But taking them all in all, the majority of pupils fail to play as well as some others, or at least as well as they might, because of CARELESSNESS!

Study well that little word that carries such big results: *care-less-ness*,—the state of being without care. Free from all responsibility—think of it! Who are there such, save children and imbeciles! Even little children have certain responsibilities and cares in their little ways. How far more important, then, that students and followers of a great art like music should be willing to take infinite pains and CARE with their work!

Here are some of the more common errors that I have discovered among the average pupils, practically all of them resulting from nothing more or less than pure carelessness:

Guessing at Notes.—Don't guess at the notes,

From left to right: Karl Rissland, Liza Elman, Adolph Bak, Mina Elman, Mischa Elman, Esther Elman, Rudolph Nagel.

taking a chance that they will prove the right ones; deliberately *aim* for them carefully—no matter how slow the progress is. First read them carefully in your mind and know, to your satisfaction, that you are right; then aim and play them.

Inattention at Lessons.—Listen to everything told you by your teacher; it is waste of good money to pretend to take a lesson all the while thinking of something else. Think of every word your teacher says, let it make a lasting impression—that is what you pay him for,—and then follow his advice. Do as he tells you. Don't forgot. Be responsible.

Misjudging Intervals.—Do not carelessly play an octave if a seventh is called for; likewise a fifth for a fourth, etc. *Observe closely!*

Forgetting Signatures.—What crimes are committed in thy name, O signatures! "Oh! I forgot to sharp the F," is a poor excuse. Learn the signature of every key, and keep it always in mind.

Accidentals.—Don't forget that accidentals remain good to the end of the measure in which they occur, but are not carried into the following measure, unless tied. Don't forget!

Poor Counting.—Schumann said that to play out of rhythm was as the walk of a drunken man, and there's considerable truth in that. Do not above all things, play one bar of notes fast, and the next bar of same note values slow. Make yourself play all notes of one value either slow or fast but ALL ALIKE in time; that is, evenly! Until you have mastered the subject, force yourself to count aloud evenly, making your *playing fit the count*, not the count your playing! Take pains!

Misuse of Pedals.—Do not continue holding your foot upon the "sustaining pedal" (so-called "loud" pedal) until long after the harmony has changed. Your ear should tell you when this occurs,—if you but listen.

Full Value of Notes.—Give to each and every note its true value. If one voice happens to be in quarters, another in halves, and another in eighths, etc., note the difference. Use care.

Practising Too Fast.—The easiest and surest way to accomplish good results in music is to practise slowly and carefully, so that the correct impression is fastened upon your mind—a result which would be obviously impossible when you practise too fast. Proceed carefully!

Observing Dynamic Signs.—Do not play in a cold manner,—all of the notes in an equal tone color, but, by observing the signs for expression alter the quality of tone as required to loud or soft —as well as obeying the other signs which call for variety in tempo, touch, etc. Play carefully!

Familiarity with Keyboard.—Learn at the outset the topographical arrangement of the black and white keys and where instantly to find any note or group of notes if you are called upon suddenly to play in the dark. *Prepare yourself carefully* against all contingencies.

Quantity of Practice.—You will find that you have to earn all you get in music: if you practise little, you'll get little results; if you practise much you'll find the results are big. If you *care* enough for results, you'll devote enough time to it.

Nervous Timidity.—Lastly, lack of confidence is one of the most serious faults. While it is all very well to be modest, yet the fact that you *know what you know* must be admitted to yourself. Be careful—but not over cautious. Realize you own ability, and then go ahead—Carefully!

———o———

BRILLANTE E PIANO — IMPOSSIBLE

BY C. P. LAISTER

One of the most difficult shades of expression to infuse into piano playing, for the amateur at least, seems to be the effect of brilliance combined with softness, that is *piano*. It appears to be a prevailing belief that *brillante* implies loudness of tone, and very frequently this error is the cause of excellent compositions being rendered in a manner quite incompatible with their nature.

Now, what may be roughly termed soft brilliance is a most beautiful effect, and one so rarely heard outside of the professional circle, that it is well worth cultivating.

Sydney Smith's delightful composition *Harp Eolienne* is an ideal study in tone which is at once brilliant and soft. I wish that every amateur who cannot play *brillante* and *piano* together could hear this rendered by a first class pianist who can. The delicious runs in the grace notes are an inspiration to the production of the effect in question. If they were not played brilliantly, the whole piece would sound flat; were they played loudly the result would in no way resemble the music of the classical instrument which the composition is supposed to imitate.

To produce correctly this *soft-brilliant* tone, one requires much practice and patience, perhaps more than is needed to learn any other effect; but the resultant skill is well worth the trouble.

WAYS THAT HAVE HELPED

BY BELLA SCOFIELD

Modern efficiency demands that all waste and non-productive elements, shall, through some transforming medium, be turned into products of value. Efficient music teaching would seem to require the transformation of difficulties into stepping stones leading to progress—a procedure which would undoubtedly be a conservation of energy, of both pupils and teacher. My pupils and I are working out our problems along this line; I, hopefully and prayerfully; they, unwittingly, but most enthusiastically.

THE CLASS LESSON

Our chief bugbears were technical exercises and missed lessons. We have been able to overcome the latter by proper application of the former, and the miracle working medium is—class lessons. These are held once a week, in addition to private lessons. Those of my pupils from beginners to those about the third grade meet together at my studio for the usual supplementary class work; biography, elementary harmony, and games for learning and reviewing notes, time values and musical terminology. Each week we have a fifteen minute program, the children playing the pieces and studies learned in their regular lessons. Each week, too, they learn and practise together a suitable technical exercise, which is then listed in the practice books to be perfected for the private lesson and recited at the next class meeting. New work for the class is sometimes given also at the private lesson, the pupil being led to understand that either lesson missed puts him behind the class.

It might seem impracticable to give pupils of varying ages and grades the same technical material, but I find my older pupils benefit greatly by the review of elementary technical principles, and the younger ones attack their problems more ambitiously when they have the example of the older children. There is also the opportunity for such needed individual work as may arise at the private lesson. .

When possible we vary the exercises by grades, for example: advanced pupils play with both hands, beginners alternate; advanced play in quarter notes, beginners in whole, all counting with the metronome (we use the table for preliminary practice, so there is not the apparent discord). The advanced pupils frequently use the five-finger exercise the younger ones have, but with a complicated fingering, or the beginners may pass the thumb under the second finger, the advanced under the fourth or fifth, etc. Sometimes the two sides of the table contest for points, the side winning with the fewest mishaps choose two players to repeat the exercise on the piano. There is now considerable enthusiasm over who will be allowed to play finger exercises.

The difference in the interest and regularity between the pupils attending the class and those living too far away to join is noticeable. I have no present need for enforcing the "pay for missed lessons" rule.

GILT STARS

Another feature used in connection with the class work makes for concentrated practice. A ten cent box of the small gilt stars used by kindergartners stands on my piano, and one is given for perfect recitation of any part of the lesson.

Each pupil has a notebook with flexible cover so that it can be rolled with the music, and to it is tied a small tally pencil, which pleases the children and is always at hand for written work at the class. The front part of the book is used for biographies, interval writing, music definitions, etc. The back contains the practice outline. Each part of the lesson is definitely set down, with any necessary instructions as to counting, expression, or special practice on difficult measures, that might otherwise be easily forgotten. In the case of little tots, practising under mamma's supervision, the outline gives an idea of the home work required.

At the lesson each perfect number, as a scale, étude, or section of a piece, is rewarded by having a star placed after that particular item in the outline. A very hard part is often marked as eligible to a star, which usually stimulates diligent practice, the children reasoning that a few measures should be more quickly learned than many, the star therefore being more easily earned.

PORTRAITS OF COMPOSERS

Careful count is kept of stars in the practice book, and when they number ten, a picture of some great musician is given. These are quite distinct from the Perry Pictures we use in our biography work; many of them are of modern musicians, so that the children become acquainted with contemporary artists they are soon eager to hear. Postal card pictures may be obtained at about five cents each, but we have gathered them from every source. Old programs, advertisements, and the musical newspapers furnish a great many. I do not like to cut my copies of The Musician for this purpose.

SAYINGS OF MUSICIANS

The picture chosen is pasted on a blank page, and underneath is written the name and some saying of the musician. The quotation is made as personal as possible. Janice, lately entered into the *First Study of Bach,* receives a portrait with the words, "You have as good fingers as I. I had to work; whoever is equally industrious will succeed,"—Johann Sebastian Bach; or perhaps the picture of Chopin, followed by his well-known "Always practise Bach. This will be your best means to make progress."

Peter, after long struggle with legato tones, receives this assurance from Rubinstein: "I have sat for hours trying to imitate the timbre of Rubini's voice in my playing," while Mary, inclined to slide through with little effort, reads the concise energetic, "Work, work, yet more work" of Nordica.

My pupils have dubbed these quotations "Personal messages from great musicians," and were delighted with themselves when they noted the result of their careful work; having done their best, the greatest masters gave them advice for further success. They are glad to learn something of the life and work of each new musician received, and we sometimes set aside our biography period for a Modern Musician's Day, each child having some little story to tell the others. I allow them to go to my clipping index and old volumes of The Musician for the material.

Other quotations we are using are:

Before I was a genius I was a drudge.—*Paderewski.*

Cultivate courage. Have a oneness of purpose. Keep at it. Go on trying.—*Maud Powell.*

The barriers are not erected that shall say to talent, "Thus far and no further."—*Beethoven.*

If you have to play before people do not make any excuses; do it at once or not at all.—*Schumann.*

Who go slowly goes safely,

Who goes safely goes far.—*Patti.*

Play in the beginning slowly, firmly, until the new piece has entered into your fingers.—*Rubinstein.*

Do not attempt to practise your whole piece at first. Take a small section, or even a phrase.—*Bloomfield-Zeisler.*

Watch well that you actually hear every little tone that you mean to produce.—*Josef Hofmann.*

In fine piano playing all the details are important.—*Busoni.*

Hard, conscientious work is the only means to scale the ladder of success.—*Schumann-Heink.*

Tone artists...do not ever lose sight of the time.—*Caruso.*

You do not know what you can do till you have tried.—*Maud Powell.*

Remember that velocity alone is not sufficient. Cultivate rhythm, precision, use of the pedals.—*Paderewski.*

Practice missed or skipped is gone forever.—*Emil Sauer.*

Analyze the passage that seems to bristle with difficulties; pick out the most difficult spot, master it.—*Harold Bauer.*

Every day we spend without learning something is a day lost.—*Beethoven.*

Work, study, and wait. It is the only sure road to success.—*Sembrich.*

SOME THOUGHTS ON TECHNIC

BY H. BECKER

Technic is the method by which an artist uses his material to express his ideas and emotions. As applied to the piano, technic is the manner in which the artist manipulates the keyboard to express his own ideas or those of the composer. It is the power to present every portion of a composition in the spirit of the composer—as he in fact would wish were he standing near. That is a good test to apply. It includes effortless sight-reading, full keyboard command, suppleness, pliancy, dexterity, and, above all, mastery over tone-color—the ability to mold tone as you will. A pianist, if properly trained, should be able to express every shade of feeling, gaiety as well as sadness, power and piquancy—in fact, he should be able to produce a full vocalized tone—to make the piano sing.

A system of piano technic must consist of the means whereby every note, singly or in combination, is played accurately, fluently, and with the maximum of effect. The eye, the brain, the hand, the wrist, the fingers, have each to take a part, and it is all important that the performer shall bring these forces into play intelligently according to their relative importance, instead of employing them by a mechanical, haphazard method. Only in this way, in proportion to the ease and speed with which these various agencies work and co-operate, can the quantity and quality of the technic be brought to bear to express with vividness the various emotions such as anger, pathos, joy and sorrow, the true interpretation of which is the greatest pleasure one can derive from piano playing.

Technic is not a matter of muscles, finger flexibility, and stretching power only. It is the power to use these at the keyboard with automatic ease in giving true interpretation to the work in hand. Real technic prevents the harsh mechanical execution which kills the beauty of musical thought. It brings about a suppleness of fingers and wrists so that every gradation of expression from *pp* to *ff* is rendered with the greatest ease and fidelity of tone. By doing the right thing in the right way at the right time real success becomes a certainty. —From *Mind, Muscle, and Keyboard.*

Be sure to read the articles on various phases of Efficiency which are printed in this issue of THE MUSICIAN. At the beginning of the new season is the time to take stock of YOURSELF.

CORRECT, BEAUTIFUL AND EFFECTIVE PIANO PLAYING

III

(A Chapter on the Musical Time Essentials)

BY GUSTAV L. BECKER

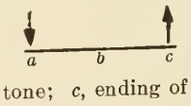
Having in a general way pointed out the path toward such playing, it is now opportune to illumine it more in detail.

If good piano playing depends chiefly upon a keen desire to play well, or even, added to this, upon the mental recognition of all the separate facts and factors that will lead to such a goal, then there might be hundreds of Hofmann's and Godowsky's. But it is not enough to know the path, one must also have traveled it—upon one's very finger tips—from beginning to end!

Of course, it should be only one's real better self that undertakes the journey; and, in order that one may hold securely to the path, according to best intentions, a reliable guide should be at hand, whenever needed. This guide, is manifestly the experienced and competent teacher.

Anyone traveling must give heed to time and space. Similarly, in our musical progress we must give close attention to time moments and time spaces. We should know exactly when to start a tone, how long to continue or when to end it.

This might be made clear to most of us, right at the start, if tones were symbolized—not by "notes," but, according to desired length of tones, by horizontals of varying lengths, with short vertical lines at the beginning and end of each horizontal one, thus:



a, beginning of tone; *c*, ending of tone; and from *a* to *c*, duration of tone.

Instead of this we must learn to distinguish the variously shaped notes, must remember their names and all their relative values, only to find that, as yet, we know but so many words; that the real knowledge of time values comes through hearing and doing! Unless this abstract knowledge of note values is brought into direct contact with certain psychological factors, but small headway can be gained.

One of these factors is the mysterious consciousness of the passing of time, the time elapsing between the flashes of definitely conscious impressions, of successively present moments. And even this consciousness of the "Now" is most indefinable, quite impossible to grasp. By the time one has decided that a certain moment is "Now," that moment has already gone by—forever!

Yet we may retain a short, vivid, and echo-like prolongation of this consciousness of the moment, a species of time-memory, and may then connect such an impression closely to the next coming "Now."

We then learn to compare elapsed and made-conscious time intervals with each other, as to the greater or less regularity of their sequence, and by measure of these comparisons we learn to anticipate, quite definitely, the approaching moment, selected for a more intense consciousness of the next "Now."

It is upon the ability to narrow down to the finest possible point this consciousness of the moment felt to be "Now," that the important element of musical time division called "Precision" depends.

It has been found, through psychological tests, that, with no outer, regularly recurring impressions to guide one, the passing of the shorter time intervals can be determined with much closer accuracy than can any longer ones. Thus eight half notes would be much more difficult to play in even succession (say in 2-2 time) giving one count or beat to each note, than would be eight eighth notes, playing two notes to each quarter count or beat. Therefore a beginner in music should be allowed to subdivide the longer values, for instance counting 8-8 instead of 4-4 to a measure, until, by constant comparison of the longer or less frequently recurring note values with the shorter or more frequent notes, this subdividing may become subconscious yet serving as a guide toward determining more accurately the longer time intervals, while transferring the wide-awake consciousness of the precise moments of entrance of each longer note-value, with satisfying regularity, from one point, across the intervening subconscious ones to each next longer one. The experienced musician, such as, for instance, a capable orchestra player, has his subconscious mind stored full of all kinds of divisions and subdivisions of time, including triplets, quintuplets, and other less usual groupings.

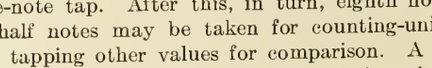
Thus he is constantly "in touch" with passing time and with time proportions. Force of inner nature or habit then, as well as knowledge and good judgment, make him a good "timist."

One of a number of valuable expedients for gaining a clearer consciousness of time-proportions is found in letting the pupil (who does not limp) walk across the floor, at his normal gait, while holding in his left hand a music book containing one of the well-known tables of relative note values,—the respective page being open—while with a pencil in his right hand he will give at first one tap, of a quarter-note value, to each walking step, counting one number to each step, from one to four.

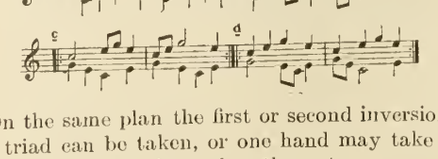
He should be impressed with the importance of having each tap and count coincide precisely with the moment of foot-contact with the floor. This being done, the pupil, while looking at the rows of eighth notes and quarter notes, taps, as regularly as possible, two eighth-note taps to each quarter value walking step. Then, going to the other side of the quarter values, he should tap once for each two steps, preferably upon the left foot step, thus tapping half-note values to the quarter-value steps.

After a lesson or two these comparisons of greater or less note-values with quarter note "units" may be extended to four sixteenth-note taps to a quarter-unit step, and to four quarter-value steps to one whole-note tap. After this, in turn, eighth notes and half notes may be taken for counting-units, while tapping other values for comparison. A familiar expedient is that of simply counting aloud the time units while tapping the incidental rhythms.

It is better, however, to tap the regular beats with one hand at the same time with the counting of them in their regular order of entrance. After this the hands should reverse or exchange their tasks, thus:



After this the problem should be transferred to the keyboard, using the tone successions of some simple broken triad—one hand indicating the regularly recurring beats, while the other hand plays the same tone-successions at the required speed of the rhythmic values, thus:



On the same plan the first or second inversion of the triad can be taken, or one hand may take one inversion different from the other, etc.

In triple time the triad need only be repeated in one direction by the hand taking the regular time beat. Such drills will also help to develop mental concentration, a most valuable factor in all departments of music study.

The important time element, precision, is especially put to the test when some one else than the pupil himself will, by tapping or counting, indicate the regularly recurring time beats, while the pupil indicates the incidental apportionment of rhythmic values. When the pupil taps, all by himself, both the measure beats, in one hand, and the varying rhythmic moments in the other, he may unconsciously adjust his beats (or counts) to the momentarily slower or faster succession of tone entrances in the rhythm part, instead of adjusting the rhythm, as it should be done, in true and fair proportion to the regular beats.

Another application of precision is found where two or more tones are indicated and required to enter at precisely the same moment. This calls for an intense concentration of attention and motive will power at the moment which, at just the required lapse of time, will be "Now!"

To exercise this sort of proficiency such tests and drills may be given when once the one hand and then the other will, *with purpose*, play its tone more or less in advance of the other.

Having alternated doing this with each hand several times it should be noticed whether, in trying to play both hands exactly together, either hand shows a tendency to come in ahead of the other. If so, it will probably, in most right-handed persons, be found to be the left hand.

In such case this should be neutralized by frequent efforts at playing the usually lagging hand intentionally just that much sooner than the other one, thus: habit:

Another expedient consists in having the pupil go through a regular precision drill as follows: One finger of each hand, previously decided upon, takes hold of a key, at an interval of either a sixth or a tenth apart. The keys, held ready, are merely touched, not depressed. The pupil, thus fully prepared to play these two tones at the same instant stores up energy for this purpose while awaiting the teacher's unseen signal—a tap or a distinctly and quite suddenly uttered word of command "Now!"

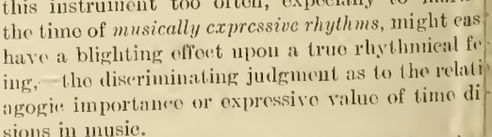
At this moment the pupil shall let all the pent-up energy exert itself without further deliberation or time to consider or favor one hand more than the other. The result is a satisfactory synchronizing of the motions of the two fingers. After this two other fingers should be selected to be put through the drill and to the test, until each finger of one hand has been made to agree, as to playing together with precision with each finger of the other hand.

That one may not overlook any set of fingers, a table of simultaneous finger combinations may be jotted down as follows:

R. 1 2 3 4 5	2 3 4 5 1	3 4 5 1 2	4 5 1 2 3	5 1 2 3 4
L. 5 4 3 2 1	3 2 1 5 4	1 5 4 3 2	4 3 2 1 5	2 1 5 4 3

Subsequently *each two* fingers *of each hand* may be played in legato succession with suitably harmonized intervals, while giving equally close attention to the precise playing together of both hands.

After this, various three, four, and five note successions may be practised simultaneously with both hands with great care as to the aforesaid synchronizing.



For developing an ability to indicate or maintain absolutely regularly recurring time intervals, a perfectly regulated metronome can do good service, especially during absence of the teacher. But to use this instrument too often, especially to mark the time of *musically expressive rhythms*, might easily have a blighting effect upon a true rhythmical feeling,—the discriminating judgment as to the relative agogic importance or expressive value of time divisions in music.

Along with precision as to the moment *when* a tone is to be played, and the exact relative duration value, from note to note, or beat to beat, there is to be considered the need of regulating or determining the speed or tempo.

What may be an appropriate tempo on the av-

age as well as for the time being—in a certain composition? Does the favoring of a momentary effect rob the entire movement of its smooth flow of time and its rhythmic or metrical unity?

In this regard a broad view must be taken, yet not one that might disregard the relative importance of each detail. At times a compromise needs to be made between extremes.

Feeling and judgment for what is *just right* will guide one best after all. The first is partly inborn, but capable of development, while the other is acquired through prolonged culture—of the kind that furnishes constantly the best example and the most helpful influence—favorable to the development of all the mental and spiritual faculties possibly involved in the noble study of music.

NOTES ON THE MUSIC IN THIS ISSUE

SEPTEMBER sends forth a call to take up work again, work for the teacher, work for the pupil. Always and ever before the teacher is the problem of getting the materials to use for instruction. The thoughtful teacher is aware that useful, even quite valuable, new material is offered each year. To stick to a repertoire of teaching pieces selected five or ten years ago is not especially progressive and up-to-date. Only a lack of initiative, which may be called pedagogic laziness, can explain the methods of a teacher who does not post himself by examining new material and thus keep up the interest of pupils. The latter do not enjoy having for lessons pieces given to every pupil of the teacher for a number of years back.

The present issue offers to teachers and players some numbers worth knowing, and we trust our readers will examine them all carefully and list them, properly classified as to grade, contents, and specific usefulness, in teaching.

Intermezzo, Op. 21, No. 4, by Giovanni Sgambati, is from the pen of a famous Italian composer, one of the few of that nationality who studied with Liszt. It is a light, graceful number, polished and refined. The opening theme, which is in the alto register, is piquant and rich in color. But do not overlook the fact that the accompanying chords are to be played staccato, very much as if it were a pizzicato passage for strings. This makes an admirable contrast to the lyric quality of the section in B.

Valse miniature, by Vladimir Rebikoff, shows the delightful charm which so many of the Russian composers manage to put into their easier works for the piano. Note the chromatic character of the opening theme, also the somewhat restless quality of the melody for the left hand beginning in the seventeenth measure. It is passages like these which give special flavor to Russian music. Play this easily and lightly.

Prelude in B minor, Op. 28, No. 9, by G. Hoth, has a trace, it would seem, of the Mendelssohnian character. The pupil will find in this several places in which the fingering is somewhat unusual, for example, in the eighth measure, left hand, in which the thumb slips from A♯ to B; also measure fourteen and elsewhere in which there is substitution of one finger for another during the holding down of the chords by the left hand; and the passing of the fifth finger under the fourth in order to secure smoothness.

Down the line, Op. 16, No. 2, by Cedric W. Lemont, is a charming little march for young players, just the kind of thing to use in gymnastic and calisthenic exercises. Use a strong, firm accent, a decided march swing.

Dancing nymphs, Op. 135, No. 1, by J. Frank Frysinger, is in mazurka rhythm, and, although written by an American, has much of the Polish style. Note the time values in the opening theme, playing the first note as an eighth, not dragging it out to quarter note value. It must have an incisive quality.

A jolly jig, by Percy E. Fletcher, shows us the work of an English composer. It has the style and rhythm of one of the old English dances and must be played with well-marked rhythm. The melody for the left hand about the middle of the piece offers excellent drill in a phase of technic often neglected by teachers and pupils with the result that, in certain cases, the technical skill of the left hand is at least a half to a full grade lower than that of the right hand which has received the major attention.

School march, for four hands, Op. 18, No. 3, by Alois Reckendorf, is a well-written, effective march which we especially recommend for use in school exercises, gymnasium, and calisthenic work. Both the *Primo* and the *Secondo* have interesting parts, and the teacher will find it worth while to have the pupils change from one to the other.

Dollies' lullaby, by Carlos de Mesquita, taken from a set of little pieces published as Op. 126, lies very well under the fingers for which it provides excellent drill. We find this a desirable little piece to use as a test for memorizing, on account of its clear structure and simple form. It is easy, but quite effective.

Memories, by Charles Wakefield Cadman, transcribed for the violin by Karl Rissland, is one of the composer's most delightful songs, a number which has been used in concert by several well-known singers, and most admirably arranged for the violin with piano accompaniment, by a leading member of the Boston Symphony Orchestra. It displays, in a very effective way, the lyric quality of the violin, with the contrast in register due to use in different octaves. The main difficulties are those due to the use of the higher positions and the making of a warm, round, full tone.

Prelude, in E (*Berceuse*), by Alfred Hollins, comes from the pen of a noted English organist and composer, with indicated registration for a three-manual instrument, but which, nevertheless, can be given with satisfactory effect on a two-manual organ with such modification as may be demanded by the stops found on the instrument. This can be used either as a church or a concert number.

Where violets grow, song for high or medium voice, by William Dichmont, is in the high-class ballad style with broad, melodic character offering ample opportunity for the singer to work out fine vocal effects. Here is a song which should prove quite useful to the average teacher as well as the singer who wishes songs with popular appeal and, at the same time, real musicianly quality. Also published for low voice.

Requital, by Emil Wiegand, Op. 10, No. 1, is a song in the modern style, and calls for considerable finesse in the treatment of the different lines of the text to indicate the emotional program of the latter as set by the composer. It is one in which *color* is all-important.

At dawning, by Charles Wakefield Cadman, places before our readers, a duet arrangement of the well-known and widely popular song, made by the composer himself. It will be noted that it can be sung by soprano and alto or soprano and baritone.

Morning, by G. Waring Stebbins, breathes the spirit of outdoor life and joy, and very fitly closes with a passage in waltz rhythm. Here is a good teaching song. It is also published in F for medium voice.

For Jean, by Eugene Cowles, the composer of the popular *Forgotten*, is in the fine ballad style of which he is a master. It is full of feeling and will suit any singer who has the art of indicating the sentiment of a text. It is also published in C for low voice.

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THE MUSICIAN Prize Contest for Piano Music closes October 1. If you have not yet sent your contribution, get it ready at once.

ECONOMY IN MEMORIZING KEY SIGNATURES

BY HAROLD S. CLICKNER

IN teaching the pupil to memorize the key-signatures for the major scales (of which there are fifteen), it is not at all necessary that he should be compelled to retain the above number. Instead, we should endeavor to show him how few of these key-signatures he should memorize, and yet know at any time the entire fifteen.

To cover the needed ground in music both thoroughly and rapidly is the urgent call of our day. We should, at all times devise means of making these tasks, which are difficult enough, less laborious. Is not time valuable?

Upon examination, we find that two scales commence with the same letter, excepting the letter C, of which we find three.

ILLUSTRATION

1	2	3	4	5	6	7
A	B	C	D	E	F	G
A♭	B♭	10 C♯ and	D♭	E♭	F♯	G♭
8	9	11 C♭	12	13	14	15

Have the pupil commit to memory the key-signatures for the first seven scales in the above illustration. When this is mastered, the other eight remaining key-signatures are easily found.

Example: Suppose the teacher asks the pupil for the key-signature to A flat. All that he must do is to subtract the number of sharps found in scale of A (which is three) from the number seven and he will at once have the answer for A flat. Seven less three equals four. A flat has four flats for its key-signature. The letter C being represented three times makes no difference. The rule above still holds good. Take particular notice that it hinges on the number seven.

ILLUSTRATION

A3	B5	C0	D2	E4	F1	G1
A♭4	B♭2	C♯ and C♭7	D♭5	E♭3	F♯6	G♭6
7	7	7	7	7	7	7

Of course it is to be understood that the teacher should show his pupil before he commences to memorize key-signatures, the order in which the sharps and flats make their appearance in key-signatures.

As this article has to do with key-signatures, it will do no harm to show how quickly the order of the sharps and flats can be learned. Take the following sentence which I found in Fischer's *Musical Psychology:*

Father Charles Goes Down And Ends Battle.

The initial letter of each word in the sentence is the order for the sharps as found in key-signatures.

1	2	3	4	5	6	7
F	C	G	D	A	E	B

By reading the sentence backward,

Battle Ends And Down Goes Charles' Father,

we find in the initial letter of each word, the order of flats. The only difference is in the word Charles' where we must use the apostrophe.

B	E	A	D	G	C	F
1	2	3	4	5	6	7

—o—

STARTING THE NEW SEASON

MAKE a public announcement of your having resumed instruction.

Advertise regularly in local papers.

Arrange for a recital at an early date.

Send occasional notes of a musical character to the local papers.

Promote the organization of a concert series.

Composers in Love and Wedlock: Franz Liszt

BY J. CUTHBERT HADDEN

NIETZSCHE coined a synonym for Franz Liszt, and it was in this form: "Liszt, or The Art of Running after Women,"

Everybody remarked Liszt's weakness in that direction. When Borodin, the Russian composer, hunted up the Abbé at Weimar, he found him with fifteen pupils a day, mostly ladies. If a lady pupil did well, he kissed her on the forehead, and she kissed his hand. If she were young and pretty, he would kiss her—well, *not* on the forehead.

"This is the custom between Liszt and his lady pupils," says Borodin. "Evidently he has a weakness for the fair sex."

A FAVORITE WITH THE FAIR SEX

The late Emil Liebling, who had spent the winter of 1874–75 in Berlin trying to extract piano instruction from Theodore Kullak, thought it expedient to wind up his European experiences by letting Liszt know that he was around. He went to Weimar and observed the same thing about this Paganini of the piano. Liszt, he wrote afterwards, "shared with General Sherman and Bismarck a naïve fondness for kissing pretty girls, and there seemed no lack of suitable material. He exhibited rare judgment in knowing just where to draw the line, and if 'twas but a faded flower who presented herself, she had to be content with the privilege of kissing his hand."

He had a lady secretary, Janka Wohl, who has gushed about him in a book, and told that he gave her bonbons and kissed her hair! One night, after hearing him play, she was delirious, and "the archangel Liszt" beamed on her and "got mixed with algebraical problems in the dark," whatever that may mean.

The story goes that while he was preparing to enter Holy Orders at Rome, Liszt, after a service in the Sistine Chapel, was asked by the nuns to play. Many anecdotes are extant as to the extraordinary effect Liszt's playing in his younger days had upon impressionable ladies. In the present instance, the nuns rushed at him and covered him with caresses. Pope Pius IX therefore resolved that for the benefit of the clergy (or at any rate the female portion of the sect), Liszt's religious career should be cut short, and he refused to ordain him.

He was, in fact, idolized by the fair sex, and did not fail to take advantage of the homage they were eager to render him. A Polish Countess once received him in a boudoir ankle deep in rose leaves. Women flocked around him wherever he went, as in later years women flocked around Paderewski. Once he was discovered in his house at Budapest, seated on a platform surrounded by six or eight ladies all trying to portray his "ivory profile." He had fallen sound asleep, wearied with their homage.

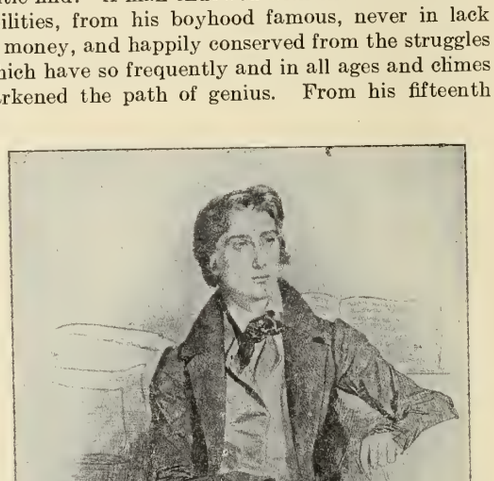
"You have found me," he said, when he awoke "in the attitude of St. Sebastian; but the arrows this time are paint brushes."

At St. Petersburg high-born ladies assailed him on the steps of his hotel and crowned him with flowers. Four noted beauties of the Prussian Court had their portraits painted representing themselves as Caryatides supporting his bust. Ladies even hugged and preserved as priceless treasures the stumps of his cigars.

The late Louis Engel recalled a characteristic incident of the time when Liszt used to give recitals in Vienna at midnight, after the opera. Let anyone else try such an experiment now! Yet not for love or money could one get a seat two hours after the subscription was opened. Well, Engel tells that one seat was found for the Countess R., a Polish beauty, after all the seats were occupied, and do you know where?—in the S of the piano; all available seats against the straight side being taken, a chair was placed in the small half circle. It was then that he left a glove on the desk, and the glove was torn into shreds, which were distributed like relics, in the "medaillon" of the Princess B., the sister of the beautiful Princess S., who quarreled with her for that bit of kid.

Liszt's most charming compliments were always paid to the sex which Rubinstein called "adorable." An American lady tried to tempt him across the Atlantic when he was old by saying he would surely make an immense fortune. "My dear lady," he replied, "if *you* stood in need of that large fortune, believe me, I would go."

Rightly does Frau Ramann, Liszt's biographer, say that in a truthful life Liszt's "frailties" must have an equal place with his virtues. And looking through her two volumes, what does the cold-blood critic find? A man endowed with enormous natural abilities, from his boyhood famous, never in lack of money, and happily conserved from the struggles which have so frequently and in all ages and climes darkened the path of genius. From his fifteenth



FRANZ LISZT

year, when he fell in love with Lydia Garella, the biography of this flaming meteor born in the year of the great comet, is plentifully speckled with fair names.

To tell about the whole of Liszt's love affairs in a short article is impossible. One can only, as somebody has phrased it, float along over the peaks, touching only the high points. Why, Liszt's letters to the last of his loves alone fill four volumes, each averaging about four hundred pages of small print! From the time that he first went to Paris as *le petit Liszt*, when he was kissed and embraced by rapturous women (as Mozart the *Wunderkind* had been before him) right on to the end, he was constantly enthralled by petticoats. His winsome face and insinuating manner never failed to cast their spell over womankind, who flew into the blaze of his attractions as the moth singes its wings in the flame.

THE FIRST LOVE

His real first love was Caroline, Countess de Saint-Cricq; tall and lovely, just seventeen, and "impressionable to beauty, to the world, to religion, and to God." Caroline was Liszt's pupil—a risky situation, as Mozart and Haydn found. Liszt was about done with his teens when he first saw her, "a maiden chaste and pure as the alabaster of holy vessels." This, remember, was during his passion for churchly affairs. Caroline's mother was dying. Impressed by Liszt's religious leanings, and with characteristic female penetration discerning how the thing was going between professor and pupil, she extracted a promise from her husband that he would not step in between the lovers and their happiness. He promised, but he was an austere person—Minister of the Interior, and thus well up in diplomacy. He became a widower only to put a full stop to the promising romance. It came about in this way:

Liszt stayed very late one night, flirting with his pupil. When he went to get out he found the court door locked and the porter asleep. The porter was angry at being disturbed, and as Liszt had not tipped him, reported to the parent next morning. Thereafter Franz Liszt was forbidden to visit the house. He knew what that meant. Nevertheless, he went to the Count and laid before him plainly his case. But he might as well have stayed away. The proud diplomat asked Liszt what his competence was, and the young pianist was compelled to answer that he had none beyond what his musical gifts might bring him.

Liszt was crushed. Too well he knew that Mademoiselle Caroline cared for him. Love, grief, and religion struggled within him for the mastery. Franz was unable to bear the strain; he fell dangerously ill. He was even announced as dead in the Paris newspapers, but, as Mark Twain said of himself, the reports of his death were "greatly exaggerated." This was the occasion of his renouncing the world and going in for the priesthood. Ten years later he wrote of that "maiden chaste and pure" as the sacrifice he tearfully offered to the God of Christians. Renunciation of all things earthly became the leaven, the only word of that day. A pretty romance! Liszt easily got over it; but it is said that Caroline, though she married another and had children, was in her heart always Liszt's.

A COUNTESS AND A DUCHESS

A man never really forgets his first love, and we may take it that Liszt was no exception. But he soon found a glorious train of followers. He was only twenty or so when the Polish Countess Plater meaningly said that she would choose Ferdinand Hiller for her friend, Chopin for her husband, and Liszt for her lover. And other grandee petticoats were smitten. There was, for example, the "sparkling witty, young, beautiful" girl who had married the Duc de Fleury. The Duc was old, but never apparently suspected the danger of inviting Liszt, the hot-blooded young Hungarian, to spend the winter in his country house. What happened is "better not guessing," as Clough said of the probable fate of the wicked in the next world. Liszt, at any rate, grew tired of being bound by these silken fetters, though when he returned to Paris he kept up a correspondence with the Countess which, as he said, brought him his first practice in the "lofty French style."

GEORGE SAND

Then, when fairly clear of this intrigue, he fell under the spell of George Sand, living now apart from her husband, another elderly specimen. Paris, at that date, was revolutionary with suffragette notions. As Ramann says: "Women were beginning to demand freedom and to experiment with the writing of perfervid romances, which questioned the very foundation principles of marriage and made a religion of Affinity."

George Sand was a chief crusader against the cause of monogamy. She had evolved a new gospel of love, and she tried it not only on Liszt, but on Chopin, Alfred de Musset, and a great many more. "Love," said she, "is Christian compassion concentrated on a single being. It belongs to the sinner and not to the saint. Only for the former is it moved restlessly, passionately, and vehemently." In other words, the love that sins from love is virtue! "Love exhausts itself; the union of a man with a woman should therefore be transitory."

Thus the cormorant George Sand, who sometimes wore men's clothes and smoked strong cigars in

awing rooms, and had a nose of a "Hebraic cast," id yet dominated the dreamy, dainty, tender, illu- re Chopin. Personal intercourse with her drew szt into the vortex created by these free love views hers; but Liszt was a stronger character than the nsumptive Chopin, and she did not shatter *him* is a too-spiritous wine shatters the fragile vase." o woman yet lived who could "shatter" Franz szt.

THE COUNTESS D'AGOULT

If any woman could have done it, that woman was e beautiful and "enchantingly graceful" Countess Agoult, who entered Liszt's life when he was in the oom of youth, a hero of the keyboard at twenty- ree. For five years and more this lady's life con- ued to be interwoven with his. She, too, like orge Sand, was literary, and wrote under the n name of "Daniel Stern." George Sand, George iot, Daniel Stern—why so often the male pseudo- m in those days?

The Countess was six years older than Liszt, and e also had a husband much in advance of her own ars. Coming under Liszt's fascination, the result s almost inevitable. She forsook her husband for szt, and yet the husband afterwards declared that szt had acted all through "like a man of honor." is was funny, considering that Liszt acknowledged ree specimens of pledges of the Countess d'Agoult's ection. A son died young. Two daughters sur- ved. One married the French statesman, Emile ivier, and became one of the reigning beauties of e Court of Napoleon III. She died in 1862. The ier is Frau Cosima, who married Hans von Bülow, d subsequently, after being divorced, Richard agner. It was a queer mix-up; and no wonder t Bülow, an ardent Wagnerian, said he wished e man had been another, that he might have shot n!

Janka Wohl, the Liszt lady secretary, tells the goult story from her own point of view. By as ch as her pen is apologetic of Liszt, it is femininely lous of the Countess. She pooh-poohs the idea t Liszt can have had any affection for the woman o gave up husband, child, and position for his sake, l quotes, with satisfaction, the biting remarks of mann concerning her. The Countess held the cup oison to his lips, and he drank of it—that was all. en he always spoke of her with irony, and made is boast that she "never had the slightest chance" ecoming his wife.

The Countess, it appears, had a personal income of r thousand dollars a year, but while she stayed h Liszt, she ran through about sixty thousand lars a year, mostly Liszt's earnings. Liszt ulti- tely deserted her entirely, the cause being, ac- ding to Ramann, that she "cherished an am- ion to be Liszt's Muse, and made strong demands the acceptance of her opinions upon his works." zt, as we all know, wanted to be regarded as a com- er rather than a pianist, and it must have galled n when the Countess said plainly that she did not e his works. A young French poet once tried to oncile the pair after a fireside combat of criticism. 'Think of Dante and Beatrice," he said to Liszt. hink how the divine poet listened to her words as revelations. Be thou Dante and she Beatrice."

'Bah, Dante bah, Beatrice!" cried Liszt; "the ntes create the Beatrices. The genuine die when y are eighteen years old." The Countess died thing but young for she lived until 1876, when was 71.

THE PRINCESS IVANOVSKA

o ended the affair with d'Agoult. The only er affair we have space to notice is that which nects Liszt with the rich Polish nobleman's ghter, Princess Carolyne von Ivanovska. She, was a sort of George Sand, for her father had ght her to ride wild horses and smoke strong rs. She had married, when she was seventeen, ussian cavalry captain, handsome, but intellec- ly unimpressive. She was unhappy, except for her child, a daughter, and when, in 1847, Liszt floated in across her horizon, she became so bewitched that she offered him her purse, and, practically, her person. The story bears a lot of telling. The Prin- cess fled from her husband, taking her daughter and all the available cash. The husband complained to the Czar, and the lady appealed to the Pope to allow her to wed Liszt. Liszt's valet met the runaway at the Austrian boundary, and she was conducted to Liszt himself.

This was in 1848, the year of the Revolution. For thirteen years she lived beside Liszt in Weimar, and the irritation he had felt at the meddling of the Countess d'Agoult was "changed to such a com- munion as the old Roman King Numa enjoyed with his inspiring nymph, Eger a," They beseeched the Princess to return to Russia for the arrangement of her affairs, but she would not move from Weimar, and at length her husband obtained a divorce. Then Liszt said he would marry her. The wedding was fixed for his fiftieth birthday, and the pair went to Rome for the ceremony. But, as Burns says, the best laid schemes of mice and men (and women, too) "gang aft agley." On the very eve of the wedding, Liszt was staggered to receive a message from the Pope, demanding a postponement, on the ground that the Princess' divorce had been irregularly ob- tained. This put an end to the marriage project.

The Princess "had resisted for thirteen years the efforts of the Russian Court to decoy her back to Russia. For the next fifteen years she resisted Liszt's ardent wooing to marriage." It is woman's way! Even when her husband died in 1864, this capricious Pole would not wed the man for whom she had sacrificed husband, home, position, and friends.

Here was the heroine of the four volumes of Liszt letters. To the last, she and Liszt were lovers, however remote. Even in the final year of his life he signed himself to her, "Umilissimo sclavissimo," and when he died in July, 1886, it was found that by his will he had made the Princess his sole heir and executor. She outlived him only one year.

At Rome, near St. Peter's, she is buried, and her grave bears the legend: "Yonder is my Hope." At her funeral the *Requiem* which Liszt had written for the death of the Emperor Maximilian was played. She had expressly wished that this music should "sing her soul to rest."

Such were among Liszt's experiences with the adorable sex. One writer says bluntly that for many years Liszt "lived a life of shocking immorality." If one is to say anything at all, perhaps it is advis- able not to mince matters. But all the virtues are not summed up in the negative of the seventh com- mandment. Let us remember the charm and the generosity of Liszt's character. He was the kindest and most constant of friends, the gentlest of masters, the most indulgent of critics, the most genial of com- panions, and the warmest-hearted of philanthropists.

"Like Christ on the Cross," said Wagner, "Liszt was ready to help everybody but himself." The record of his charities, of his beautiful, unselfish, often heroic acts, is alone a sufficient set-off to all the sins he committed against the moral code.

A TEACHER'S TALK TO A BEGINNER

BY CARL W. GRIMM

It is praiseworthy that you have set your heart upon joining the ranks of those who perform on the piano. This instrument is known today in nearly every home the world over. Your ability to play upon the piano will be the source of much enjoyment to yourself, your family, and your friends, and the better you learn to play, the greater will be your enjoyment of music.

I will not only show you how to manipulate the keys, but also teach you how to listen for, and bring out, the beauties in music, by reveal- ing to you the many wonderful things in music pieces that you could not discover by yourself now. All music should appeal to the ear, but not all good music pleases all people alike, nor is it understood equally well by all, because some music requires cultivation of the mind and heart to appreciate it.

Music is an art. You should make yourself familiar with the names of our glorious tone- masters, or, as they are usually called, compos- ers. Learn something about their lives and the great works they have given to the world. Then you will grow to love the best there is in mu- sic. Become familiar also with the names and lives of the great performers. Whenever you have the opportunity, go to hear them. It will be good for your improvement, and when you are further advanced and have learned to listen intelligently, you will be able to distinguish be- tween the worthy and the unworthy, and will lend your support only to that which is truly good.

To arrive at that point where you enjoy such good music, it will be necessary for you to practise faithfully, each day, what you are told to do. This will take time and patience on your part, but you will never regret the time and labor spent upon music, on account of the great enjoyment you will derive from it.

Some day you yourself may become a great composer, or a great performer, or if not that, you will certainly be an intelligent listener and encourage by your own playing the cultivation of good music. Or you may be so enthusiastic about the music of the masters as to become an admired teacher. One thing is sure: When you have enshrined in your heart the noble works in which the great tone-masters have commu- nicated their joys and sorrows to the world, music will give you many happy hours all the days of your life.

SUPERSTITIONS OF MUSICIANS

Why are musicians—certain classes, one should say—so superstitious? This question was raised in a gathering, the following statements being made to confirm the claim that they are superstitious.

A distinguished opera singer always crosses her- self before taking her cue.

A favorite prima donna is always escorted to the theatre by her mother, kisses the latter, and re- ceives her blessing before going out to sing.

A celebrated tenor carries a rabbit's foot whenever he is going to sing.

A well known prima donna never goes on the opera stage or the concert platform without tearing a button off her clothes for good luck.

A famous Italian prima donna refuses to leave the wings until she drops a dagger in the floor three times. If it sticks each time the omen is favorable.

A famous singer received a small bracelet from Gounod when she was a child. This same bracelet, with sufficient metal added to encircle a stout arm, is still considered a charm to bring success in her art.

Few musicians will sit thirteen at a table or oc- cupy a bedroom with the supposed fateful number. It is recorded that on one occasion Lablache, the great basso, discovered a blank piece of paper on the door of his room in a hotel. Curiosity disclosed that it covered the number thirteen. Rossini dreaded the number and Friday as well. It is a coincidence that he died on the 13th of the month, and on a Friday. Chopin's fear was of the numbers seven and thirteen. Rubinstein is said to have changed his quarters from one hotel to another because of the fact that in the first the only available room was numbered thirteen.

Community Musical Work as Demonstrated in Various Localities

BY THOMAS TAPPER

CONFERENCE ON COMMUNITY MUSIC

THE Community Music Conference at the University of Illinois, June 22, probably the first of its kind on record, brought out some interesting facts relative to what has already been accomplished in the direction both of the organization of Community Music and the formulation of the principles underlying it.

The opening paper, by Mr. W. D. Armstrong, on *Community Music: Religious, Patriotic and in the Home*, outlined the basis upon which the entire project should be developed to secure successful results.

TWO KINDS OF FESTIVALS

Mr. Armstrong and the other speakers of the day paid their compliments to the Music Festival as a force which too often *dissipates the energies of the community without adequate return.* It was the consensus of opinion that unless the Festival represents the community in some vital way, it is likely to take more out of the community than it gives in return; that the effect of too many of the small community Festivals is to leave the communities depleted, with no enthusiasm for the things which ought to be done by the community for itself, since all of the energy has been expended in floating a venture which demanded much more financially and, perhaps, artistically, than the community could rightfully assume.

As examples of the other kind, one held at Eureka was mentioned, in which a chorus of more than two hundred voices made up from three small towns, supplemented by the student orchestra of the State University, appeared in two high-grade concerts, with only two soloists from a large music center. This imposed no undue strain upon the community, and the return in musical growth and discipline much more than compensated for the very slight financial outlay.

Mr. Elias A. Bredin, in his paper on *Community Music and Festivals*, cited the case of a large city which advertises far and wide a Musical Festival, consisting of *half* of a well-known symphony orchestra, two foreign soloists (from another large city), and not one local performer. Two concerts at high prices are given and scarcely any of the large amount of money raised remains in the town; and, of course, not an iota of musical training and only so much musical culture as can be absorbed from the two concerts.

Another case was brought forward of a large town where a symphony orchestra with a widely known opera star and supporting company were engaged for two evenings at an expense of $10,000. In order to float so expensive a project it was necessary to organize the entire town into committees and to advertise strenuously; and, finally, to pay the bills. Here, again, only enough money stayed in town to pay the expenses of the company. As for the benefit of the concerts, it also was of most transitory nature. The obvious contrast again was that of the small town of 1500 people, cited before, whose total expense for two high-grade concerts was $600, paid for at the rate of 25 cents for the afternoon performances, and 50 cents for the evening performances, leaving behind a finer appreciation of music and a much greater ability to make it.

DEVELOP ALL THE MUSICAL RESOURCES

Mr. Kenneth Bradley, of Chicago, read a paper on *Music as a Civic Factor*, making a strong plea for the utilization of those forms of community expression which are now, to a large extent, tabooed, because, forsooth, they are not high-toned! Mr. Bradley urged that the community's own type of music be utilized at its face value, rather than to attempt to foist upon it something else which a self-appointed mentor thinks is better for it.

Mr. O. R. Skinner, of Bloomington; Mr. M. L. Swartout, of Decatur, and Mr. Henry V. Stearns, of Jacksonville, in turn discussed the subject, *Music Study for a Better Community.* Mr. Skinner pleaded for thoroughness in music study, and for a comprehensive curriculum, contending that the days when music study ended with the piano or singing solo songs are gone forever, and that theory and the cultivation of good taste are essential parts of any music study. He also urged a more universal musical appreciation of the type which makes it possible for the amateur to participate, citing the common experience in the more favored foreign countries where the family gives its own home concerts, even though they may not be always of concert-hall grade.

HOME MUSIC

The necessity for a revival of *home music* was dwelt upon by each speaker in turn, and seemed to be one of the most important suggestions which the speakers had to offer as a first step toward community music of the best sort. Mr. Skinner also made a plea for a more thorough acquaintance with *music*, apart from its technical phases, and for a more universal ability to read and enjoy the musical masterpieces.

THE BAND AND THE ORCHESTRA

Mr. Swartout paid a tribute to the village brass band, and suggested that its possibilities are much under-rated, not only for its own sake, but for what it can do in building up a community orchestra. He also suggested the improvement of the choir music and the formation of local choral societies by the combination of various choirs. The various mechanical reproducers of music were also given their place in the direction of popularizing music of the better sort.

Mr. Stearns dwelt particularly upon the community orchestra, citing various successful experiments, one of them in his own city of Jacksonville, where the chairs were filled from all walks of life, and where an orchestra of sufficient merit has sprung up to give two or three concerts a year, performing symphonies and overtures and the accompaniments to some of the less involved choral masterpieces. He also called attention to the very successful experiment which has been made at Winona, Minnesota, under the direction of Mr. George Coburn, where the choral and instrumental forces are now duly organized and performing concerts of the highest grade. In this case the director is engaged by the community, and does nothing else than to organize the community activities along musical lines.

The outstanding feature of the conference was the weight which speakers gave to the more humble phases of musical activities, though they involved rather the amateur than the professional musician, and to the possibilities of some of the least exploited phases of community life. This was the more noteworthy because each of the speakers is a professional musician engaged in musical projects of a high artistic order, with the artistic viewpoint. For this reason the findings of the conference are the more significant and seem to be worthy of careful consideration on the part of students of the subject.

There is not at the present time a more important problem before the musicians and music students of America, and it is a cause for congratulation that professional musicians are considering it worth their while to carry on careful investigations of what, at first sight, seems to be a matter rather involving the layman than the professional. But, after all, the musician is *first of all a citizen*, and as a citizen his duty is as definitely to the community as is that of the physician or the minister. It is high time that he shoulder his share of the burden.

HOW A COMMUNITY CHORUS WAS ORGANIZED

We have a community chorus organized in February of last year. As yet we have only thirty members whom we consider dependable. Next year we expect to double that number, for those who were faithful to the end—we stopped rehearsals the last of May for the summer months—were interested and enthusiastic.

In organizing our chorus we appealed to the choirs of the various churches and met with a hearty response. But the number decreased, raising our most difficult problem, namely, how to make the attendance regular. We do not wish our organization to be formidable by reason of fines and dues. I expect to publish a series of articles in the local papers on community music, using sections of articles in THE MUSICIAN and other writings that have appealed to me. We expect to keep "talking it up" all summer. We do not intend to allow folks to forget about it. I hope by this time next year to report something of real artistic results.

We have an orchestra in Aurora that does very good work. It has been organized a number of years and its membership averages near twenty. I am not a member of this orchestra and know nothing of its organization, but I believe it is self-supporting. The members are gracious to respond when we ask them to help us out in any affair of community interest, and I feel sure, when the chorus is ready, they will unite with us in giving a festival of which Aurora will be proud.—LAURA CLINE.

THE BROOKLYN (N. Y.) MUSIC SCHOOL SETTLEMENT

WHEN a boy of twelve sells newspapers and jumps to earn a dollar for a symphony concert ticket he proves in his choice of recreation initiative and self-reliance that are to be envied. If the hours spent in learning to play the violin have given that boy the capacity for musical appreciation, his life has been enriched even though he may never earn a penny as a public performer.

In developing in its pupils a love of music that will come only through learning how to make music, the Brooklyn Music School Settlement is educating audiences as well as making musicians. Not to foster genius in the one great player or singer in a million, but rather to develop the individuality of every child who shows a desire for music, is the aim of the Settlement. It believes that the world of music has no room for an aristocracy. It is working to bring music out of its seclusion into democracy so that it may act as a far-reaching, educative, awakening force among everyday people. It believes that the discipline of technical study and the inspiration of working with others in the liberal field of art develops strength and independence in the individual.

It was faith in these things that brought together a few women five years ago to talk over plans for a music school settlement in Brooklyn. The use of the rooms was given by Neighborhood Guild House, and forty pupils were enrolled the first day. For a while the Brooklyn school was a branch of the one in Manhattan, but after a short time it was organized independently. Almost three years ago it moved into the house at 525 Grand Avenue, which had been provided for it by friends.

The staff is made up of twenty-one teachers and a resident director, a secretary, and a visitor who keeps the teachers in touch with the homes of the pupils in order that the teaching may be sympathetic and intelligent. Children come to the Settlement from a wide radius for individual and ensemble lessons in the piano, the violin and the 'cello, for training of the voice and ear, and for orchestra practice. Here

one Sunday of the month, usually the last one, a free concert is given by the pupils themselves to their friends and the public generally. Here also meet the Students' Organization and the Parents' Auxiliary.

The school is not a charity and no pupil receives an unpaid-for lesson. There is no doubt that parents are making great sacrifice that their children may obtain an education in music. The students themselves are so eager for music lessons that last winter they raised a scholarship fund of a hundred and fifty dollars to be used in paying the tuition of those who otherwise would have to drop out. The fee is twenty-five cents for a half-hour lesson. The entire tuition covers about a quarter of the expense of the Settlement; the remaining necessary funds are raised by friends of children and of music.

The need that was shown five years ago in the response to the invitation for enrollment which the Settlement gave at its organization is the same need that is shown today in the actual enrollmen of a hundred and sixty, with a waiting list of more than two hundred.

MUSIC EXTENSION WORK IN ARKANSAS

A recent *Bulletin* of the University of Arkansas makes an announcement of the University Extension Department's Loan Collection of Music Records.

The purpose of the effort back of the Loan Collection is "More and Better Music for Arkansas."

For this purpose it will send to any club or school that has or can borrow a Victor Talking Machine, four sets of fifteen records each, to be used for instructive purposes, each set of records being accompanied by a typewritten "talk" explaining the music about to be heard, and giving a few interesting facts regarding its origin, the instruments, the singers, etc. Each set of fifteen records will provide a complete entertainment for one evening.

The talks are entirely informal and devoid of technical terms and, while educational, are primarily for the purpose of making the music understandable and therefore more enjoyable. When a song is sung in a foreign language a translation will be found in the "talk."

In short, every effort has been made to aid "intelligent listening to music," and to give a liberal amount of instruction along with a fine entertainment. These sets of records will contain some of the finest and most expensive from the Victor, Columbia and Fonitipia catalogs. The *Bulletin* makes the following requests:

We ask, 1, that you give these entertainments in the evening so that parents as well a children may attend; 2, that no admittance fee be charged; 3, that you use a Victor or Victrola; 4, that only half-tone needles be used; 5, that you use care in unpacking and packing the records to avoid breaking or scratching; 6, that you pay transportation expenses on the records which will be sent you collect; 7, that you find them, collect, to the address which will be furnished you by the Department of Fine Arts; 8, that you keep the turntable of the machine revolving at 78 times a minute. You can test the machine by putting a slip of paper under a record and counting the revolutions for 1-4 minute.

The arrangement for these four entertaining and instructive evenings will bring children and parents together to the school or club; will interest the parents in all phases of your work, and will make more effective and efficient your endeavor to take in the great movement of COMMUNITY MUSIC AND MUSIC APPRECIATION.

AN ORCHESTRA CLUB

The Jamaica Plain (Mass.) Orchestra Club is out to begin its second season of community music work. The Club was founded in the beginning of the present year for the purpose of bringing together amateur players of orchestral instruments, and to extend to them the opportunity for definite instruction and practice. The benefits resulting from this have, as the founders perceived, a deeper interest in the instruments, an increase of skill to the individual player, and broadening experience in ensemble performance.

The Club exemplified its work in two public concerts.

As a part of the Club's activity a series of informal talks on music in relation to home and community life are included in the program for the present season. The Club announces the following topics as subjects for discussion:

1. The cultural value of the mechanical music instruments in the home.
2. Folk songs of Europe and America.
3. Community music throughout the United States.
4. Music study as vocational training.

A PLAN FOR CHORAL ORGANIZATION

BY GEORGE B. NEVIN

It is to be regretted that so frequently we hear of the wrecks of glee clubs and choral societies. Many of them begin their careers with every indication of a long and successful life, but for one reason or another encounter severe storms and are finally cast on the rocks to be numbered among the things of the past.

From practical experience the present writer has found the following plan to work out successfully, enabling societies to become more a part of the community, and, therefore, more stable.

The most important feature of any activity is that there should be a worthy object for which to work. In all towns and cities are charities to be supported and they are generally in need of funds. The first thing, then, for those in whose charge the society is placed is to secure from a list of well-known and generous citizens contributions for the actual expenses of the society so that it may be advertised in the public press that every dollar derived from the sale of tickets may be given to the charity or charities. The public always likes to know where its money goes. This plan appeals to the masses as a good business proposition and never fails to enlist the sympathy of the members of the chorus.

Do not ask everyone to join in this work. Select those who are known to be reliable and who will feel it an honor to take part in the enterprise, and soon you will have requests for membership.

Thirty good vocalists are much more effective than sixty singers of moderate ability, and those who can sing well, generally, can also read well. This facilitates the preparation for the concerts by lessening the necessary number of rehearsals.

Chorus singers have use for their time as well as other persons. Try to secure a large church in which to give the concerts where the splendid support of a pipe organ may be had.

Do not have the program too long, and remember that "variety is the spice of life." One or two well-known songs will always be enjoyed by the average audience. People go to the theatre to be entertained. Do they not expect the same pleasure at a concert?

Long works are risky and dramatic compositions usually suffer from the absence of action. In fact, many people see how ridiculous it is for a man in a "spike" coat (evening clothes) trying to enact the character of *Elijah* calling on God to send down the fire.

More and more conductors are learning that the most talented composers frequently give of their very best in their shorter compositions. No greater task of a conductor's ability can be made than a successful rendition of a miscellaneous program with its ever changing moods and fancies.

Always have the words of the choruses printed on an attractive program, on which should also be found the names of the chorus and of those who have shown their financial generosity and good-will.

With a worthy object in view and earnest, faithful work of all concerned, fewer derelicts will be found on the choral sea.

A FACTORY BAND

The Dodge Mfg. Company, makers of power transmission machinery at Mishawaka, Indiana, has a band, membership lying entirely in the various departments of the business. For example: The piccolo player comes from the Engineering Department; one of the cornetists is a foundry man; a drummer comes from the iron pulley shop; one of the saxophone players is from the veneer shop; and so on, to a total membership of nearly fifty players.

The band was inaugurated in November, 1915. The idea originated among the employees, certain of whom petitioned the Company for permission to organize a band. Twenty members were readily obtained, and rehearsals began under the direction of a competent instructor who was also an employee. The Company supplied the instruments and a room for rehearsal. Later a beginners' class was established with a large and interested membership.

Three rehearsals were held weekly, and five months after organization a public concert was given with satisfactory results. During the summer which has just closed the band played a number of concerts for the recreation of the townspeople.

No man is employed by the Company so as to build up the band, but a musician, other things being equal, receives preference, and a member of the band must give satisfaction as a workman or forfeit his connection with the organization.

It is significant of the spirit of the times that an orchestra for women employees is being considered.

The musical director is Capt. L. Eugene Willes.

JAPANESE MUSICAL INSTRUMENTS

Lyon and Healy, the well-known musical house of Chicago, had on exhibition duplicates of the musical instruments used at the coronation of the Emperor of Japan. We reprint the following from a description of the instruments:

The instruments were secured with great difficulty, as they are exceedingly rare and most of them have an interesting history. For instance, there is a *samisen* or Japanese banjo, with its catskin head, which formerly belonged to several famous geisha, some of whom had it for periods of from fifteen to thirty years.

There is also displayed one of the world's few complete sets of *banzai* or drums. This set had just been completed for temple service when it was secured for the present owners. The different instruments are beautiful, especially the large drum with its gold and lacquer decorations. These drums are used to announce the beginning and ending of the state or temple ceremonies.

The *sho*, or pipes, were purchased from a priest. This instrument is used exclusively by priests in temple worship, announcing special figures in great functions or ceremonies. There are also reeds or flutes used by priests and acolytes, notably the *hichiriki*, a bamboo instrument which, it is claimed, produces a more dolorous sound than any other instrument.

There are several beautiful *koto* or Japanese pianos, as well as a *biwa*,—lute—and a *yueh-ch'-in* or *moon guitar*, named because of its full moon shape, used principally as an accompanying instrument for ballads and songs. Another instrument is the *kokyn*, or slender Japanese fiddle.

SCHOOL AND COMMUNITY MUSIC

School music should have a vital effect upon the community. Every church, every Sunday school, every chorus, and orchestra, every musical study club, every teacher of music and every concert audience should feel the vitalizing effect of the school music. Yet this is not the case in most cities. The school music, instead, seems to have little or no outgrowth in adult interest or activity. The chief reason for this is undoubtedly the elementary character of the school music, which usually stops with the eighth grade. Jean Adams.

THE GENIUS OF THE UNGIFTED

THE STORY OF THE MAKING OF A YOUNG ARTIST THROUGH EXTRAORDINARY DIFFICULTIES

BY A. PUPIN

"DELIA *is* a queer girl," said Mrs. Noyes to her second daughter, Harriet, "I wonder why she stopped taking music lessons."

"She said it was because her teacher told her she would *never* learn to read notes. Just see the little twins, Milly and Lily; only eight years of age, and they can read anything at sight."

"Yes, they are very bright children. I cannot think what makes Delia so stupid."

"And so slow," added Harriet. "Why is it she can never get dressed in time to go anywhere with us?"

"I do not understand it. But in one thing she excels even you, Harriet, in her sewing. All of her stitches are exactly alike."

"Anyone could make their stitches all alike, if they took as much time to set one stitch as Delia does. I think she must count the threads before she puts her needle in."

"She does not seem to have given up practising. I hear her at the piano every morning."

"Yes. But what does she practise? Scales of eight notes: R. H. ascending; L. H. descending; R. H. descending; L. H. ascending; then both ascending; and both hands descending and then contrariwise."

"Is that all she practises?"

"Yes. She has been at it several months now; exactly the same thing in exactly the same way. I should think she would be tired to death of just scales."

If Delia was an enigma to other people, she was as much an enigma to herself. She could not understand why everybody scolded her and found fault with her, no matter what she did. She almost hated herself.

At school she never seemed to be placed in a class until it had advanced a month or more; so how could she parse, if she had learned nothing about verbs and adverbs; or do a problem in decimals, when she did not know what a decimal was? To be sure, she studied back by herself, and got a good understanding of the elementary principles.

Another thing troubled her. She could go to the blackboard and work out a problem correctly. But if the teacher asked her if a problem worked out by another pupil was correct, she would reply that she did not know. She was too far from the blackboard to see the figures, but having been told, on occasions, by her teachers, that her voice sounded like the squeaking of a mouse, she preferred to say, "I do not know," rather than answer certain questions, if she could evade it.

As the years passed Delia retired more and more into herself. Being scolded so much for her stupidity, she secluded herself from visitors and had a reluctance to make visits, or to go on any pleasure trips. Huddled up in a low chair, she would spend hours in reading, in studying languages, and doing fine embroidery. As she did not try to make herself interesting, and appeared so morose, her family left her much to herself.

She had an extract book, in which she copied paragraphs that appealed to her. These were mostly maxims and aphorisms, extolling the power of aspiration, the results of patience, perseverance, and concentration, and giving examples of many who had risen to eminence, through overcoming apparently insurmountable obstacles.

She continued her daily practice, not any longer on the scales of eight notes, but on some difficult passages taken from a few pieces. She practised these the same way; that is, very slowly and with great precision.

Harriet used to groan and remark, "How tiresome!" and the twins would say, "Poor Delia!" as they rushed to the piano, to rattle off their marches and two-steps for four hands.

"Delia," said her mother to her one day, "there is to be a fine concert here the Friday after Easter, given by a large orchestra from the city. But a very strange thing is, there is somebody with a name like yours,who is going to play in that concert. It says—Miss Fidelia Noyes will perform the *Krakowiak*, for piano and orchestra by Chopin."

"It is not someone with a name like mine, mother. It is myself."

"Delia, you cannot play that piece. I hear it is very difficult, and you have not practised it."

"I have been practising it every day for a long time."

"I have heard you practising only some exercises very slowly."

"Don't you know that all parts, or passages, of a piece are exercises, until they are learned; and if one practises very correctly slowly, cannot one play correctly fast?"

"I do not see that that follows. Besides, one who plays with orchestra must play from memory——"

"I shall play from memory."

"But you cannot; you have not memorized it."

"Yes I have. I memorized it inside of me."

"I do not understand your odd expressions. Then you know nothing about the instruments of the orchestra. It seems to me you ought to know something about them, before you have the temerity to think you can play with an orchestra."

"But I *do* know about them. Mr. Field has a score of that piece, which he copied off himself. He lent it to me for a week, and I studied it an hour every day. I memorized it."

"Delia, I don't think I shall let you go to that concert. You will disgrace yourself and us."

"Mother! You have never believed I could do anything. When I know I can do a certain thing, you ought not to put anything in my way."

The family did not speak to Delia for a week, hoping her crazy ideas would leave her, or that the real Fidelia Noyes would appear on the scene.

Meanwhile Delia went every day to practise on Mr. Field's grand piano; and on Friday evening, she came down stairs attired in a simple evening dress, entered a cab, and was driven to the concert hall.

When it came time for Delia to go out on the platform, she walked up to the piano, with no sign of trepidation; and without a note before her, she not only played her part with perfect accuracy, but the *nuances* were so charming and the *accelerandos* and *ritardandos* so appropriate, that the conductor threw down his baton at the last note, and rushed to take Delia's hand and lead her to the front of the stage; and all could see that his appreciation was sincere. He afterward said to Mrs. Noyes: "Your daughter is a genius. I have never known so remarkable a performance for a first appearance."

Everybody was talking about the stupid Delia Noyes and saying: "Who would have thought all that was in her!"

It afterwards transpired that Delia had been translating delicious sonnets from the French and Italian, for certain magazines and for song writers.

A day or two after the concert, Mrs. Embury, a neighbor, called on Mrs. Noyes and seeing Delia exclaimed: "Delia, how could you play that piece so wonderfully; your mother says you had not practised it."

"But I *did*," replied Delia. "I used to practise it an hour in bed, every morning before I got up."

"How could you make such beautiful shadings and such wonderful ritards?"

"I thought it all out, and decided how it ought to sound, and then I practised it so."

"But did not those other instruments disturb you?"

"Oh, no! I practised those sounds with the rest."

"How could you, if you had never heard the piece?"

"I studied it from the piano part and from the score, until I knew how it should sound."

"That passes me! Who is that lady across th street, Delia?"

"I do not know."

"Oh, Delia, you do," said her mother; "it is Mr Fellows."

"Then she must have a new dress; I never sa that one before."

"I want you to go down town with me, Delia said Mrs. Embury. "Run upstairs and put your things."

Then Mrs. Embury turned to Mrs. Noyes a said: "Do you know what is the matter with yo daughter; she is near-sighted. Here you have be scolding her for not doing things like other peop when she could not see how other people did thin And you have been blaming her for being stu when—please excuse me—but how could you all so stupid as to live so many years with Del without discovering that she is near-sighted?"

"She never said she couldn't see."

"Near-sighted people never know that there people that can see better than they. Here s comes. I'll give her another test. Oh, Delia, y are ready. Well, please look out of the window a tell me what time it is by the town clock."

"I cannot see the town clock from here. C you?"

"It is quarter past four. Cannot you see the g hands on the three and the four?"

"No. I did not know that anybody could see town clock from here."

Mrs. Embury gave Mrs. Noyes a significant gla as she went out. She took Delia to an optician, wh she had her eyes examined, and the oculist sa "Yes, she is quite myopic; she should have l glasses long ago." Mrs. Embury told him to fit with a light pair of gold bowed spectacles.

As Delia came out of the store with the glasses she exclaimed: "Oh dear, dear Mrs. Embury; are my fairy godmother; you have introduced into a new world. How can I ever thank you? had no idea the world was so beautiful. And and women are beautiful. I never saw peop eyes before."

"Delia, if I have introduced you into a beaut world, it is not more beautiful than the world you covered within yourself. I am going to persu your father to let you have a little studio down t with a grand piano in it, where you can prac quietly by yourself; and perhaps you may be wil to take a few pupils, and teach them your wonde way of studying."

"Now I can see to read notes! I was not re stupid, was I, Mrs. Embury? Being near-sighted plains everything."

"Yes, being near-sighted explains the past, an may be that being shut off, in a measure, from outer world, forced you to push into that i world, where you shape things as you will, and cr things of beauty to send to the outer world, w they give joy to others. All thought you stu ungifted, but you have found your gift, and i yours for all time."

———o———

TEACHERS have a fine opportunity to help pu Make practical tests to determine the accuracy efficiency of the senses most concerned with mu execution, namely, sight and hearing. If t seems to be even a slight defect, urge the pa to consult a competent specialist to determine cause and how to remedy the trouble.

———o———

BEGIN the new teaching sea efficiently by studying the vari suggestions in this issue of T MUSICIAN, and urge every one of y pupils to become a subscriber a regular reader. The results j justify.

MODERN MUSIC DEFINED

BY BERT E. WILLIAMS

It has been the present writer's experience that w music students and practically all of the usic loving public have a very hazy idea as to e difference between the different schools of mposition, such as the Classic, Romantic, Im- essionistic, Futurist, etc. Even musicians have ffered greatly as to their definition of the char- teristics of each school. There is a close alogy between the schools of painting and the ools of composition, and a comparison often ps to clear a murky conception.

First of all, let us look at some of the older asterpieces of painting. Without mentioning y individual painting, we find a school in ich every detail is worked out and the lines awn with as much care as can be found in our odern-day photography. This fine line-drawing closely akin to our classic compositions, be- se the classic school is the one which made most of form. The subject matter was of slight interest to many composers, so long as was worked out with great care in a certain ld. Our painters did not hesitate to throw in alo or two, angels, formal backgrounds, etc., gardless of their intrinsic worth. Each had its ce in the idea or scheme of the picture, and s added to complete the form. Our themes in classic school are often of little interest in mselves, but they are necessary to the work- out of a composition in a certain form.

Next we find a school of painting in which e is little of the line-drawing, practically noth- worked out in the background, just the cen- figure painted often in an idealistic manner. r composer of the romantic school makes e of the subject than of the form. Unfor- ately this often leads to the impression of nlessness. The works of this school appeal nany as "choppy" and without that continuity necessary to the natural progression of me- c threads.

term in daily use but as yet almost undefined "impressionistic." In the world of color we a school of painters who believe that a vas should convey a definite impression to person who views it. This impression may gotten in a number of ways. The work may drawn with as much exactness as is possible. it may make no claims at definition, and be tically formless, with the impression con- d through the media of color. The main ntial of this school seems to be a striking of color, and a freedom of technic never before vn.

usically, we have a school of composers se works may be strict or formless accord- to individual idea, but their use of elaborate nonies is striking and their effects often ling.

o give a concrete illustration, the writer has ind a painting by an almost unknown artist, led *Behind the Scenes*. This picture repre- s two athletes in lavender fleshings on the e during the performance. One man is bal- d on the hand of the other and held high e his head. Beyond the men can be seen audience, every face looking towards the e in breathless enjoyment of the "stunt" h the men are putting on. The idea is com- place but its treatment is remarkable. Im- e yourself at the back of that stage, the bril- footlights in your eyes, and beyond them, mi-darkness, row upon row of faces. If you ever had this experience of looking from d the scenes out upon an audience you will again experience the sensation when your eye first meets this canvas. The artist has conveyed a certain impression to you, and you will not soon forget his work.

The themes of nature have always appealed to the composer. There are a number of compositions entitled *The Storm* or something similar for organ, piano, orchestra, chorus, etc. The older writers almost always endeavored to depict the wind, the rain, the thunder, and so on. A German composer has treated the same subject in an impressionistic manner, and the result is both an improvement and quite as startling. I refer to *In the Storm*, by Schulz, a modern descriptive cantata for male voices. In this work no attempt is made to imitate the phenomena of nature, but an attempt *is* made to reproduce the emotions which one experiences when caught in the midst of a terrific storm. It is what you feel within yourself not what happens in nature that he is trying to reproduce. His method is to use free harmonies, untrammeled counterpoint, and a striking graduation of the dynamics. His success is remarkable, and it is surprising to note to what an extent an audience can be moved if they are once made to understand what you are aiming at.

Then we come to one last school of painting which is almost entirely misunderstood—the Futurists. The first glimpse of a futurist canvas is a disappointment. One sees nothing but a riot of color, without form and without any subject apparent at all. What then is he aiming at? He has painted nothing. Yet the picture is named. Begin with the name and look closely. You will soon see a faint connection; keep looking, and every bit of color begins to assume a new meaning. Before long you are really excited. You see it! But it isn't there! The picture is in your own imagination, stimulated by the riot of color. You are the only artist! You have created a picture out of your own imagination! And the beauty of it is that tomorrow, when you study this canvas again, you can see an entirely different picture.

The futurist in music has as yet not been so successful. Attempts have been made by using continuous processions of dissonants, but the result, instead of stimulating the imagination, has been to clog the brain, and make us wonder if this really is music. A more promising attempt has been the use of two harmonies simultaneously. Why can we not play two compositions at the same time, one say in C major and the other in C♯ major. At present it seems impossible for a number of reasons, but at one period in the world's history it was thought impossible to combine two melodies. Yet our whole system of counterpoint is based on the simultaneous performance of two or more melodies. Perhaps the future generations of musicians will listen to two tonalities with the same ease and clearness with which we now hear two melodies.

The influence of the impressionistic school of composition is already being felt in the technic of our instruments. In writing it is necessary to set down definite pitches by the use of notes. Formerly we have been accustomed to play these notes with much exactness, striking them on time, holding them a definite time, and releasing them according to the indications of the score. Our impressionistic players are taking great freedom. They aim to convey a certain impression by the whole, and the individual notes may be very carelessly or even inaccurately performed, the player holding that the central idea is more important than the detail, and that it may be conveyed in any manner whatsoever. Thus it appears that some effects highly detrimental in character are being developed along with the proper and legitimate explorations in the art.

REFLECTIONS FROM A NOTEBOOK

BY T. CARL WHITMER

As teachers, we must have joy in the thing. Then, the power to transmit that joy. This is the magnetic element.

It was a knowing soul who said, "What's Art or anything else to a human being?" Let us remember that our student is to be kept a *person* throbbing with life, and not simply mechanically loaded with information.

Is it not interesting and wholesome, the passing of the Eccentric? It indicates we are becoming simpler; at least, more sophisticated. Eccentricity was a marketable pose two-thirds of the time.

Are you really individual or do you suffer from a localized, provincial, dialect-like kind of individuality?

Have you a message for your students, or are you giving them "records" marked with the sayings of others.

In the choir stalls of Lincoln Cathedral are depicted monkeys churning butter and the devil pulling teeth. Whether symbolism, pure decoration, or a sense of humor, it is certain that we should not be serious all the time.

I would like to write the biography of An Incorrigible Enthusiast. We occasionally meet such a one and the day is red-lettered for us. Are you one?

Have you noticed the number of great men who indicate their greatness at twenty-eight?

A great man's works, rather than his children, *live* after him. I am reminded that Mozart's son preferred the receipts to the concerts and good suppers to good music.

If composers would orchestrate their works like most organists register theirs—with the illogical tone color—the merry cabbage would appear on the stage.

One of the proofs of the emotional elasticity of music is in the result of the adaptation of secular compositions to church purposes without—unless it be ornate—any but the initiated and operatically omniscient feeling the jar.

There are occasional disadvantages resulting from broad-mindedness. One is the extraordinary and irritating optimism resulting from a calm, philosophic overlook of the situation and seeing that everyone's work has a value as well as your own. It makes one too modest in attitude! But, seriously, the question is whether too exalted a respect for the value of the ideas of others does not tend to destroy a certain initiative. That is, believing in nearly *everything* dissipates executive faculties. You see so much all around a thing that one's own side is but a facet. The real and important problem is to believe in your side absolutely. Conviction is apt to evaporate with too comprehensive a type of broad-mindedness.

Goethe said, "If a talent is to be speedily and happily developed, the point is that a great deal of intellect and sound culture should be current in a nation." In this connection, you will recall that Walt Whitman said that "to have great poets there must be great audiences, too." Certain movements in America are waiting until The People function on a higher plane.

A hobby is a good safety valve. Only be an amateur in the best sense within the limits of that hobby.

Must one be curiously cubistic to have a following? Let us have a permanent following by being simple and genuine.

"Fear the mellow-sweet, the sucking of honey-juice," says Whitman. Good words for the commercial composer.

PRE-SEASON EFFICIENCY

BY THOMAS TAPPER

No. 13 of the Efficient Music Teacher Series

The history of many institutions is the account of their departure from the original idea which gave them birth. Created for a definite, moral and spiritual purpose, supreme ideals have been lost sight of by the encroachment of merely secondary interests. As they have become extensive they have ceased to be intensive. They have developed a mechanical organization, but have ceased to be living organisms. And while their outer form and profession remain the same, their true spirit has been lost. No organized enterprise in the kingdom of God is immune from this danger. Few indeed entirely escape it.—The Christian.

I

SOME months ago THE MUSICIAN presented, in a symposium, the suggestions of several writers as to how a ten per cent increase in Efficiency of Teaching and Study could be secured. As the month of September, for the teacher, is the threshold of a new year, it may not be inappropriate to glean in this field again.

SOME PERSONAL QUESTIONS

Let us read the paragraph that introduces this article and then ask ourselves the questions that follow. They will not be entirely without embarrassment, but nevertheless, let us ask them.

1. Have I, as an institution, devoted to self-improvement and to altruistic service, departed from the ideals which gave birth to that dedication of myself and of my powers?

2. Is it true, in my case, that secondary interests have encroached upon the definite, moral, and spiritual purposes with which I set out?

3. Have I lost, and am I still losing intensiveness in my work due to extensiveness of secondary interests?

4. Am I a mechanical organization instead of a living organism?

5. Have I lost the spirit of life, love, and service in the process of becoming a professional teacher comfortably ensconced in life?

TOO MUCH EFFICIENCY

People become utterly weary from listening to the incessant ringing of the Efficiency bell. Popular magazines, in order to offer them solace, print funny stories about the struggles of the natural man as he strives to become the efficient man. They tell us that the struggle is not painless; that it is ever fraught with hilariously comic happenings. (See the five cent weeklies.)

We have had a good laugh at Efficiency, bid it good-bye, thank fate that we are a good, healthy type of citizen, and in no need of such training. We sleep peacefully and awaken still smiling at the memory of the antics of the man in the story who was striving to improve himself.

Then we get up to face (not the entertaining scenes of the five cent weekly) but the cold, cruel, monotonous, ordinary day's work, and then there happens to us not the comic but the tragic. Before night we catch ourselves doing all sorts of inefficient things that are funny only in a story:

Such as forgetting appointments, or being late, or never thinking again of promises, of needing forever to excuse ourselves,

and so on, to the weariness of the seven theosophic principles of man, if he has so many.

For simplicity's sake, let us put our hero in the singular. He stops reading funny stories because he is sick and tired of his ordinary self, and cries aloud like one of the lost tribes of the Wilderness:

Can I gain ten per cent in Efficiency, or is the Editor of THE MUSICIAN just making fun of me?

No, he is not. There are more than ten million ways of increasing Efficiency all the way from a half of one per cent up to any amazing amount. THE MUSICIAN for February, 1915, presented some suggestions. They were all good ones. Here is another. Try it out on any piece of work you have in hand, and limit yourself to the use of the following tools:

PREPARATION. APPLICATION. OBSERVATION.

As tools these are just as real as a plane, a hammer, and a file. But one has to learn to manipulate them with spiritual hands as skilfully as one uses the others with material hands.

Now for an illustrative case: The teacher is to give a piano lesson at ten o'clock (the teacher whom we are watching in his effort to use the three tools). His pupil is a Miss Avery. As she comes in let us test HIM in this wise:

I. PREPARATION

1. How long has Miss Avery studied piano with you?

2. Has she talent that justifies your time and effort and her own? If No, then why do you continue to work with her? If Yes, then——

3. Can you foresee her attainment? Can you judge of its ultimate worth to her and its service value to herself, family, friends, and public?

4. Have you, on the basis of this prevoyance, mapped out Miss Avery's work for some weeks or months (perhaps years) to come, as a good road builder would stake out his direction to guide his working gang?

5. Or, are you proceeding from lesson to lesson without going anywhere in particular?

6. Have you ever considered Miss Avery's musical attainment as a building of which you are the architect, and, in part, the builder? Have you planned that building so as to make the most of every factor concerned? Have you determined who are the best associate builders to work with you, to supply what your plans call for that you cannot yourself provide (theory, physical culture, cultural education, and so on)?

7. Is Miss Avery aware of the fact that you have worked all this out with infinite pains, skill, and desire for her best attainment? And is she vitally, dynamically, enthusiastically alive to it all, supplying the initiative and responsive power that will move your plans forward into reality?

8. Or, there being no plans, no prevoyance, no goal, is Miss Avery like countless others, uninterested, unresponsive, phlegmatic, careless, the worst possible testimony of you and your work?

9. Have you taken counsel with yourself and perceived that Miss Avery is going to have a music future, whether you plan it or not?

If you plan it, with wisdom, skill, industry, and prayer, it will be a definite kind of future for her. If you do not plan it at all, it will still be a definite kind of future. You cannot any more escape that result than you can the former.

II. APPLICATION

It is easier, in a sense, to use this tool.

If Mr. Teacher whom we are questioning is one who does no preparatory planning, who cares little about any result save that which helps his finances, we may send him for the present to the hospital, while we study the healthier type, the teacher who is a capable builder of futures. We shall not need to ask this one questions, but merely to observe these things:

1. He plans for each pupil, individually, knowing that the Creator conceives every one of his children as a distinct and independent type.

2. So he constructs a course of study for each individual pupil, never striving to secure the same results in any two cases.

3. He makes it inspiringly clear to every pupil that it must be her aim to secure the greatest results *from her own talent* without any inclination to be "puffed up" when in the presence of one more humble than herself, or to be cast down in the presence of the gifted. He will make it clear to every Miss Avery that her Duty-contract with the Creator is expressed in terms of her own talent, not in the terms of somebody's else talent.

III. OBSERVATION

A commander may have the finest plan in the world. It may have been worked out with the utmost of mathematical accuracy as the handmaid to vivid imagination; and yet, applied to the unknown conditions for which it was designed, it may go wrong in a thousand particulars. We read therefore that it is the inevitable custom of the commander to go forth with a plan as logically built up as he can make it; but not with a rigid, unyielding plan, rather with one that is pliable, adaptable, adjustable to every slight change in the conditions that meet it.

It is precisely so in the work of a teacher. No plan was ever made which is a solvent for every human case of teaching. With every human being in the process of learning there is necessity for constant close fitting of a plan to a ceaselessly changing individuality. It is necessary, therefore, to watch what is the precise result that eventuates from instruction and to plan the next step from the condition of the path as we find it.

It may therefore be said that with every student the skill and prevoyance of the teacher determine direction, while the unfolding intelligence more or less dictates the steps to be taken in the direction.

It is necessary therefore not only to be provided with all the wisdom that results from the use of Preparation and Application, but with the fruit of watching these in operation.

Hence Observation.

This may be likened to the work of the man on the bridge of the modern steamer. Before he left port with his vessel he not only knew his destination but even specifically the direction he must follow to make that destination. And yet daily he stands on the bridge, observing the progress of his boat, foot by foot, in order to gather in from Observation the actual conditions that meet him on the way.

It is these conditions which meet us on the way that finally dictate our actual momentary safety and justify our procedure. The teacher, precisely like the man on the bridge, observes daily what happens at the prow of his craft, and from what he observes he writes his log; the incidental happening, the momentary report of what takes place along the predetermined way.

It may be said briefly and, in conclusion, that we must learn, as members of the great family of Mankind,

1. To keep our ship in good condition.

2. To predetermine our course for every voyage.

3. To stand on the bridge for the sake of our passengers.

4. To write our log as a faithful record of the voyage.

A NOTE ON THE EFFICIENCY

In a state regarding its experiences with the students, the Emerson Institute of Efficiency

A WEEK'S WASTE

"In working with new students we seldom find a man who does not waste from five to twenty hours every seven days. That does not mean that he plays in those hours, or has fun, or rests. The hours of fun and rest are not necessarily wasted. It is that those hours slipped through his fingers with any fruit of work or money or knowledge or education. They just went.

A YEAR'S SAVINGS

"Think of what that means. Suppose you fourteen hours—two working days—a week.

(*Continued on page 573*)

CAN A MUSIC TEACHER SAVE MONEY?

BY FRANK ANDREWS FALL
(Bursar of New York University)

TO this question some reader who lives by the teaching of music doubtless hastens to reply: Possibly some music teachers can, but not his one, whose income is moderate and somewhat irregular, and whose fixed charges for rent, food, clothing, and sundries are such as to use it all up and leave not even a small margin for investment. With such an answer the writer begs most courteously to disagree. Ability to save money does not depend on large income. On the contrary, it sometimes happens that increase of income has the effect of making saving all the more difficult. Witness the case of the man who found that he saved less on five thousand a year than he had been able to on three thousand, because the promotion that was the occasion of his increase of salary threw him into expensive social relations with his superior officers. He had to join the Country Club. He had to buy a motor-car in which to go to and from the Country Club. He had to do much costly entertaining. The result was that instead of a three thousand dollar man spending two thousand, he became a five thousand dollar man spending five thousand. Financially the last state of that man was worse than the first.

Ability to save money depends on sticking through thick and thin to the principle of spending less than one earns. That is the essence of the technic of thrift in one short sentence. Annual income, said Mr. Wilkins Micawber, twenty pounds; annual expenditure nineteen six; result—happiness. Annual income twenty pounds; annual expenditure twenty pounds ought and six; result—misery. For once the gentleman who was always waiting for something to turn up was right.

Increased income may result, and often does, in increased saving. But the point for the music teacher of moderate income to get hold of is this:

Do not postpone the saving until the time when the increased income is attained. Begin now if you have not already begun.

If you are not getting the income you think you deserve, have a good heart-to-heart talk with yourself and try to find out the reason. There is one thing the world pays for gladly and generously: GENUINE SERVICE. If the rewards you receive are not satisfactory, you must either render more service or learn how to be a better salesman of the service you are already rendering.

The compensations of music as a means of livelihood are commonly understood to be not particularly generous. A few fortunes have been made by composers, teachers, and performers; but for every such instance it is easy to cite a score or more of the opposite kind. Mendelssohn was the son of a banker, and his entire life was free from financial cares. Haydn, the son of a wheelwright, either inherited or acquired a talent for thrift, and lived his seventy-seven years in fairly comfortable circumstances. Handel's operas were not successful, and he reached middle age a failure on the material plane, but oratorios proved more profitable and *The Messiah* took him out of bankruptcy. He died a comparatively rich man.

For the reverse of the picture one may go to Bach, who often walked from town to town for lack of means to ride, who failed to obtain an organist's position in Hamburg because a younger rival was able to pay something for the post, and who became blind from copying his own and other men's compositions; to Schubert, who could not afford to buy paper on which to copy his works, who applied without success for the directorship of a school of music at a paying salary of $100 a year, and finally starved to death; or to Mozart, who, after varying fortunes, died of typhus and was buried in the potter's field.

Teachers of music share the lot of teachers in general. That is to say, they are not paid what their services are worth. It is therefore evident that the average music teacher who wishes to save money must do it at some pains of self-denial. But it is undoubtedly worth while, not only on account of the peace of mind that comes with the possession of a cash or investment reserve, but also for the wholesome discipline that is involved in adopting a scheme of personal economy and living conscientiously in accord with its rules.

Such a scheme must, of course, be devised to suit the particular circumstances of each individual, but there is one principle that seems to apply in practically every case:

Income and expenditure should be put permanently and definitely on a budget basis.

Without this first fundamental step, saving is a difficult, not to say an impossible feat.

The making of a budget is really a very simple thing. How much may I reasonably expect to receive during the next month or year? Of this, how much should I save? How should the balance be expended for those who are dependent on me, and for my personal needs? These are the questions each teacher should ask, and the answer to them will constitute a fairly satisfactory working budget.

There is some significance in the order of these questions. Not all budget-makers are wise enough to put the saving before the spending. But that is the only way to succeed:

Make savings the first charge against your income, and then compel yourself to live on what is left.

A paper published in the Middle West recently printed some suggestions on family budget-making which are worth passing on to the readers of the present article. Ten per cent of the total income, the paper suggested, should be set aside for the savings account. Twenty-two per cent should go for shelter. This would cover rent, payments on property, taxes, and insurance. For food, including groceries, meats, ice, and meals away from home, thirty per cent.

For clothing, fifteen per cent. This would cover store purchases, repairs, and bills of the tailor and dressmaker. For incidentals (light, heat, laundry, telephone, carfare, house furnishings, and sundries), thirteen per cent. For advancement, including church, charity, lodge, books, periodicals, and amusements, six per cent. The balance of four per cent would be available for luxuries,—indulgences which are not absolutely essential.

On an income of $1200 a year this would allow the following amounts each month:

Savings	$10.00
Shelter	22.00
Food	30.00
Clothing	15.00
Incidentals	13.00
Advancement	6.00
Luxuries	4.00

The music teacher would naturally adopt a budget classification based on the particular requirements of the calling. Piano rent and sheet music, for example, would be items important enough to be treated under special headings. But the list given above is sufficient to suggest how a rough division of expenditures may be worked out.

Having decided upon the details of the budget, the rest of the job consists in living within its provisions. This is, in many cases, a task to try the patience of a saint, but it can be done if all of one's courage, perseverance, and will-power are concentrated on the problem. Thousands of small fortunes have been built, thousands of suburban plots and small farms have been developed, through just this kind of concentration.

The "don'ts" of this matter of saving are important. The first is:

Don't let it get on your nerves.

If you worry yourself sick over it, the doctor whose bill you pay will be the one to put your money in the bank, not you. Stick faithfully to your plan; but if income unexpectedly shrinks or some emergency arises which makes it obviously impossible to set aside the amount designated for monthly saving, make the best of a bad bargain and console yourself by looking forward to a more fortunate result in the following month.

In the next place, no matter how old you are today,

Don't think that it is too late to begin to build a fortune.

Remember Verdi, who was refused admission to the Milan Conservatory on the ground that he "lacked musical talent," but lived to produce, at fifty-nine, an opera for which he received $15,000; at seventy-four *Otello*, and at eighty, *Falstaff*. A hundred thousand people witnessed his funeral, and he left a fortune to the home for aged musicians.

Most important of all, **Don't give up.**

That is the point where many a savings campaign breaks down. One or two reversals come, the program is disturbed and the saver says, "What's the use? It can't be done. I may as well give up trying."

Carlyle called Perseverance the very hinge of all the virtues. "On looking over the world," he wrote, "the cause of nine parts in ten of the lamentable failures which occur in men's undertakings, and darken and degrade so much of their history, lies not in the want of talents, or the will to use them, but in the vacillating and desultory mode of using them. The smallest brook on earth, by continuing to run, has hollowed out for itself a considerable valley. The mildest tempest overturns a few cottages, uproots a few trees, and leaves, after a short space, no mark behind it. Commend me, therefore, to the Dutch virtue of perseverance. Without it, all the rest are little better than fairy gold, which glitters in your purse, but, when taken to the market, proves to be slate or cinders."

AN ILLUSTRATION

I know one music teacher who evidently reads Carlyle and accepts his point of view. She has been just moderately successful, having had only as many pupils as she could take care of comfortably, but she has followed every rule of her self-imposed thrift program and has invested her savings so well that she will soon be able to live on the income from them, if she so desires.

But she will not so desire. Being a wise woman, she knows that effort is life, and stagnation is death, and she will doubtless continue to teach as long as she has strength for it, even though she does not need the money particularly.

That is one of the richest rewards of building up a competence for our declining years. It allows us to work for the love of it. It does away with work under compulsion. And that segregation of work and compulsion, all music teachers will agree, is emphatically a consummation devoutly to be wished.

———o———

How to Build a Fortune, by Thomas Tapper, is the title of a thoughtful, stimulating book, addressed particularly to persons having moderate incomes who are seeking for advice on the all important point of providing a reasonable competence for the later years of one's life. It is published by Platt & Peck Co., New York. Price, $1.00 net.

———o———

HAVE you planned at least ONE thing which will make your work better this season? If you have not, why not?

THE PROFESSOR TALKS ON EFFICIENCY AND SUCCESS

"Welcome, Professor! You can see that many of your disciples have hastened to greet you, although you seem to be commencing the season much earlier than usual!"

"Glad, indeed, to greet you, my dear Editor, and all our faithful friends here, among whom I see many new faces—do I not?"

"Yes; your circle of ardent followers, all enthusiastic seekers after pedagogical principles, methods musical, and constructive criticism, becomes larger month by month. Instead of friendly meetings in the Editorial sanctum, we shall have to hire a hall for your inspiring conferences!"

"Impossible, my dear sir; entirely out of the question! With all due respect to our friends here, I would much prefer *not* to have this kind of thing. You know, that all we ever intended was to have a *tête-à-tête*, amicable talk about our art; just you and I, without any audience. I have not the slightest desire to 'hold forth' or to preach, but just to indulge occasionally with you in an exchange of views, upon the most vital points that influence the progress and propagation of our art. Nevertheless, I am sincerely glad if my advice and experience can assist these inquirers after musical truths, and thus help to disseminate a purer, better, higher standard both in study and in practice."

"Well, Professor, I presume you have been having a delightful vacation, for you look well tanned and healthy; as energetic as usual. But, perhaps, you have again passed the time in teaching—summer schools, and so forth, passing along the good word, eh?"

TEACHER BUT ALSO A LEARNER

"Wrong, again, dear boy. It is true that I have been passing my time in summer schools, but not as a teacher—*as a learner*. Aha! that surprises you, does it? But I wish you all to take it from me that the teacher who thinks he knows it all, who is satisfied with *what he thinks he knows*, and who carries on his profession in the same old, humdrum, routine way—evidently imagines that the art of music and the art of teaching have stood still since the day (at the age of twenty-two) that he graduated from the Imperial Conservatory of Starokonstantinov!

"Believe me, if we are to keep up with the march of music, if we are to keep abreast of its perpetual progress, if we are to teach music, not only as it was when we were twenty, but as it is today,—in short

"If we teachers are not to be 'back numbers!' we must not only teach, but we must learn always.

"Therefore, my dear Editor, I have been going the round of the summer schools for teachers; picking up new ideas here, investigating new methods there, getting in closer touch with the latest pedagogical developments, exchanging ideas and notions with my fellow workers—and a remarkably bright, competent, well-educated, progressive, and enthusiastic lot of teachers I have found them.

"So you may readily understand, from my experience, how *absolutely necessary* it is that, no matter how competent we may believe ourselves,

"We should not only teach, but study and learn constantly.

"Efficiency in teaching requires that we should be fairly primed, chock-full of all that concerns our art."

"Is that all, Professor, that efficiency in teaching consists of? Is there nothing else? Because, if so, how is it that some teachers are so successful while others, just as learned and 'up-to-date,' fail in their endeavors?"

"Yes, there is another factor that makes for success—not to say others—namely, *personality*. By personality, I mean all those qualities, which according to their degree, render their possessor so different to anyone else. Those qualities are: Nature, spirit, disposition, temperament, genius.

A TRUE TEACHER

"The true teacher's original endowments and propensities are such that he is impelled—nay, he is compelled—by his spirit and disposition to teach. Similar to the interpretative artist, whether singer or instrumentalist, he has a *personal* message to deliver. He is no imitator. His natural temperament irradiates a magnetism of sympathy that draws out of students all that is best in them, that makes them imbibe almost unconsciously deep draughts of learning from his fountain of musical knowledge.

"The *personal note* and the *personal appeal in his teaching* are so forceful and compelling that his instruction is planted deep in the minds of his pupils; they understand him and learn from him so readily because he is so earnest and enthusiastic, because he is so interested in his subject (the cause of music) that he does not spare himself, but gives all that is best in him to his scholars. Thus he succeeds in making musicians and in setting in motion a wave of musical progress which benefits an entire community.

THE "GO-AS-YOU-PLEASE" PROFESSOR

"Not so your self satisfied graduate! He will consent—for a consideration—to pass a certain period in amiable and perfunctory discourse on musical subjects, or in equally perfunctory listening to a pupil's performance; but as for any real endeavor at musical progress, how can he? He is still teaching(?) the limited repertory he learned when he was twenty-two; for the past twenty years or more he has learned nothing, so what does he know of the new trend of the new schools of musical art and thought? *Ergo*, what can he teach? Practically nothing.

"As for endeavoring to draw out any latent original talent from the pupil, that must not be thought of! You must imitate me; this is the way we used to play that at Starokonstantinov; all else is heresy —taboo!' He little knows poor man, that

"His one, chief duty is to discover and educate the PUPIL'S originality; to foster and direct it; to see that it never loses its strong, personal note.

ORIGINALITY VERSUS IMITATION

"In art, imitation is not wanted. We want the performer's own message, uttered in his own accents. We go to see 'Hamlet' a dozen times, performed by as many different actors, because each one appeals to us in a different way and by a different reading. The same with operas and operatic artists; the same with lieder singers. We listen to a Paderewski in a Chopin program, but we also listen greedily to the same program interpreted by a de Pachmann. I repeat:

"We want the personal message, the manifestation of genius of each individual artist and composer. Therefore we need, and must have, that kind of teaching which will ensure that message and that manifestation."

"But, Professor, is not that kind of teaching very arduous, very tiring? Is it not easier to be less energetic, less enthusiastic?"

"Well—it is true that it takes more out of you *at the end of the day*, when your enthusiasm has died down and no longer excites your energy, than the lazy, perfunctory, feeble exhibition of the other so-called teacher. BUT, it is that energy and that enthusiasm which give zest to the teacher's art and which buoy him up and inspire him with such warmth and zeal, that he derives a veritable pleasure from his teaching, constantly renewed; so that his tiredness can come only with the reaction, at the end of the day. Whereas your amiably perfunctory personage is tired all the time, because *his interest is in the price and not in the pupil.*

SAUCE FOR GOOSE IS SAUCE FOR GANDER

"To those of you who are pupils: It should not be forgotten that these remarks of mine '*cut both ways*.' What is true for the teacher is equally true for the student.

"The student cannot learn in a lazy, perfunctory, feeble manner. He must be energetic and enthusiastic both at the lesson and during his practice. If he has any originality of temperament or genius he must constantly encourage its practice and manifestation. *If he has none, he would better choose some other study.* Let him also remember that the public will wish to hear *his own interpretation and not an imitation* of his teacher or of some other. Therefore must he help his teacher's instruction by his endeavors to understand it and to improve upon it.

PROFESSIONAL PUPIL VERSUS AMATEUR

"I tell all my pupils that the real acid test, to distinguish among them those who are amateurs and those who are professionals, is: *Those pupils who take a lesson, go away, and return with all the faults they had at that lesson, they are amateurs*, and they will always remain so; but

"Those pupils who take a lesson, who go away and not only master its subject but will IMPROVE UPON IT, they are professionals in the making, destined to sure success.

"The student must do his utmost to learn what his teacher is teaching. Neither the teacher nor the student can be independent of each other; if the student makes no effort to learn, the teacher cannot teach, and *vice versa*.

"Teaching and learning are mutual and reciprocal: they cannot exist independently.

"Now, my friends, if I have spoken thus seriously and at length, it is not because I have wanted to dictate or to dogmatize, but because I was 'young and frivolous' once (eh? what? oh! not so very long ago, but that I remember it vividly) and began to lose both time and opportunity by trifling both away. Yes, and I had a teacher of the kind I have described, who helped me to do so! Fortunately I had the good luck to meet a great teacher who spoke to me, even as I have spoken to you today, with the result that you now see before you—not such a very bad result, eh? So that I am merely passing on a good word; if it did me good (and I was a terribly hard nut to crack!), there is no reason why it should not be just as effective for those of you who may need it—either student or teacher!

THREE QUALITIES COMMAND SUCCESS

"There are only three things necessary to make you succeed in your present season's work: Enthusiasm for your art, will, and concentration. ENTHUSIASM that will convince you of the beauty of music and fill you with the desire to propagate it far and wide; the WILL to brush aside all obstacles to success in your art; and power of CONCENTRATION, by which alone you can exercise the WILL, and so master the many and varied details of your profession, whether of artist or teacher.

"Therefore let us all begin our season's work with these objects for our goal, joined to a determination to banish rigorously all superficiality, all shams and all circumstances that may militate against our SURE SUCCESS IN MUSIC."

EFFICIENCY APPLIED TO PIANO TEACHING

BY JOHN M. WILLIAMS

If time is money, tho average music teacher is certainly a good spender! To instruct a class of perhaps forty pupils, who take half-hour lessons (twenty hours of actual work) generally keeps the music teacher busy six days of the week, leaving little or no time for recreation or self-improvement.

If a teacher's time is his commodity for sale, and he charges $1.00 per half-hour lesson, why should he extend the time to forty-five minutes, thus giving away 50 cents with every dollar's purchase. What would happen to the grocer who gave away ten pounds of sugar with every purchase of twenty pounds? He would go bankrupt and so will the music teacher. Perhaps not bankrupt in the first few years but bankrupt in the end. No one can afford to "give out" all the time. To keep our balance we should "take in" regularly and thus be able to give out more.

Music pupils are notoriously fickle and the teacher who gives out everything to pupils, thus keeping no time for his or her own improvement, is apt, some day, to wake up to the fact that he or she is behind the times, and that some new or younger teacher, with a later method, perhaps, has the class.

It is a sad commentary on human nature, but I think it has been proven, that an article is generally valued in proportion to the cost; and teachers will usually find that this holds as true in regard to teaching time as to anything else. If fifteen minutes of the teacher's time is not worth anything, twice fifteen for the half-hour lesson period must not be; and so on.

A pupil who has a good lesson can generally get through with it in a half-hour, and the one with a bad lesson doesn't deserve the extra time unless we are giving rewards for poor work instead of good.

In a thirty-minute lesson I find it possible to hear Schmitt five-finger exercise, a major and minor scale, one arpeggio, an étude, and a piece. (This does not apply to pupils who have been badly taught, who frequently require the entire lesson on how to put the thumb under or some equally neglected point.)

How do I do it? By following a system.

I seldom have to ask a pupil anything about the lesson assigned,—thus saving a great deal of time. I have slips printed and perforated at the top like the one here shown.

.....

JOHN M. WILLIAMS
PIANO SCHOOL

Phone M4431

Date..... 191

Name	Grade	Mon.	Tues.	Wed.	Thur.	Frl.	Sat
Schmitt No.							
Major scales. M. M.							
Minor scale. M. M. Harmonic Melodic Natural							
Tonic chord arpeggio and inversions M.M							
Dominant seventh arpeggio M.M.							
Diminished seventh arpeggio M.M.							
Chords M.M.							
Chromatic Scale M.M.							
Etude:							
Piece:							
Total							

Remarks....

.....

.....

Teacher .....

These cost me $10.00 for 100 pads of 100 sheets each. I use a carbon, thus making a duplicate to keep for myself and tear off the top one for the pupil, using two for each lesson. This makes each lesson cost me one-fifth of a cent, which is a very small percentage of the cost of the lesson to the pupil.

I find that keeping a duplicate does away with the pupils' losing their slips. Poor pupils have a habit of losing their slips when they don't know their lesson, a habit quickly overcome when they discover the teacher keeps a duplicate of each.

I also use these slips in selecting material for the next lesson. Should a pupil need a new piece for the next lesson I write "new piece" on the slip.

Once each week I look over the slips and select the material for the entire week, thereby saving the lesson period for teaching. I have a graded list of my best teaching pieces in each grade, and when a pupil needs a new piece I look at this list which is an excellent reminder.

When a pupil arrives for the lesson, he hands me his slip, which I put in front of me on the piano rack thereby saving time through having to ask no questions.

I grade each lesson and give report cards at the end of each month. These reports must be signed by the parents and returned. The report card, as will be noticed, is nearly a duplicate of the practice slip and is done on heavy cardboard. These cost me $2.00 for 250, but each one lasts a pupil a year.

JOHN M. WILLIAMS
PIANO SCHOOL

100 means PERFECT 90 to 100 means EXCELLENT
80 to 90 means GOOD. 70 to 80 means FAIR
Below 70 means FAILURE

Phone M4431

Date..... 191

Name.....

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.	May	June
Schmitt No.										
Major scales. M. M.										
Minor scale. M. M. Harmonic Melodic Natural										
Tonic chord arpeggio and inversions M.M.										
Dominant seventh arpeggio M.M.										
Diminished seventh arpeggio M.M.										
Chords M.M.										
Chromatic Scale M.M.										
Etude:										
Piece:										
Signature of Parents.										

Teacher .....

RULES OF THE SCHOOL

1. Parents are requested to sign this report and return to the teacher the first week in each month.
2. All missed lessons must be paid for but will be made up if a time convenient to the teacher can be arranged.
3. Studio recitals are given at two o'clock on the first Saturday of each month. Parents are urged to see that their children attend these recitals regularly.
4. All fees are payable in advance
5. Failures are written in red ink, and parents should inquire the cause.

By following the above system I teach a class of ninety pupils and keep well and happy. I am anything but a nervous wreck, and I find plenty of time for recreation and study. What is the reason? SYSTEM.

TWO BOOKS OF INSPIRATION

Are you an average person? That is, are you about as smart, as energetic, as persevering, as the average man and woman you know? Perhaps you are willing to acknowledge that you are. And you may even go one step farther and feel that while you are as clever as the other fellow you doubt that he is as clever as you are.

Be that as it may, there are times in your experience when the energizing force, which carries you forward to better things, must come from outside. Few of us are sufficiently dynamic to keep ourselves going at all times.

Therefore it is a good thing to pick up a book which contains material to pick you out of your rut, to put energy into your muscles, spring in your nerves, and aspiration in your mind. The right kind of a book is the kind of a friend who stimulates you to better work.

The other day in looking through a collection of books which came to his table the writer of this note was much interested in two numbers of a series called *The Inspiration Books*,* edited by Dr. Thomas Tapper, entitled *The Stairway of Success*, written by Murray Johnson, and *Keep Up Your Courage Stories*, by Franklin P. Lucas, both working out a line of thought which bears noticeably upon a prominent theme of the present issue, namely, increasing one's personal efficiency.

In *The Stairway of Success*, which is based on that well-known book *Self-Help*, by Samuel Smiles, we learn of the principles which many famous men used in building their careers, with success as the pinnacle. The mental picture of a "stairway" leading to success is an inspiring one for it suggests the process, namely, that of building and rising one step at a time.

In *Keep Up Your Courage Stories* one learns that no matter what the difficulties of the way upon which one is traveling, there is no valid reason for losing courage. We read how one man, another man, some frail woman, by courageous effort, won out in the contest which life imposes. The incidents are striking and stimulating.

Here are two books—either one can be easily put into a coat pocket—which are worth reading, worth pondering over the ideas advanced, and an earnest, persistent effort to apply the lessons suggested. The musician who has lost a little in the hopes with which he entered the profession may read *Keep Up Your Courage* to his great personal gain and growth.

———o———

SOUND-PROOFING

Sound-proof floors, partitions, and ceilings, forced warm air ventilation and hermetically sealed doors and windows are features of the unique music practice building erected by the Northwestern University for the students of the School of Music. The rooms are six by nine, with ceilings nine feet high.

Four different methods of sound-proofing the partition walls have been adopted in different sections of the building to compare their respective values. No lath or plaster appears in the building except in the section where gypsum blocks have been used, in which case a thin coat of plaster was applied to give the blocks a smooth surface. One-inch yellow pine sheathing has been used, covered with burlap; the latter, in some instances, is glued to the wall, and in others merely hung taut in the manner of tapestried walls.

The doors simulate the so-called sanitary flush doors, two of that kind, seven-eighths of an inch thick, being fastened together with a seven-eighths-inch space between, this space, in part, occupied by sound-deadening quilt, and part by the hermetically sealing mechanism.

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W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

YOU YOU

THIS writing is addressed to YOU—the individual.

It is worth while to talk about musical progress in the United States, about better conditions of teaching, and the raising of standards throughout the profession. By all means talk these things wherever and whenever the opportunity offers. But don't talk without *doing* something

Begin with the job nearest at hand.

The name of this job is: YOURSELF. The hardest job you will ever have.

In order fully to understand this job you must devise means to attract your own attention. As you succeed in doing this, you will begin to see the truth. This page is offered as a help in attracting and fixing your attention.

THE world is made up of ONES: of whole ones; less than whole ones; never more than whole ones.

Your job, then, consists in making your ONE the biggest entity possible. Don't try to dodge this responsibility. Accept it like a true sport.

An old Greek injunction said: KNOW THYSELF!

But the old Greeks made a brain injection of this injunction. Here is where we may fail to emulate the O.G.

Before you can make yourself a bigger factor in the world's work, you must KNOW YOURSELF thoroughly and honestly; your weaknesses and your strength; your fullest ambitions and your desires. For what you are to become will grow out of these aspirations. Your ideals of today are your realities of tomorrow.

On this knowledge, acquired by study of yourself, you can base your training and the standards which will determine what you may do.

This constitutes the ideal of PERSONAL EFFICIENCY. It is the art of raising yourself to a higher level.

While you are doing this your neighbor catches the spirit and does likewise. And you influence your pupils, as well, to develop *their* personal efficiency. Which is a good modern illustration of the olden time mystery of the multiplication of the loaves and fishes. Not a miracle, just plain common sense and persistent effort.

HERE is a Program for the teaching season of 1916-1917:

1. I will strive definitely and systematically to develop my individual efficiency by reaching up to higher standards.

2. I will regard my responsibilities as a privilege and not as a burden.

3. I will endeavor to find and to put into operation the best possible efficiency program for every one of my pupils.

4. I will look as deeply for the efficiency of LEISURE and RECREATION as of WORK. And I will find happiness in them all.

5. As I make another year's march along the highway of Life I am determined to increase myself by experiences on the way and to cheer my fellow-travelers as I may be able.

THE MUSICIAN proposes to emphasize this doctrine for all time to come! (Not as a Theory, but as a practical, workable process of attaining unto that whole ONE of which we spoke in the beginning.)

We want YOU, the Individual, to be a partner in the Enterprise. For you are your own best material to begin with.

Study Personal Efficiency by scientific methods. It will not only pay YOU, but it will pay the COMMUNITY of which you are ONE.

Search every page of The Musician as it comes to you, month after month, for INSPIRATION and IDEAS

ONE POTTER

NEARLY two hundred years ago a boy was born in a potter's family in England. His grandfather, his father's brother, and his own brother were potters, and he began his apprenticeship to the trade. An attack of smallpox left him crippled and ultimately he lost his right leg. As a workman his activity suffered, but he could think.

"I am a potter," he said, "but I'll be the best ONE that England ever saw." As he improved in skill and understanding of his trade and its business possibilities he called to his aid the chemist who studied the constituents of pottery to learn the best materials and processes, the antiquary who informed him of the treasures of past ages, and the artist who gave his best skill and inspiration.

Today the name WEDGWOOD is known over the whole world.

ONE WOMAN'S CONTRIBUTION TO HIGHER EDUCATION

MOUNT HOLYOKE COLLEGE, the pioneer in the field of higher education for women in America, owes its existence to the energy and courage of ONE woman, Mary Lyon. Here is a record of personal development: Taken from school at fourteen. At seventeen again in school as a teacher for one term, a student the next. Paid tuition fees by giving in exchange for the instruction two bedspreads which she wove and dyed. A deep student of educational material with an ardent desire to place education within the reach of students of moderate means. Raised $4000 by subscription to establish a school for girls, in 1837. Today more than 1000 students are on its register. Mary Lyon's college became a model for others organized since.

ONE COPPER RIVET

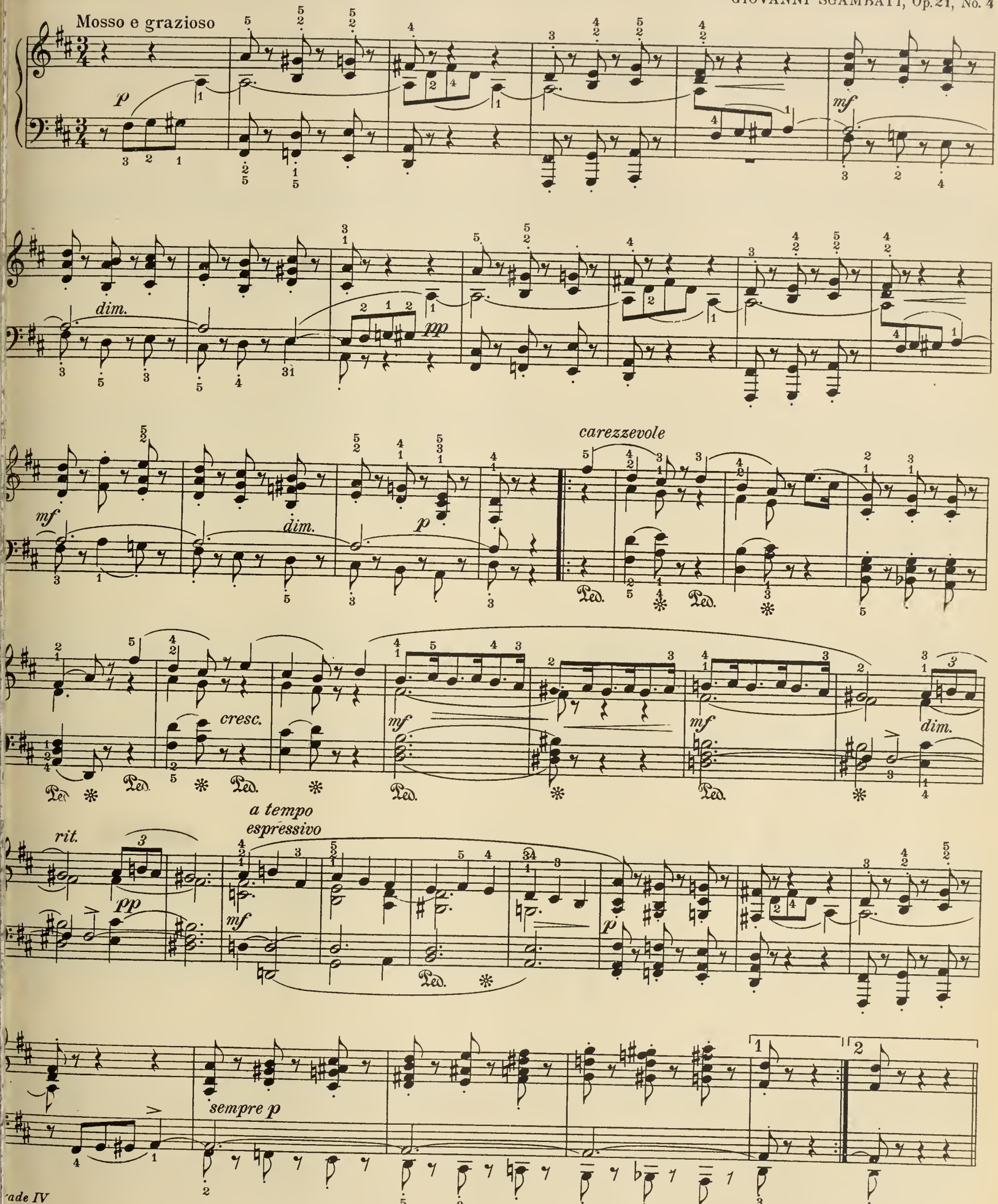
AT thirty a Glasgow workman had so spoiled his life by drink and loafing that he found himself with empty pockets and no means to get them. Loitering near the docks he spied a copper rivet on the ground. This he picked up, and another, and still others, until it occurred to him to sell them. After several failures he disposed of them for four cents.

Something had aroused him. The ONE first rivet had *riveted* his attention to a possibility for him. He went back to the docks—the grog shop had no attraction now—and picked up every scrap of copper he could find. Vessels had copper bottoms; rivets and nails of copper were used in abundance. He worked as soon as it was light, and until dark. His savings grew rapidly, and before long he was part owner of a vessel, and later one of the most prosperous citizens.

INTERMEZZO

Edited by Karl Benker

GIOVANNI SGAMBATI, Op. 21, No. 4



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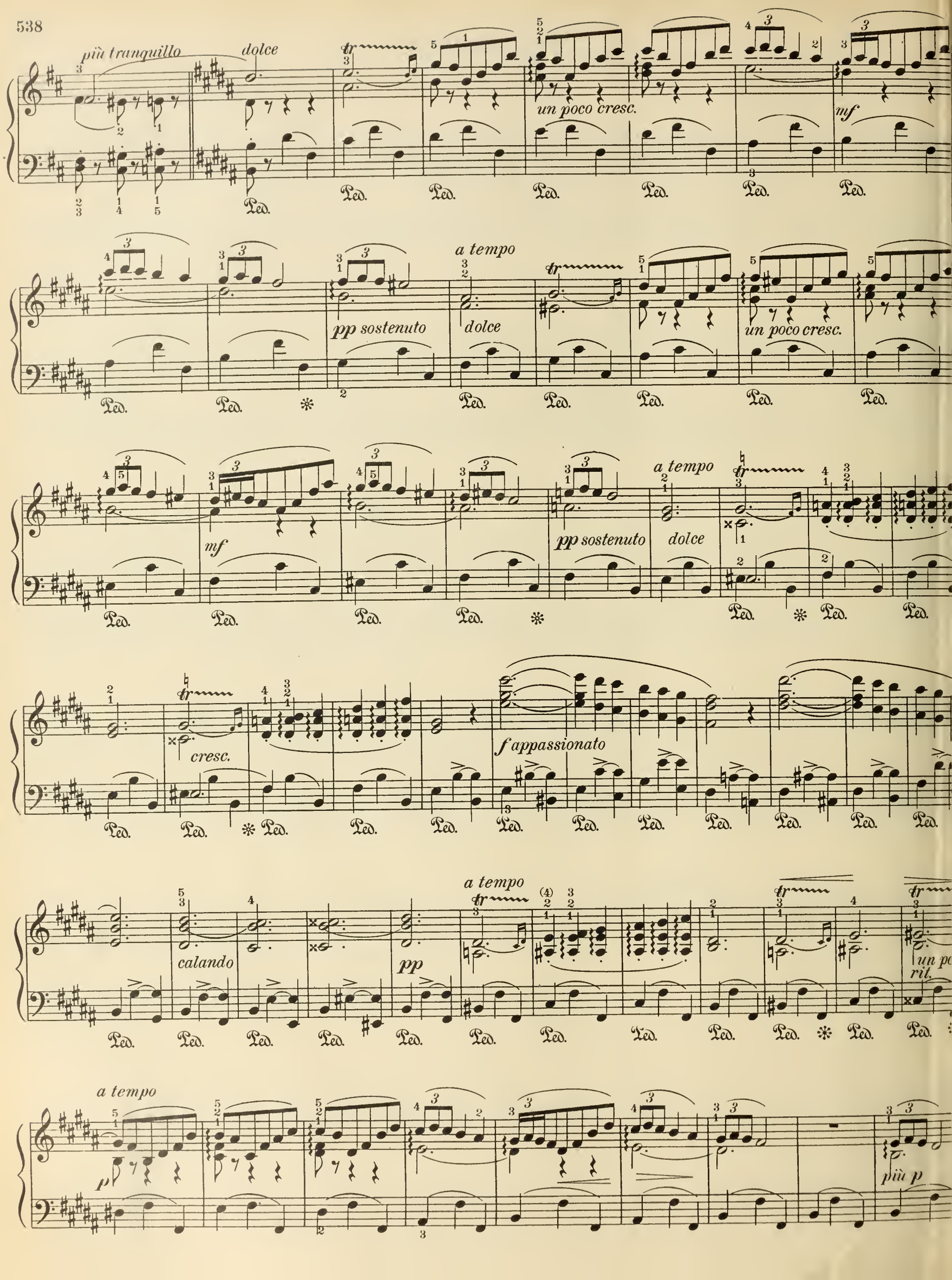
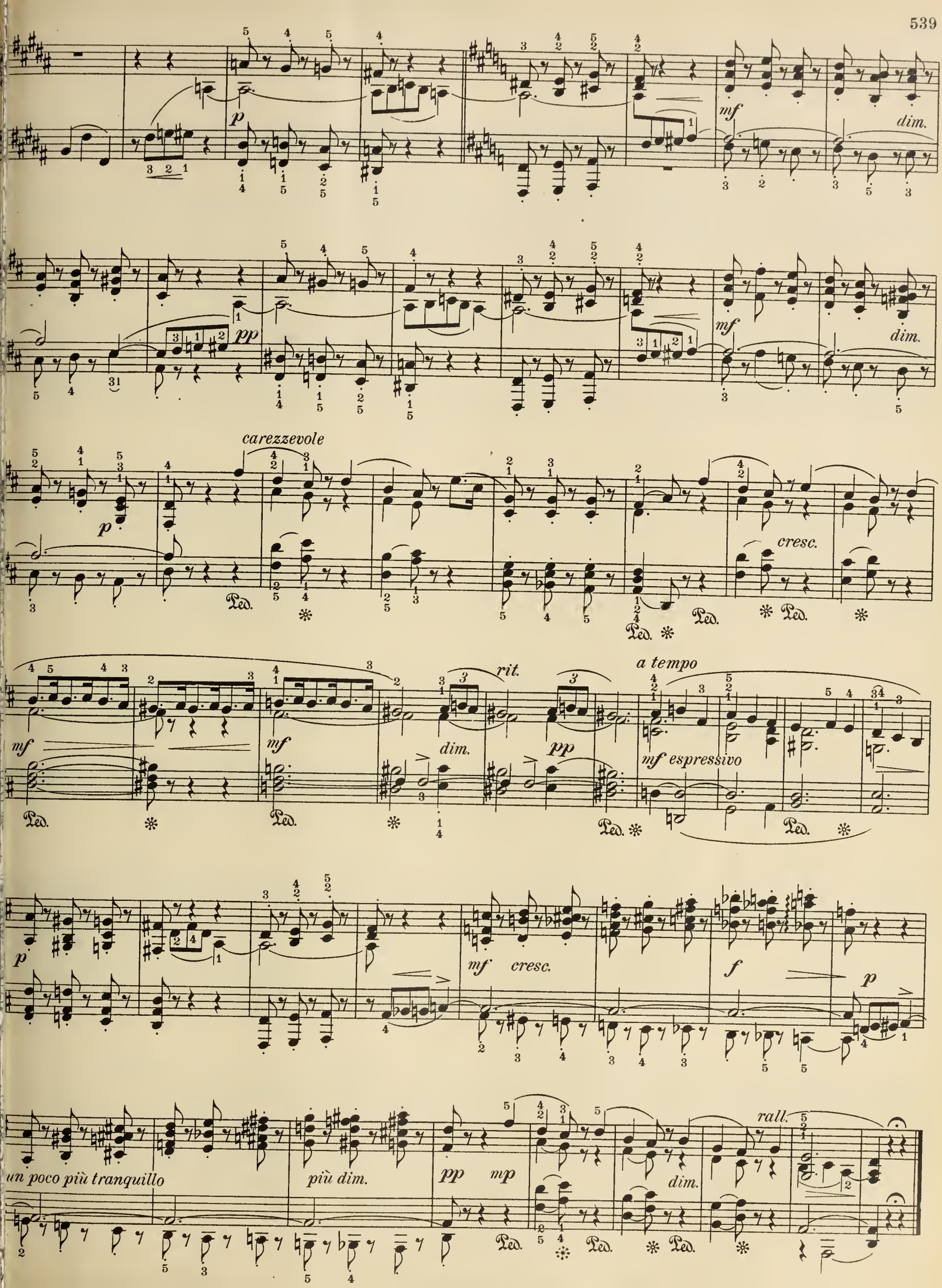

più tranquillo
dolce
un poco cresc.
mf
a tempo
pp sostenuto
dolce
un poco cresc.
mf
a tempo
pp sostenuto
dolce
cresc.
f appassionato
a tempo
calando
pp
un po
rit.
a tempo
p
più p
Ped.

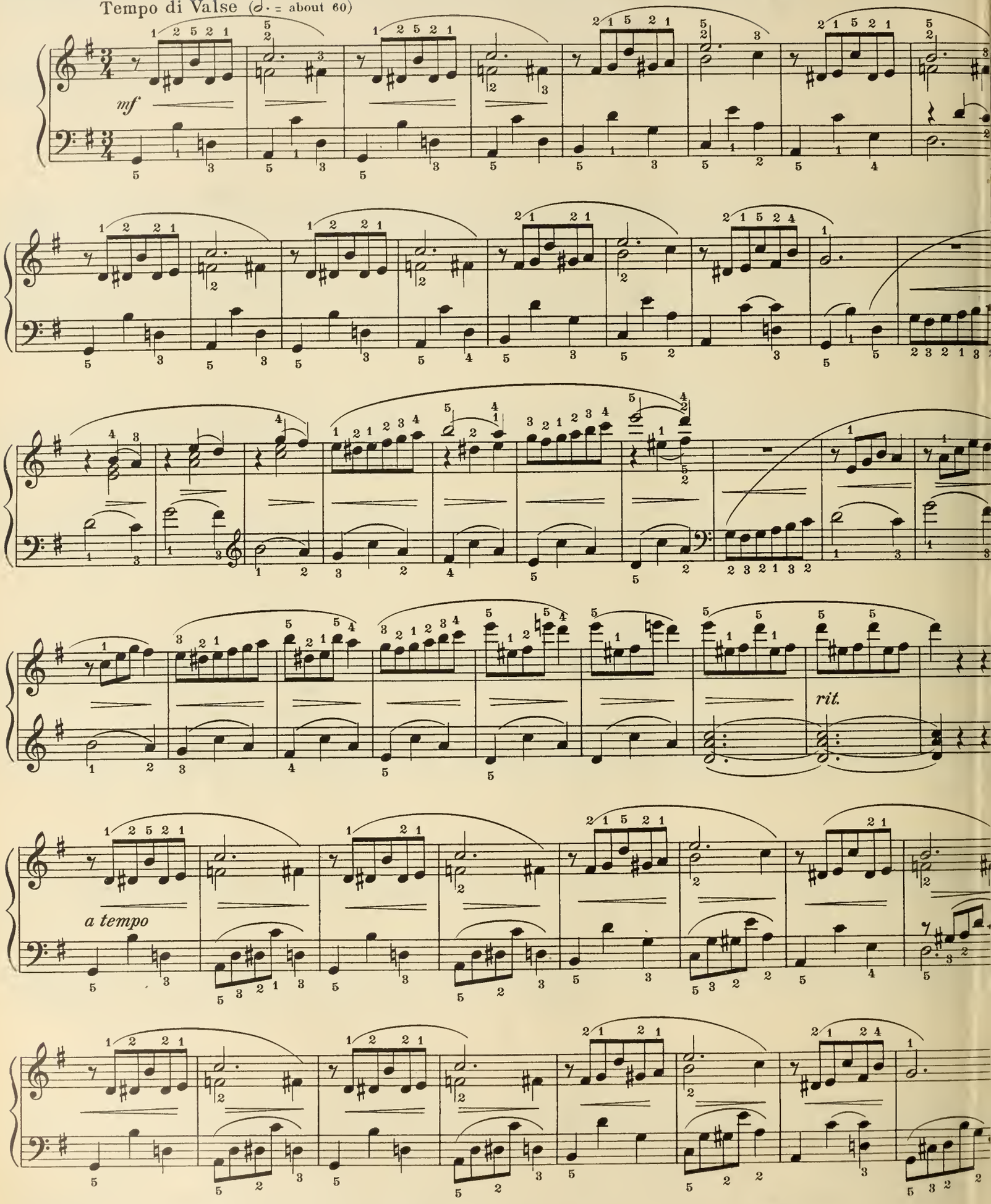

p
mf
dim.
pp
mf
dim.
carezzevole
p
cresc.
Ped.
rit.
a tempo
mf
mf
dim.
pp
mf espressivo
p
mf cresc.
f
p
un poco più tranquillo
più dim.
pp
mp
dim.
rall.

VALSE MINIATURE

Edited by John Orth

VLADIMIR REBIKOFF
Op. 10, № 8

Tempo di Valse (𝅗𝅥. = about 60)



Grade III
THE MUSICIAN

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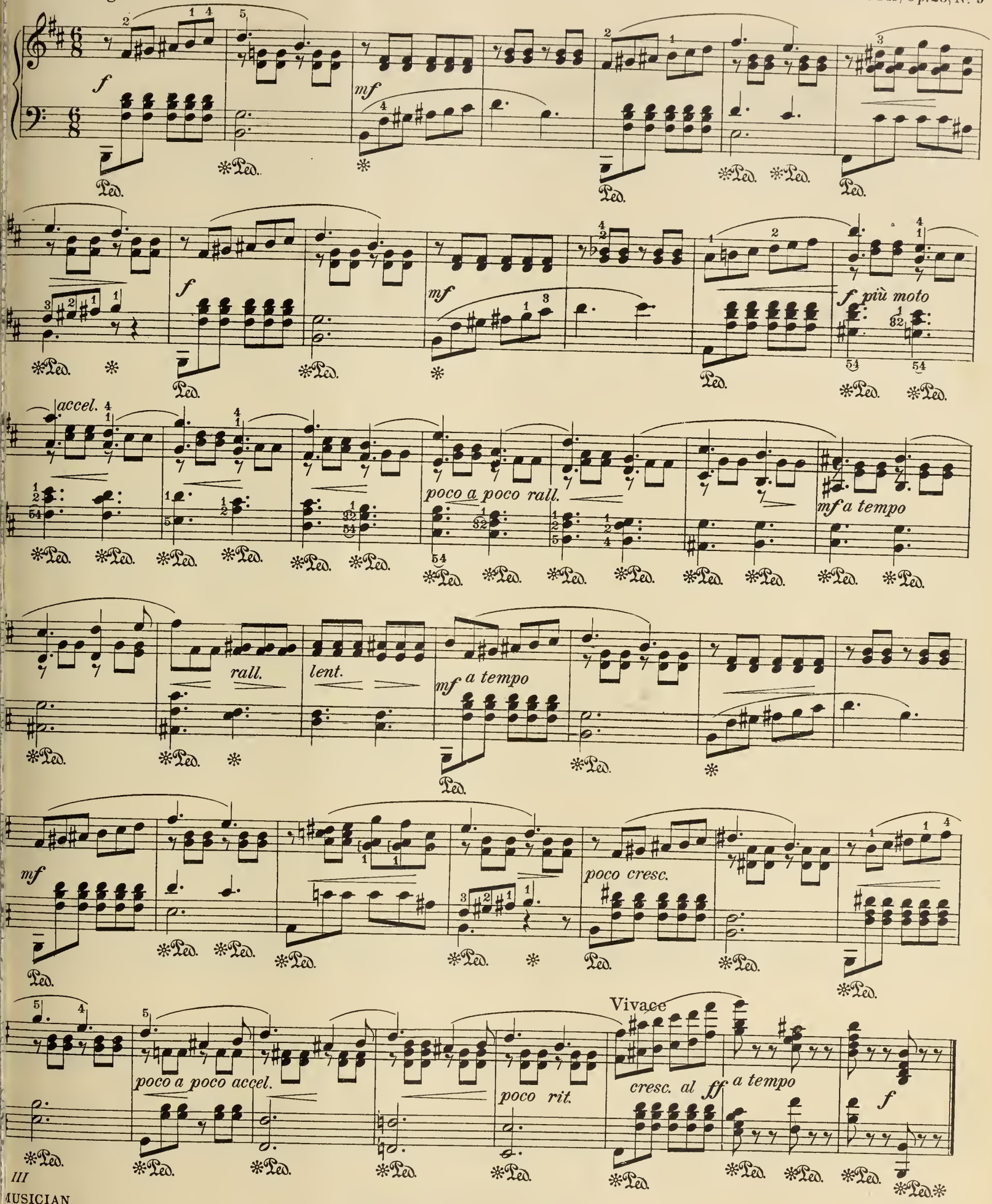
Allegro moderato

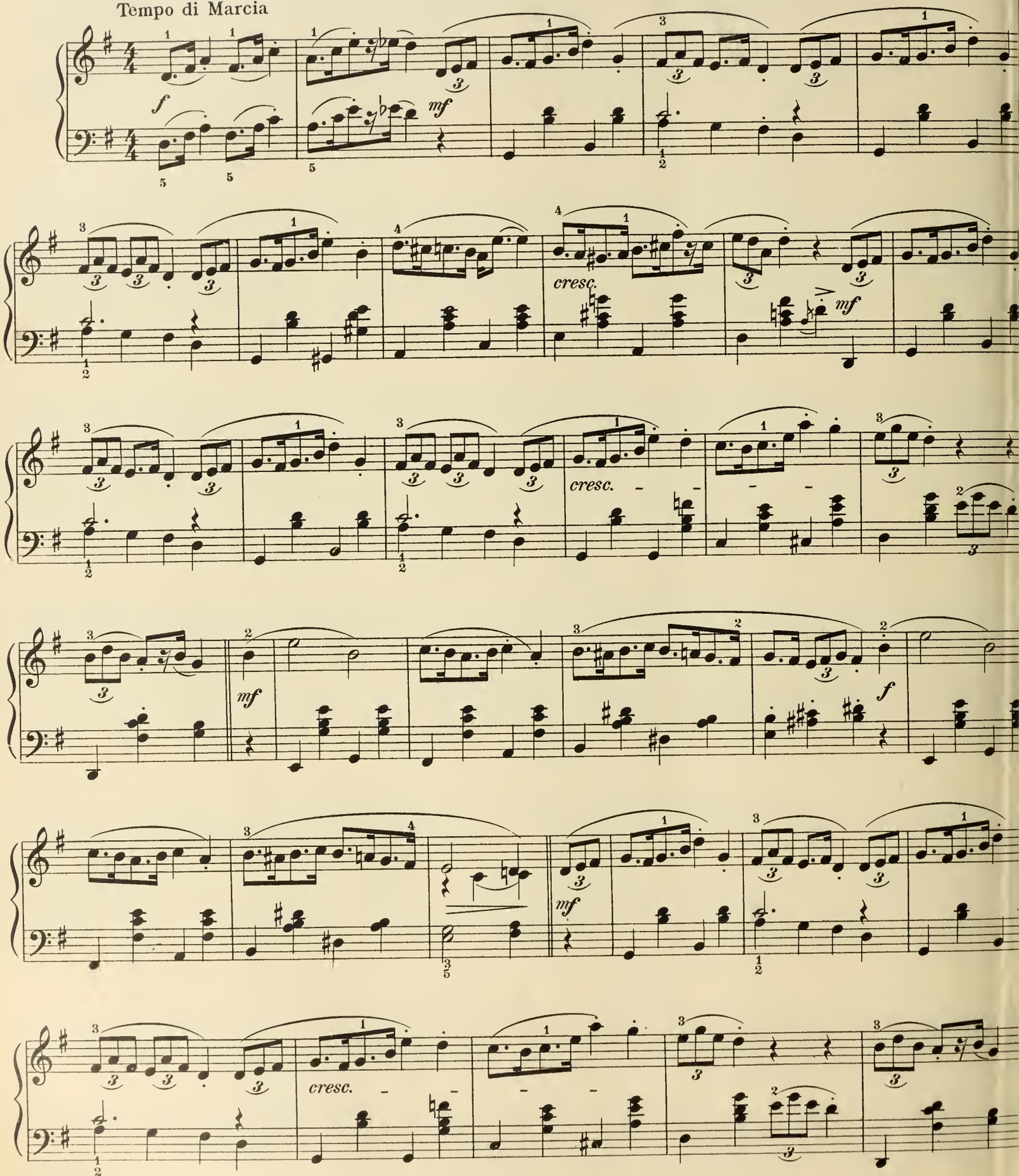
G. HOTH, Op. 28, № 9



DOWN THE LINE

CEDRIC W. LEMON
Op. 16, No. 2

Tempo di Marcia



Grade II-III

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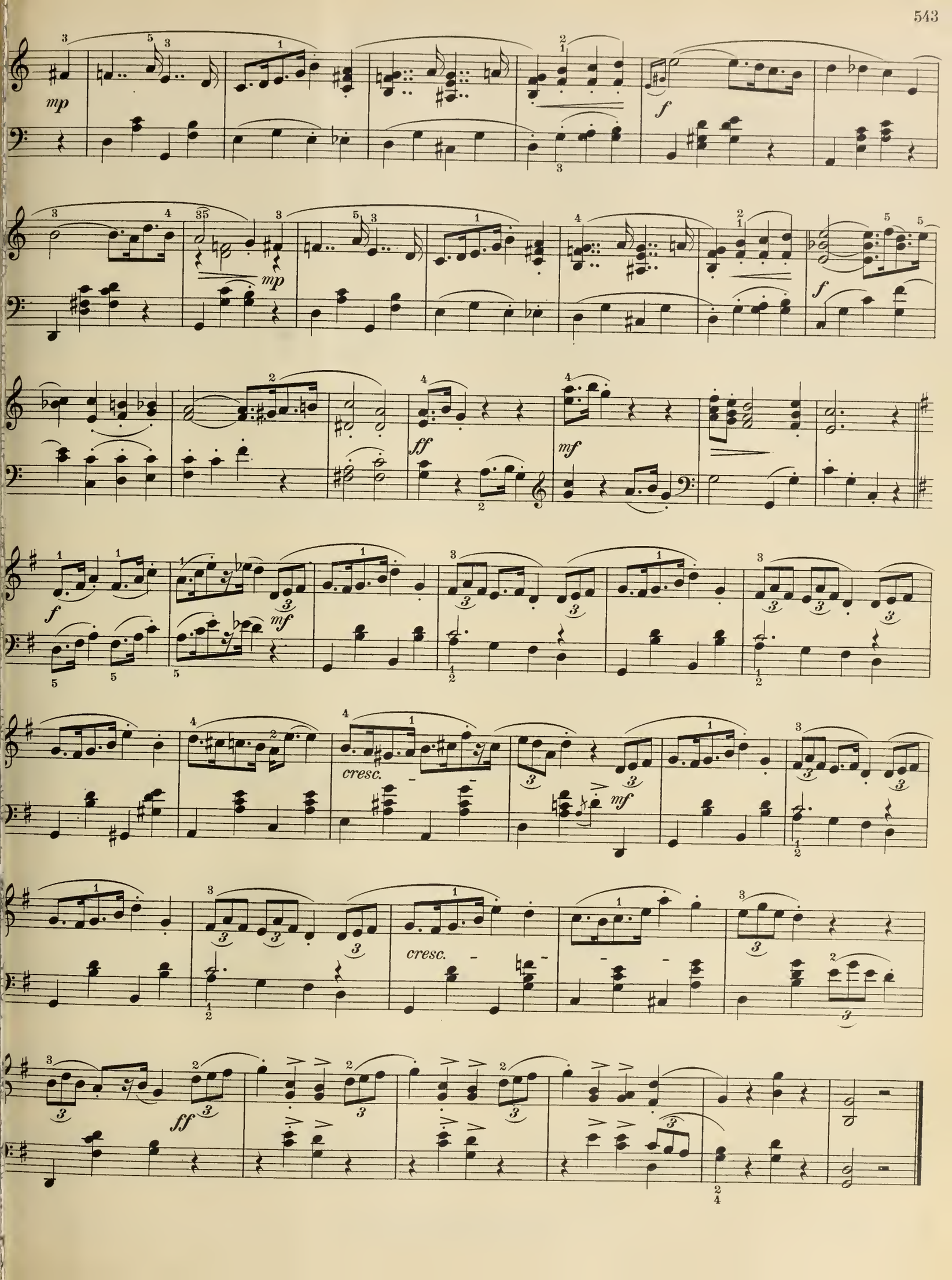
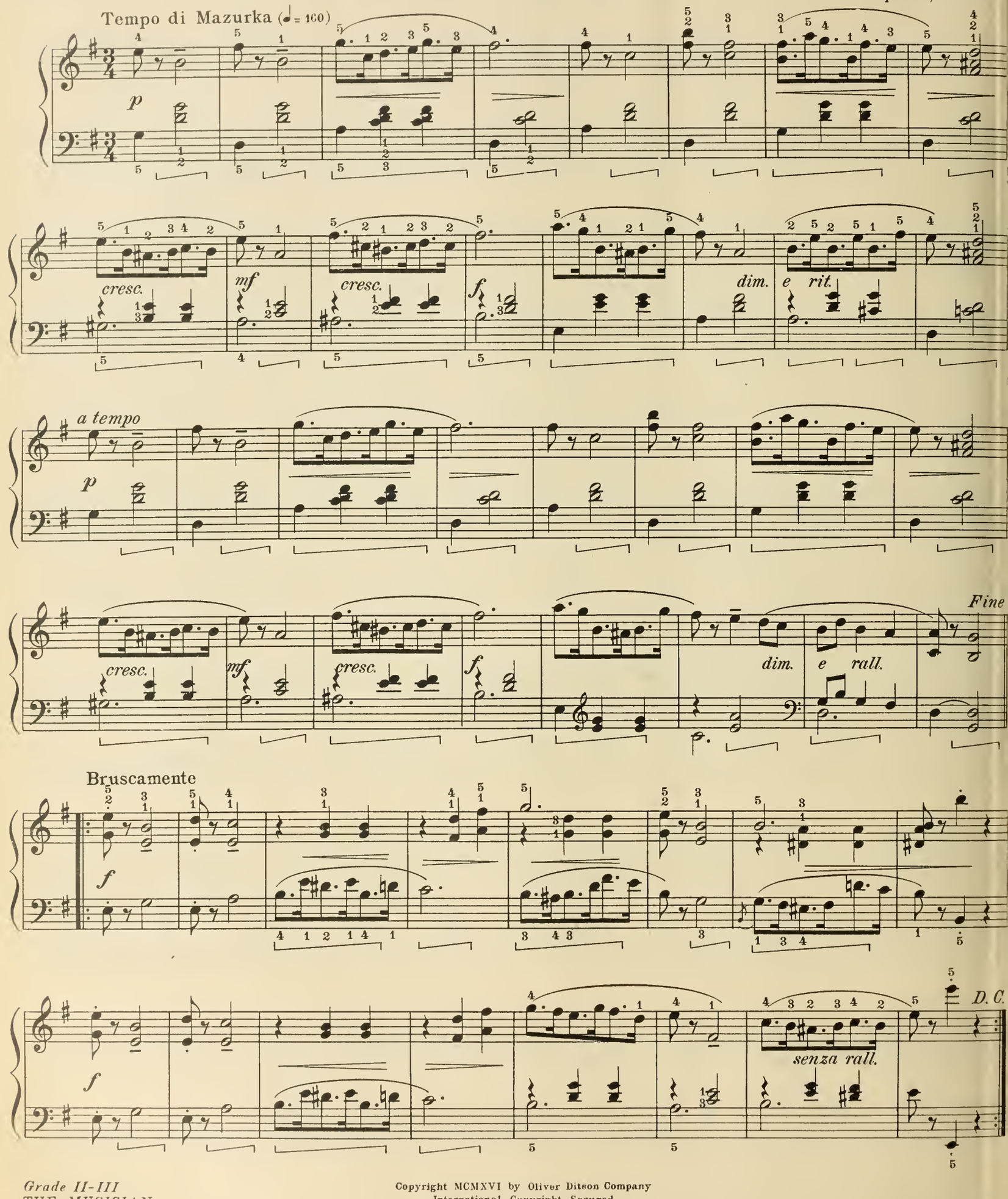

mp
f
mp
f
ff
mf
f
mf
cresc.
mf
cresc.
ff

To Miss Achsah M. Wentz

DANCING NYMPHS

MAZURKA

J. FRANK FRYSINGER
Op. 135, № 1



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THE MUSICIAN

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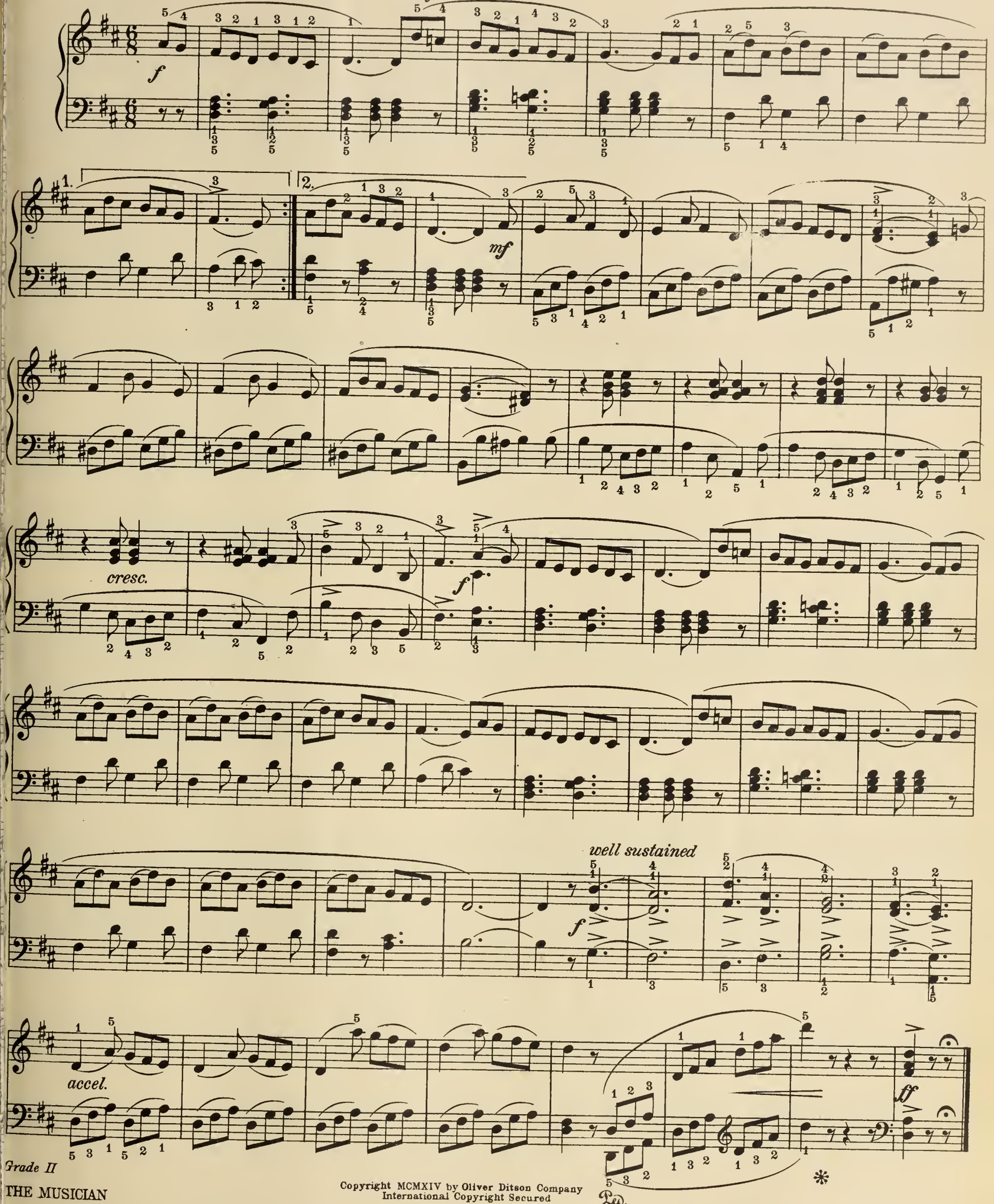
A JOLLY JIG

Moderately fast, with well marked rhythm

PERCY E. FLETCHER



Grade II

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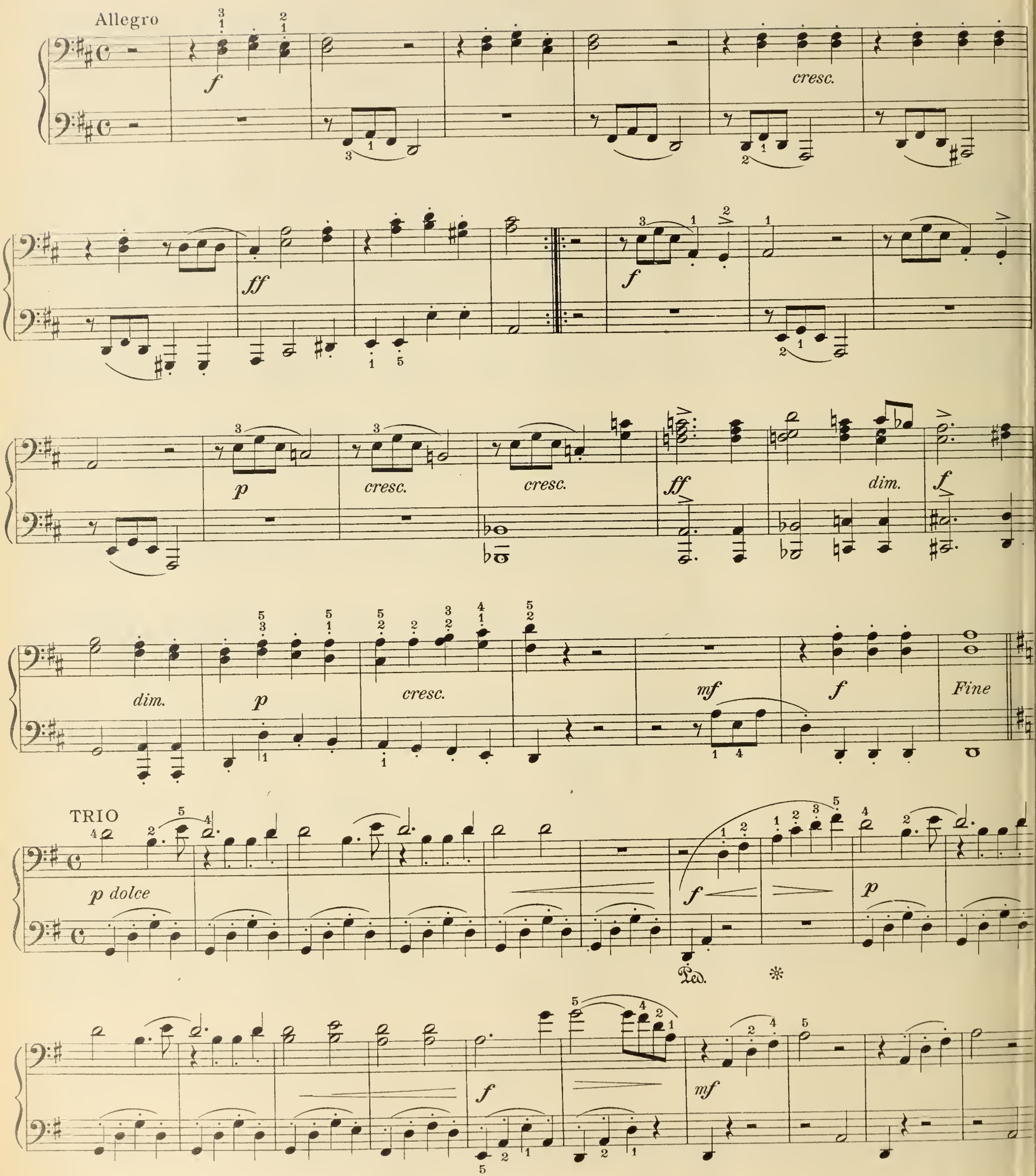
SCHOOL MARCH

ALOIS RECKENDORF
Op. 18, № 3

SECONDO



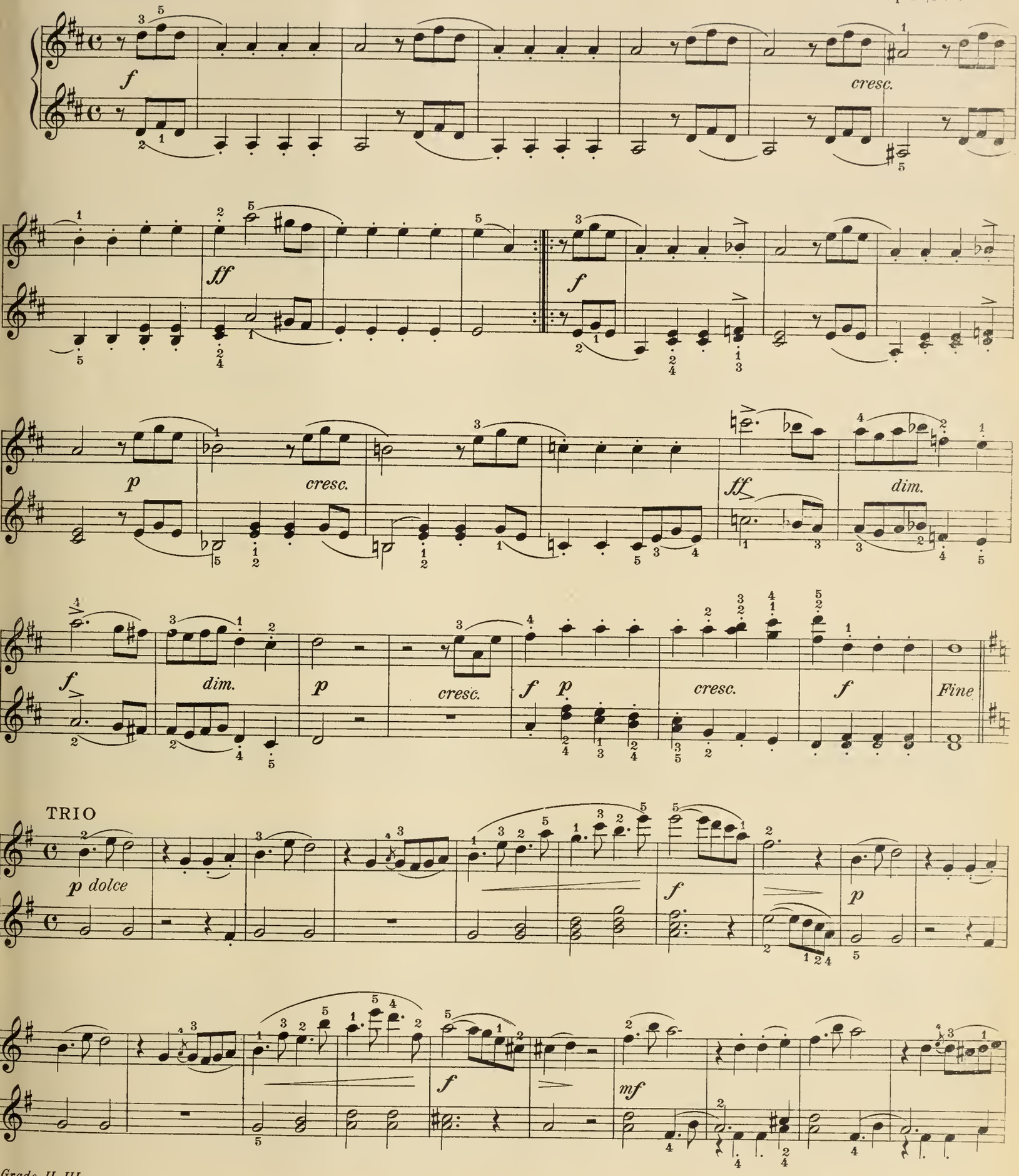
Grade II-III

SCHOOL MARCH

Allegro

PRIMO

ALOIS RECKENDORF
Op. 18, No 3



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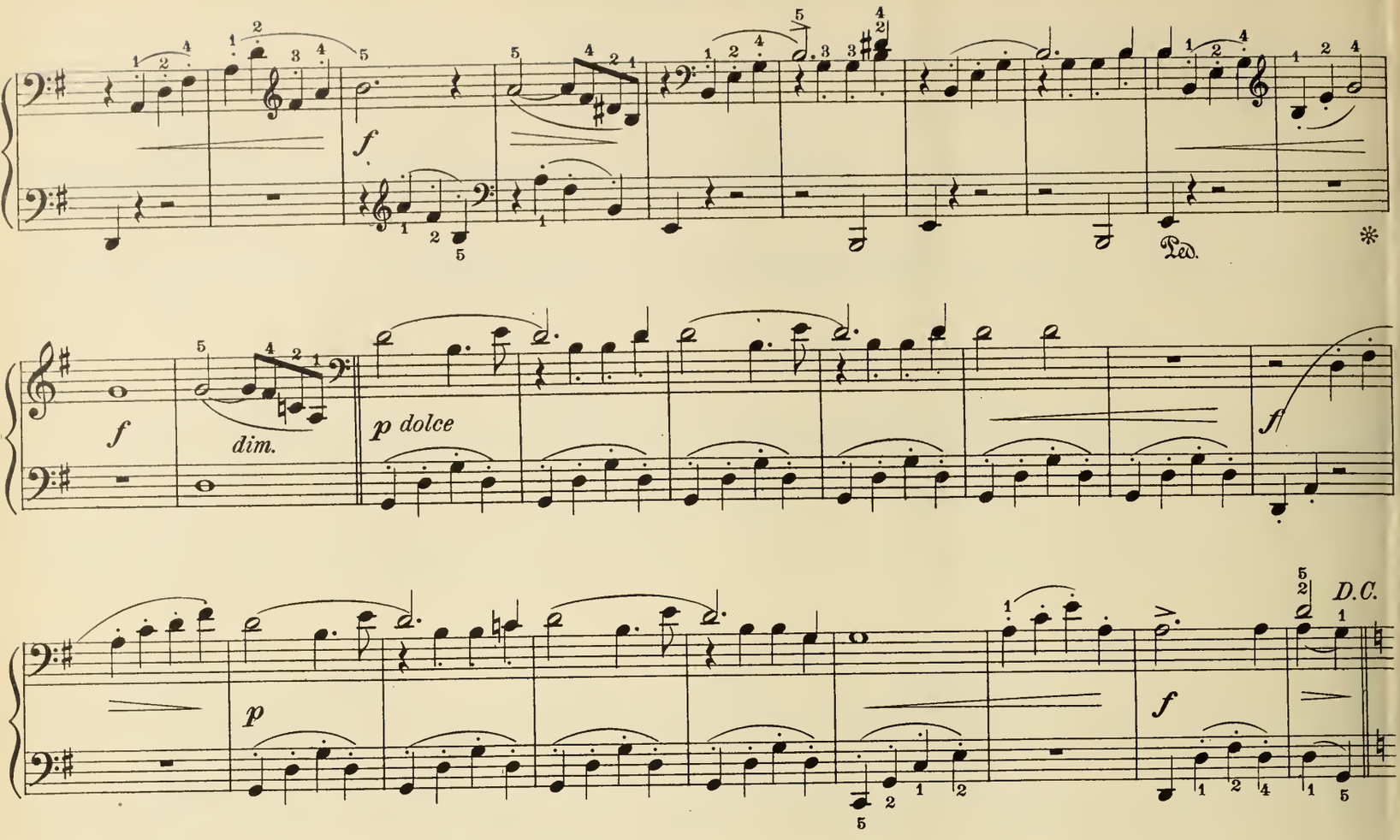
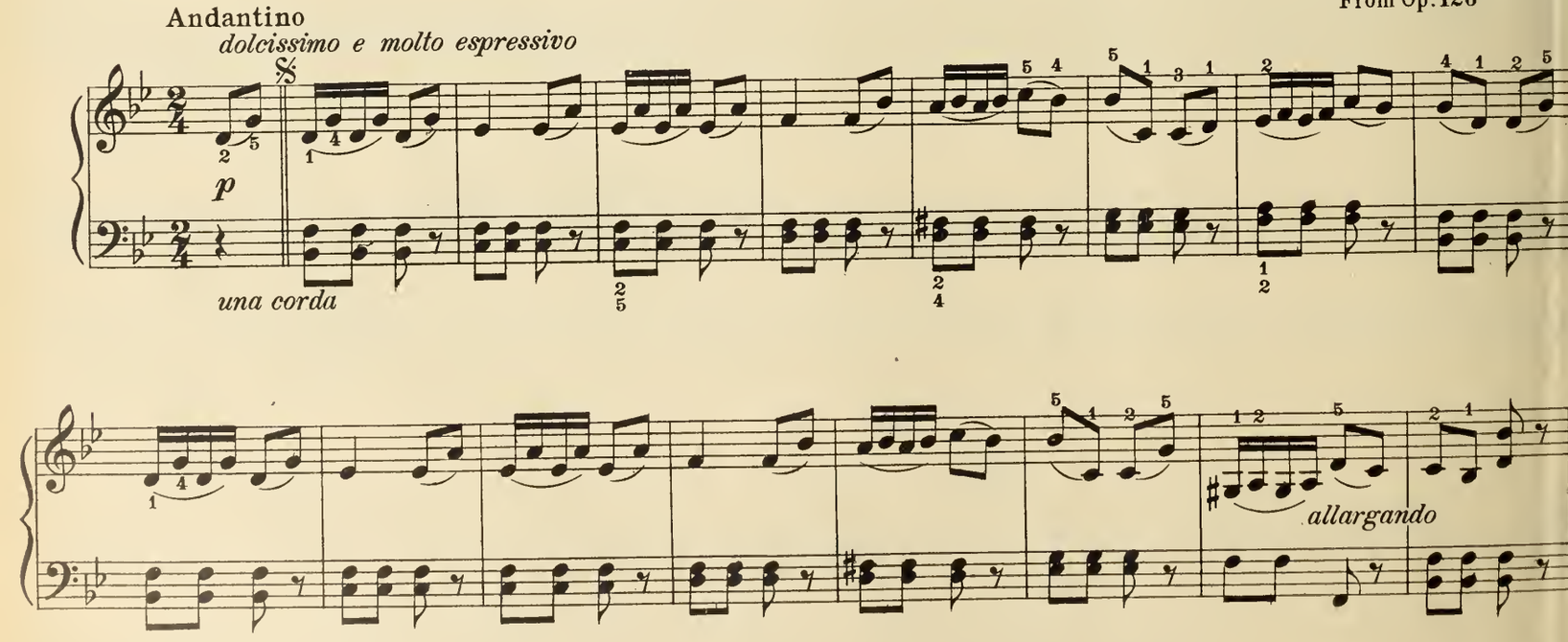
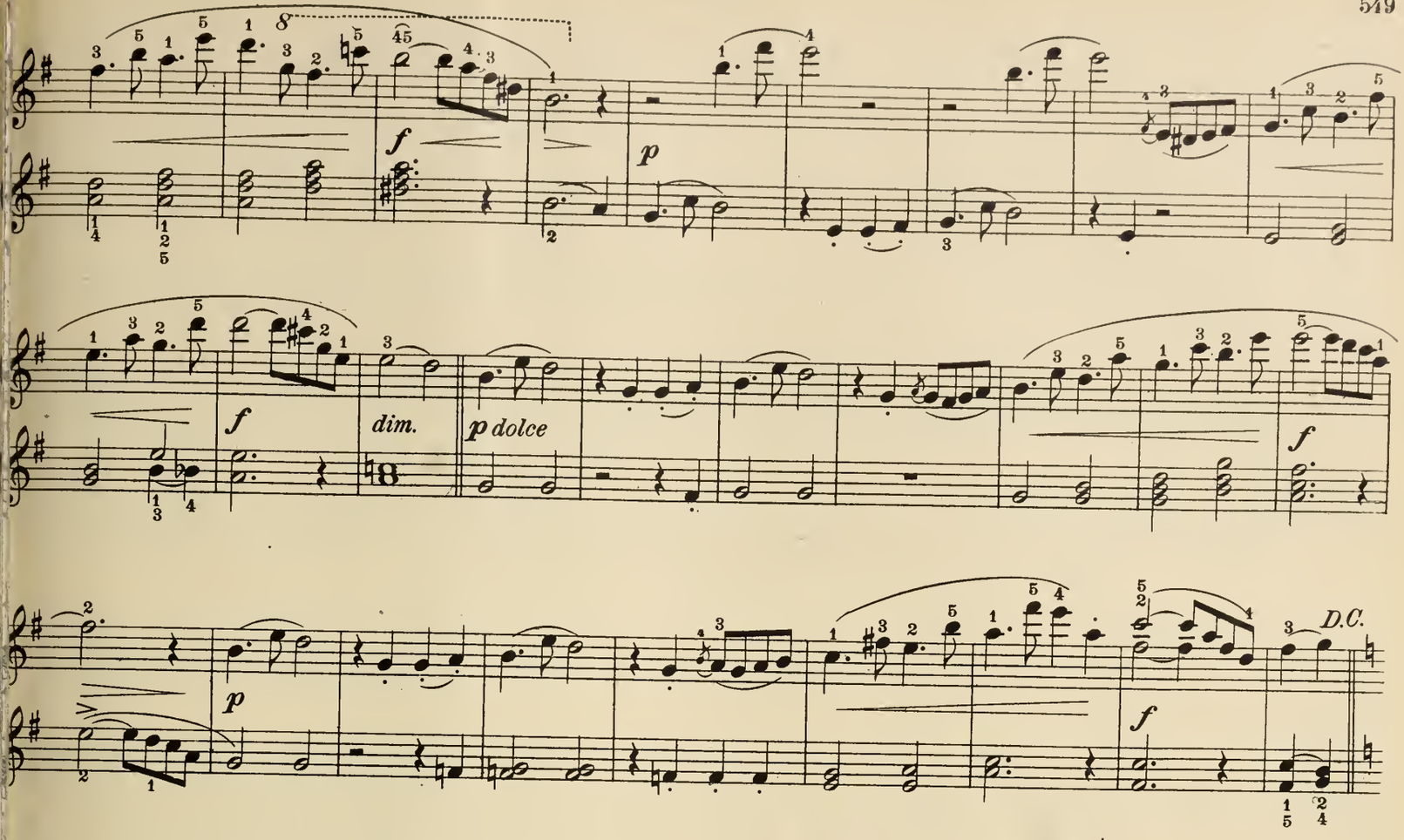


DOLLIE'S LULLABY

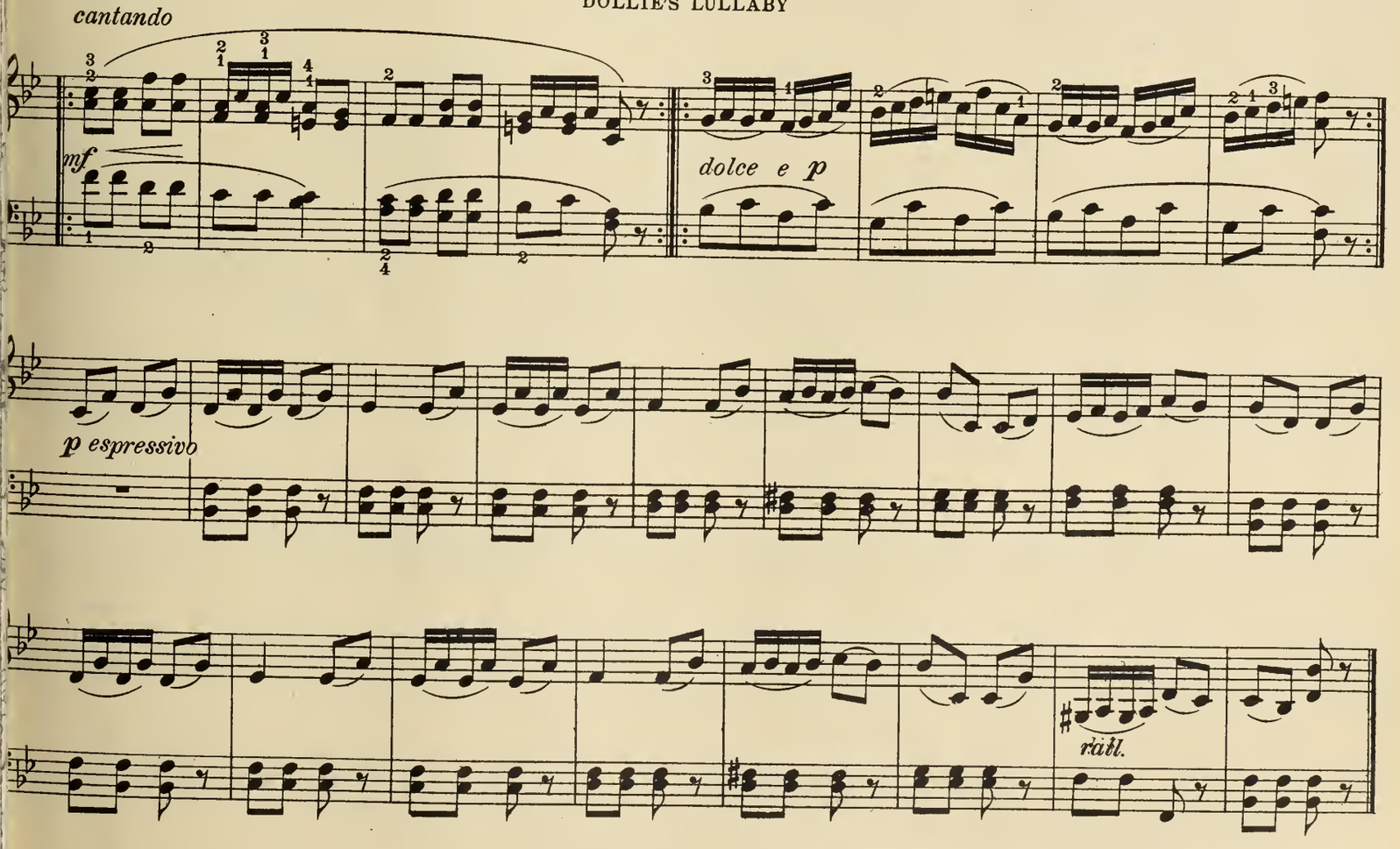
CARLOS de MESQUITA
From Op. 126



Grade II

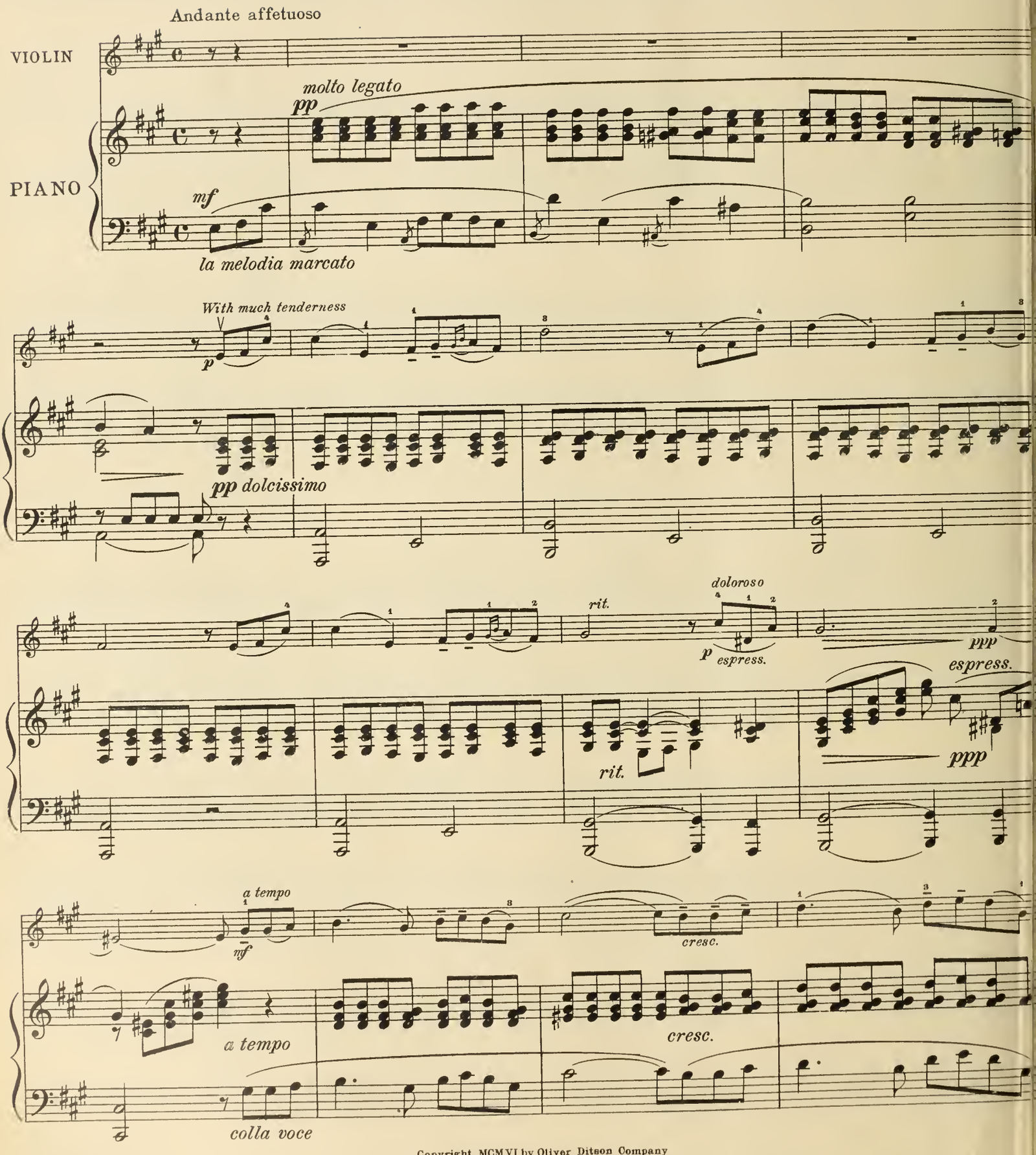


DOLLIE'S LULLABY



MEMORIES

CHARLES WAKEFIELD CADMA
Transcribed by Karl Rissland



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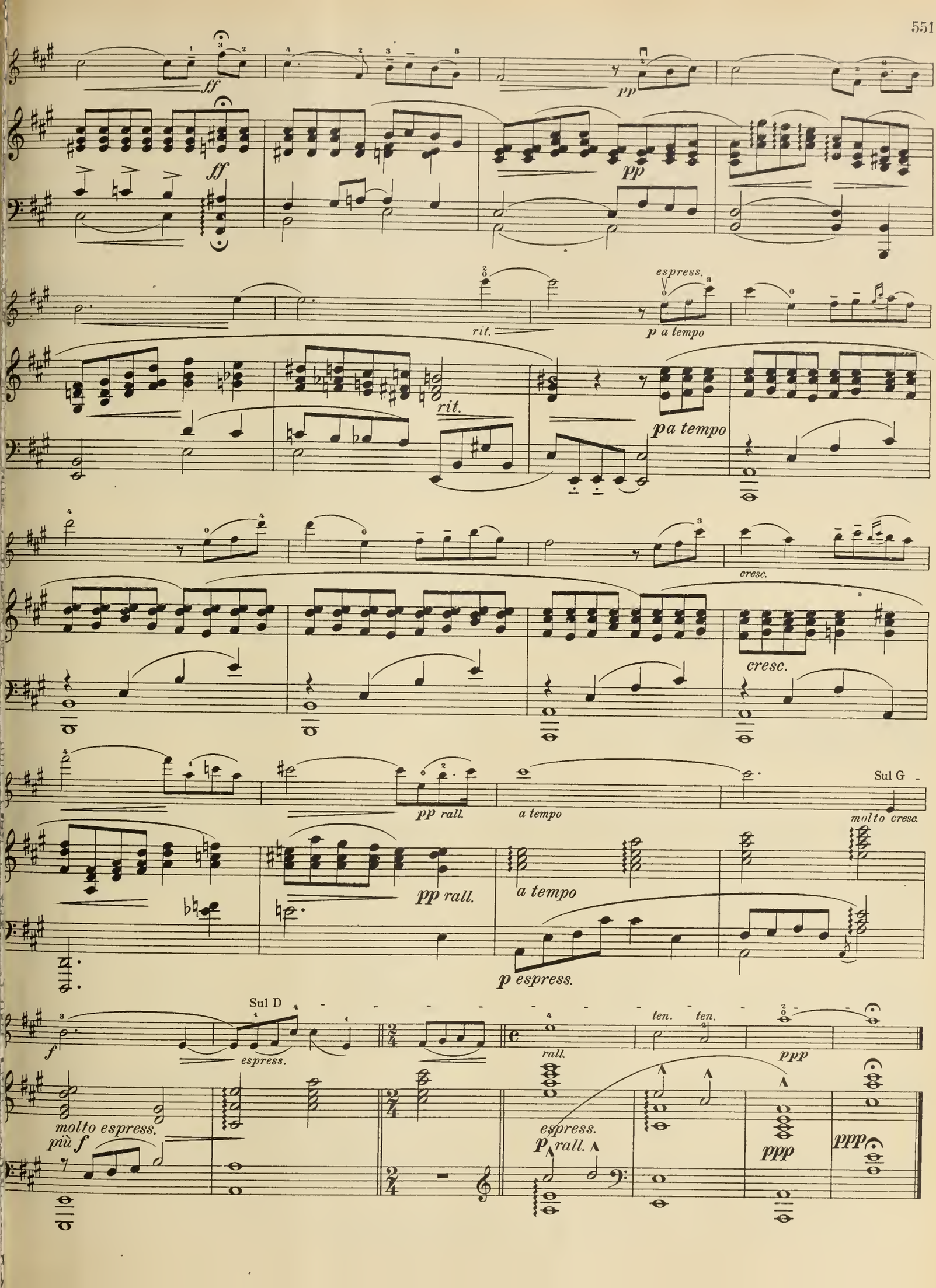
ff
pp
rit.
espress.
p a tempo
cresc.
pp rall.
a tempo
Sul G
molto cresc.
p espress.
Sul D
f
espress.
ten.
rall.
ppp
molto espress.
più f
p rall.

PRELUDE in E

BERCEUSE

Prepare
- Swell *mp* = Bourdon 8′ (or Stopped Diapason 8′) and Voix Celeste 8′
- Great *mp* = Rohrflöte 8′ (or other soft Flute 8′)
- Choir *p* = Dulciana 8′ and soft Flute 8′
- Pedal *p* = Bourdon 16′ with Ch. coupled

Edited by H. Clough Leighter

ALFRED HOLLIN

Lento e quasi sognando

Sw. *p (closed)*

MANUALS

Gt. *mp* *ben sostenuto sempre*

PEDAL

p

un poco cresc.

un poco rit.

off Voix Celeste
add Oboe to Sw.

un poco più moto

Sw. *mp*

Ch.

un poco ritenuto

dolce e tranquillo

Ch. *p*

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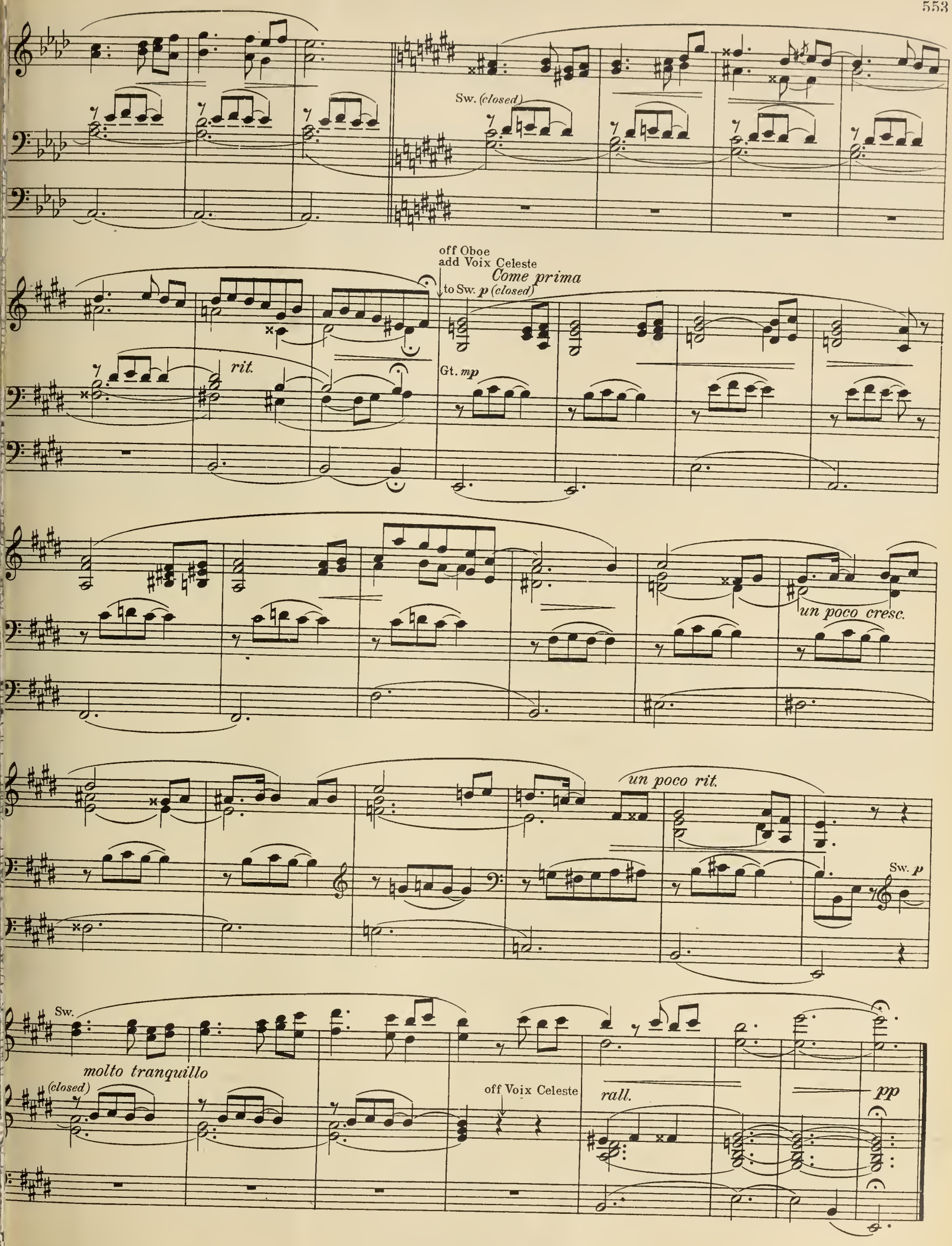
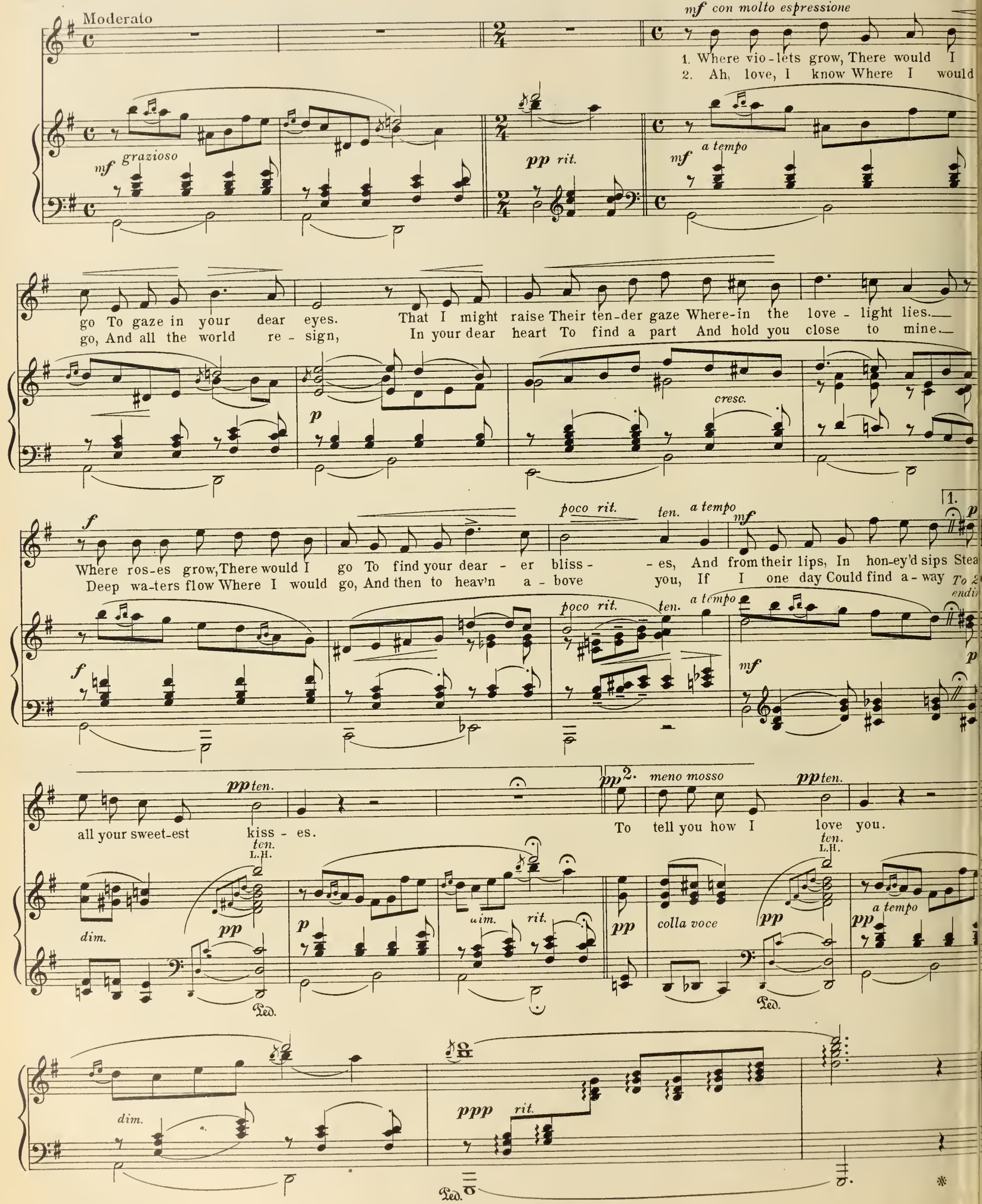

Sw. (closed)
off Oboe
add Voix Celeste
to Sw. p (closed)
Come prima
rit.
Gt. mp
un poco cresc.
un poco rit.
Sw. p
Sw.
molto tranquillo
(closed)
off Voix Celeste
rall.
pp

WHERE VIOLETS GROW

ARTHUR RUTHERFORD

WILLIAM DICHMONT



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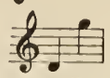
REQUITAL

(Original Key, Ab)

CHARLOTTE BECKER

EMIL WIEGAND
Op.10, Nº 1

Andante espress. e sostenuto

p

There was a time I thought, dear, That you gave all to

me, Your dawns and ten-der twi - lights And days of mel - o - dy:

mf

f stringendo

pa tempo

But now that you are ly - - ing Beneath the wind-swept rue My lone-ly

f stringendo

a tempo

rall.

heart dis-cov-ers That I gave all to you!

a tempo

rall.

pp

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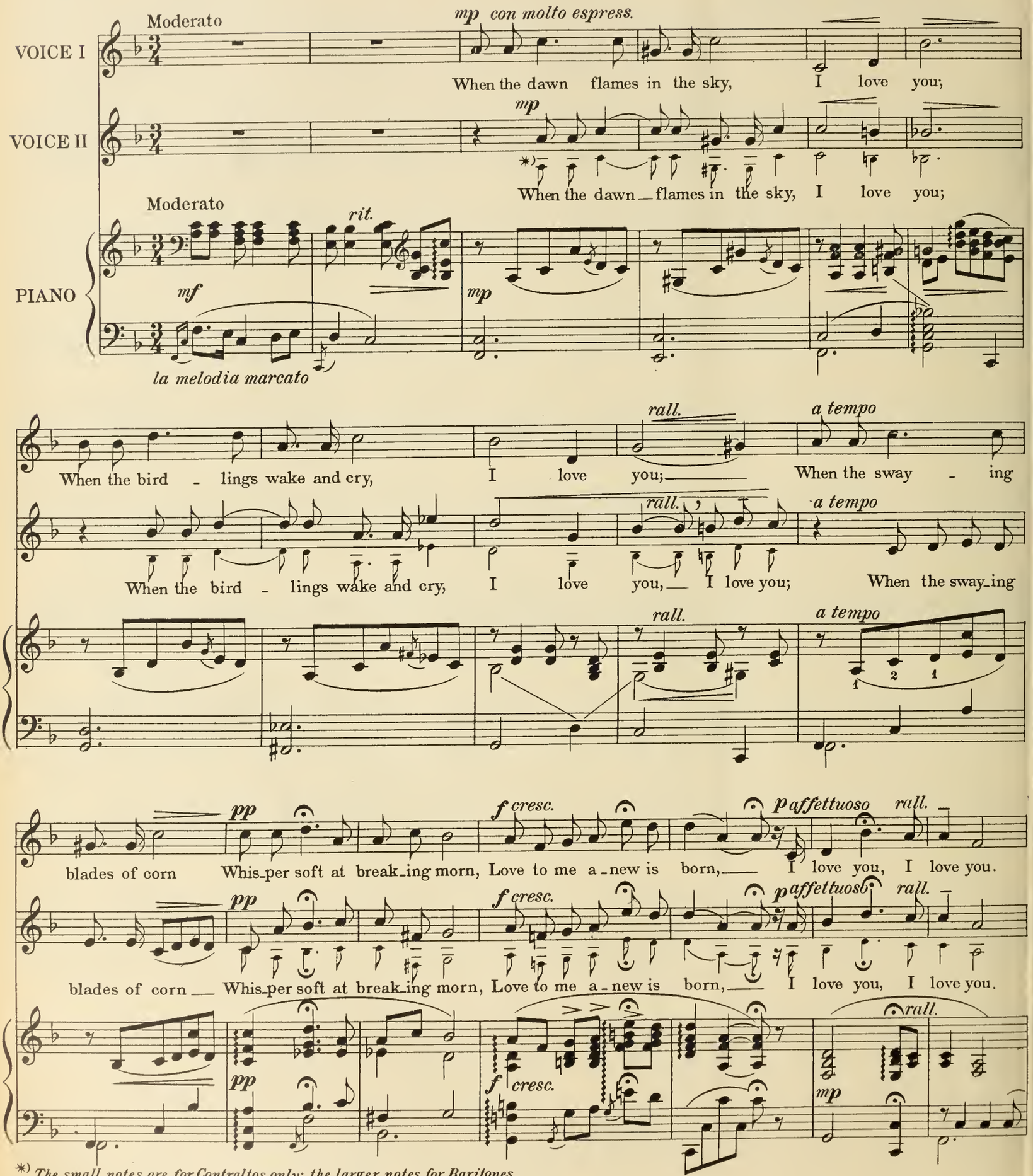
AT DAWNING
(I LOVE YOU)

NELLE RICHMOND EBERHART

CHARLES WAKEFIELD CADMAN


Moderato
mp con molto espress.
VOICE I
When the dawn flames in the sky, I love you;
VOICE II
mp
When the dawn flames in the sky, I love you;
Moderato
rit.
PIANO
mf
mp
la melodia marcato
When the bird - lings wake and cry, I love you;
rall.
a tempo
When the sway - ing
When the bird - lings wake and cry, I love you, I love you;
When the sway-ing
pp
f cresc.
p affettuoso
rall.
blades of corn Whis-per soft at break-ing morn, Love to me a-new is born, I love you, I love you.
blades of corn Whis-per soft at break-ing morn, Love to me a-new is born, I love you, I love you.

*) *The small notes are for Contraltos only; the larger notes for Baritones.*

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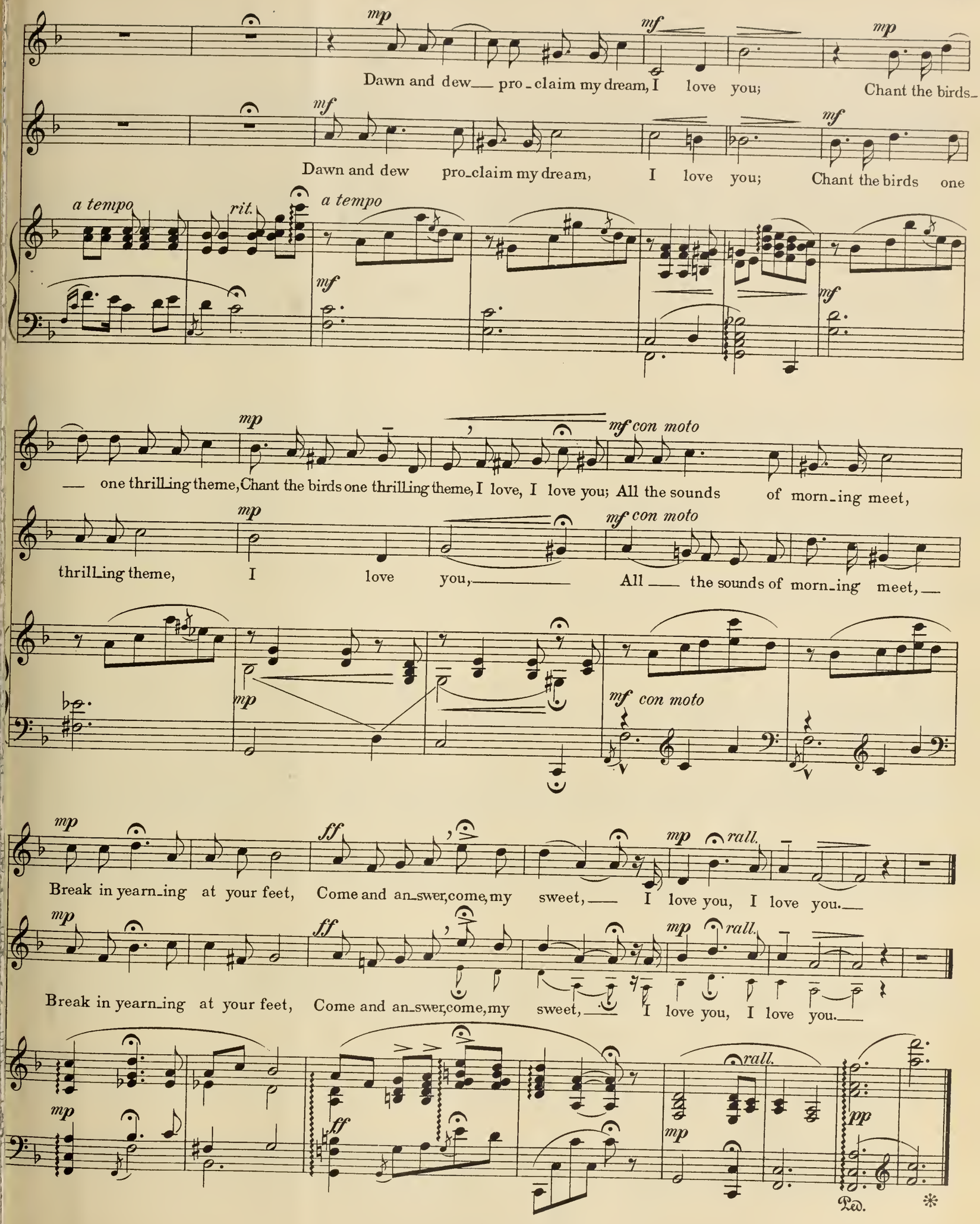
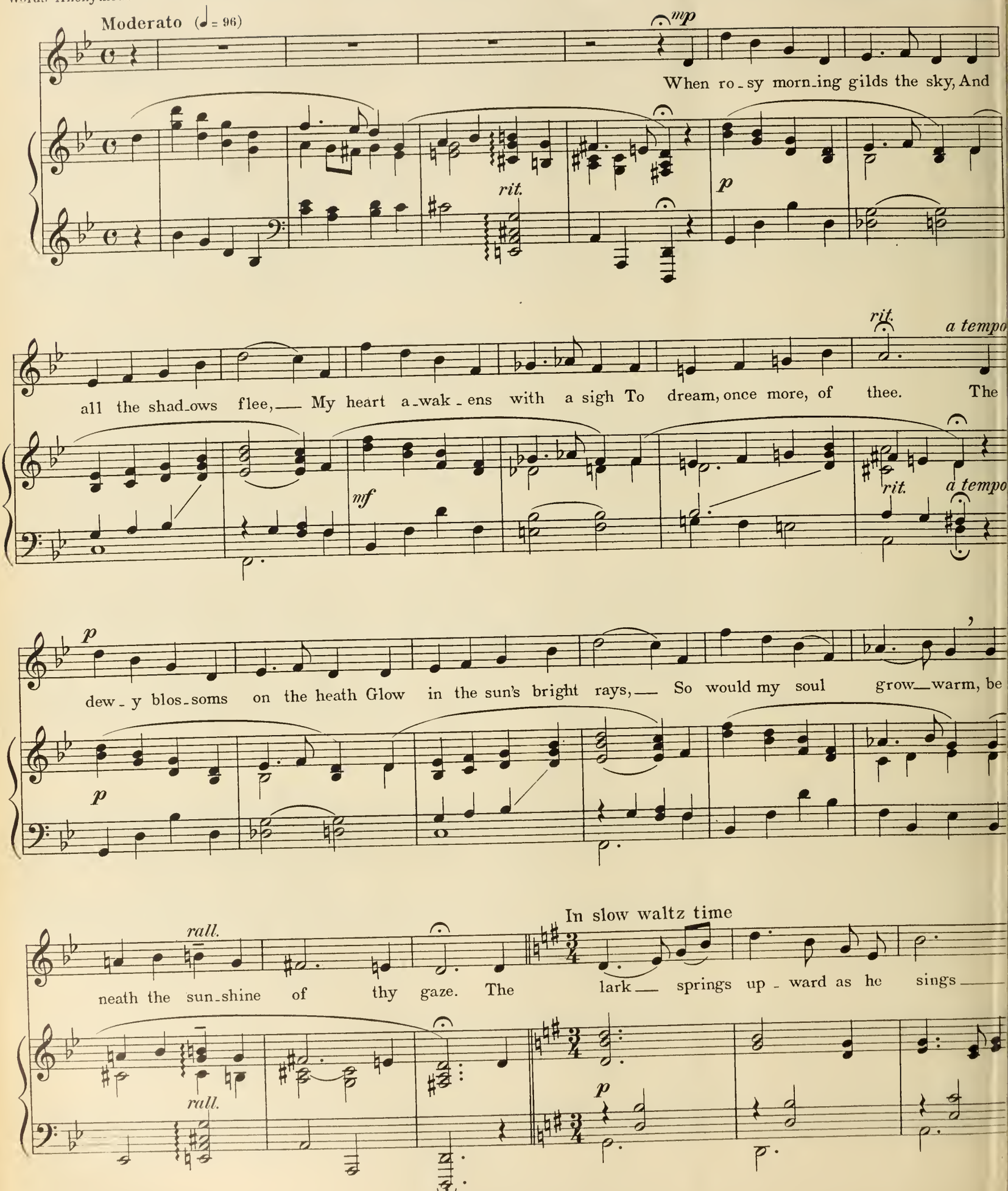

mp
mf
mp
Dawn and dew pro-claim my dream, I love you; Chant the birds-
mf
mf
Dawn and dew pro-claim my dream, I love you; Chant the birds one
a tempo
rit.
a tempo
mf
mf
mp
mf con moto
one thrilling theme, Chant the birds one thrilling theme, I love, I love you; All the sounds of morn-ing meet,
mp
mf con moto
thrilling theme, I love you, All the sounds of morn-ing meet,
mp
mf con moto
mp
ff
mp rall.
Break in yearn-ing at your feet, Come and an-swer, come, my sweet, I love you, I love you.
mp
ff
mp rall.
Break in yearn-ing at your feet, Come and an-swer, come, my sweet, I love you, I love you.
mp
ff
rall.
mp
pp
Ped.
*

To Marie Weber Kimball

MORNING

Words Anonymous

G. WARING STEBBINS


Moderato (♩ = 96)
mp
When ro-sy morn-ing gilds the sky, And
rit.
p
rit.
a tempo
all the shad-ows flee, — My heart a-wak-ens with a sigh To dream, once more, of thee. The
mf
rit.
a tempo
p
dew-y blos-soms on the heath Glow in the sun's bright rays, — So would my soul grow — warm, be
p
rall.
In slow waltz time
neath the sun-shine of thy gaze. The lark — springs up-ward as he sings —
rall.
p

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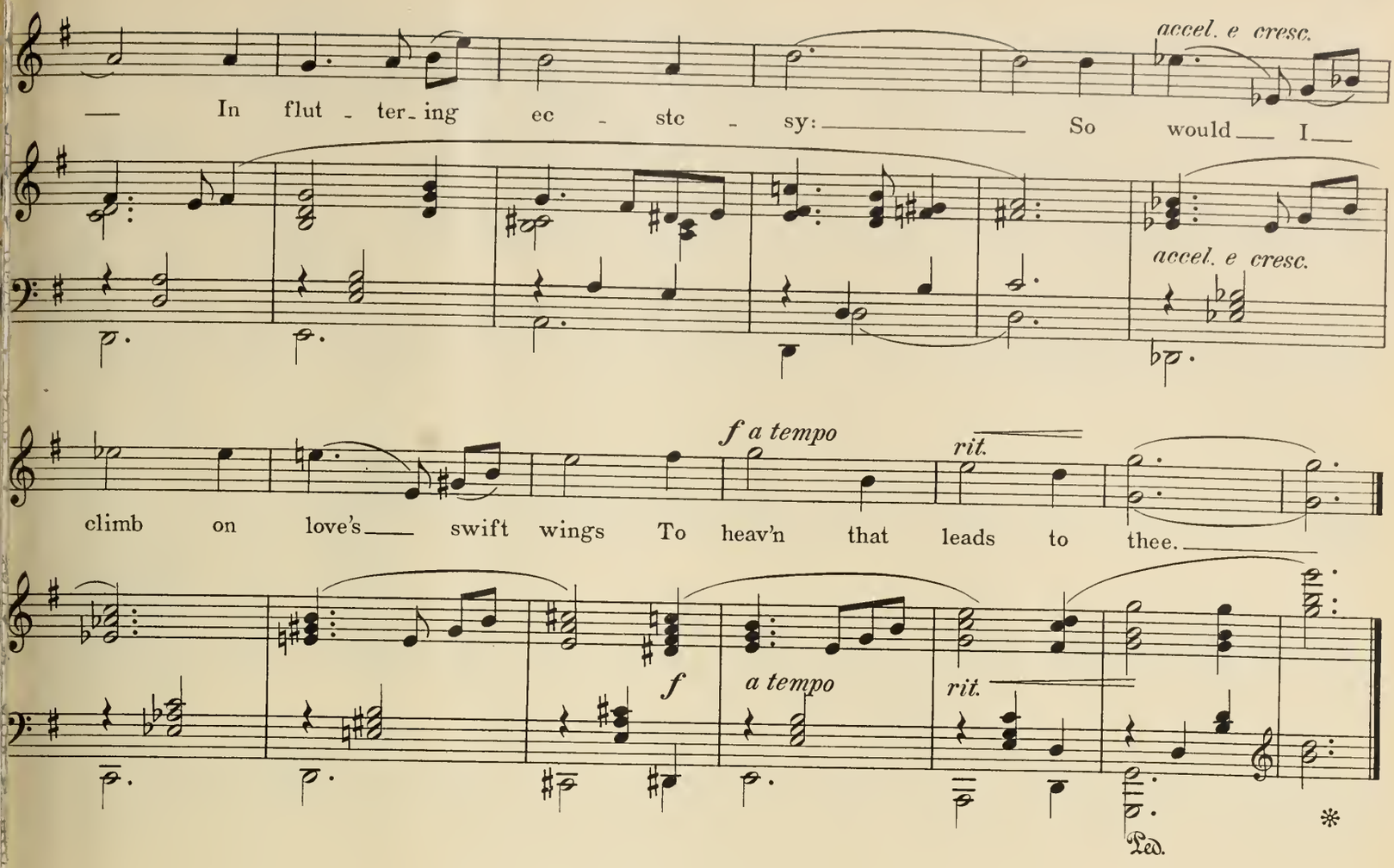
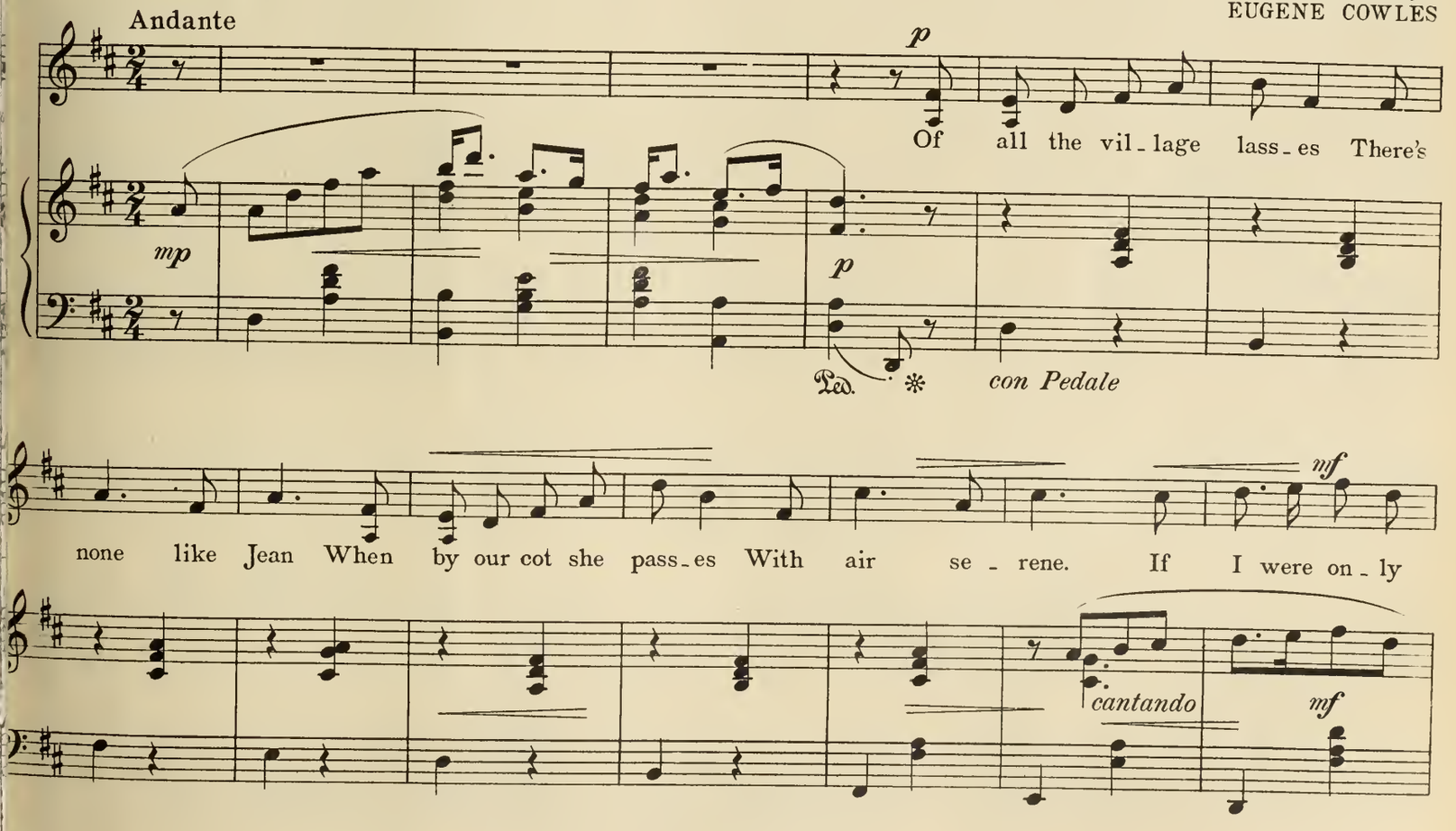

accel. e cresc.
— In flut - ter_ing ec - stc - sy: — So would — I —
accel. e cresc.
f a tempo
rit.
climb on love's — swift wings To heav'n that leads to thee. —
f
a tempo
rit.
Ped.
*

FOR JEAN

Words and Music by
EUGENE COWLES



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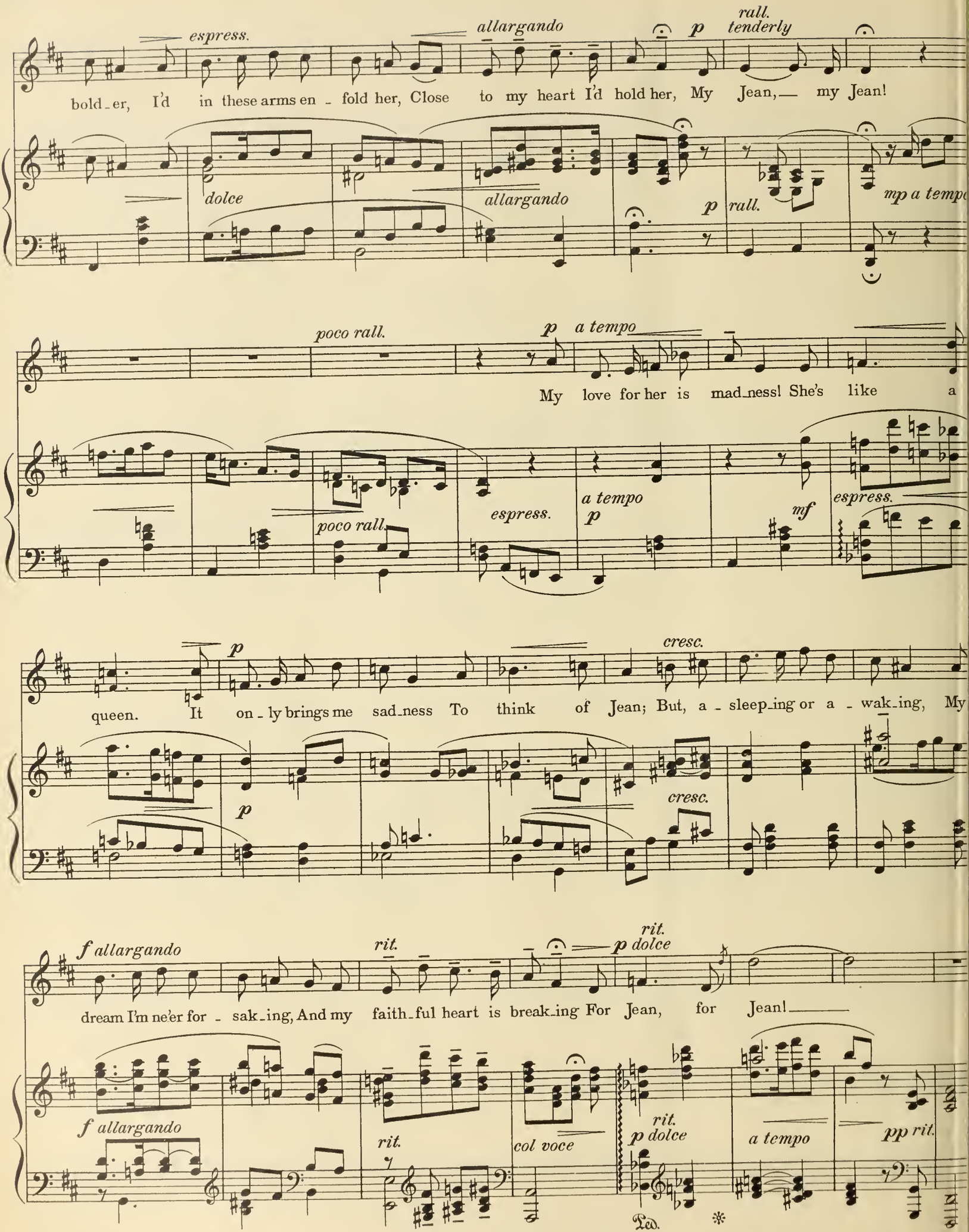
espress.
allargando
p
rall. tenderly
bold-er, I'd in these arms en-fold her, Close to my heart I'd hold her, My Jean,— my Jean!
dolce
allargando
p rall.
mp a tempo
poco rall.
p a tempo
My love for her is mad-ness! She's like a
espress.
a tempo p
mf
espress.
poco rall.
p
cresc.
queen. It on-ly brings me sad-ness To think of Jean; But, a-sleep-ing or a-wak-ing, My
p
cresc.
f allargando
rit.
p dolce
dream I'm ne'er for-sak-ing, And my faith-ful heart is break-ing For Jean, for Jean!
f allargando
rit.
col voce
rit.
p dolce
a tempo
pp rit.
Ped.

The SINGER and HIS ART

ON THE RELATIONS OF SCIENCE TO VOCAL TRAINING

Read at the Convention of the New York State Music Teachers' Association, Syracuse, June 20)

BY LUIGI PARISOTTI

It has often occurred to me that it would be of reat advantage to members of the vocal profession some efforts were initiated to reach a definite and nanimous understanding on the very fundamental ut still much debated question of the relations be-ween science and vocal training.

Great expectations were entertained, in this re-pect, at the advent of the laryngoscope. But al-hough it is now about sixty-five years since that genious discovery, not only has unanimity not ollowed it in any way, but two antagonistic schools ave sprung from it. The one proclaims that vocal aining must depend upon the results of anatomical r physiological researches, while the other goes so ur in opposing this view as to consider it fatal to ie object of vocal training.

Personally I believe that this subject is in itself of scientific nature and that its treatment should de-end upon scientific considerations.

But in coming to this conclusion I kept in view two ssential facts:

1st, that science is divided into two main orders, ie physical and the metaphysical.

2d, that in the pursuits of either order, it is abso-itely necessary, for the purpose of reaching sound hysical or metaphysical conclusions, to rely re-pectively on positive physical facts or upon gen-rally accepted metaphysical principles.

Physiology is a branch of physical science, and hysiological investigations have established facts hich lead to sound conclusions from the medical oint of view. Thus a medical man, knowing what ie appearance of a healthy throat should be, both respect to its constitution and in respect to its nctional activities when inspected by means of the ryngoscope, will safely conclude that the throat not in a healthy condition if it present a change of pearances under the same process of inspection.

On the other hand when, in investigating the nctions of the vocal organs, we introduce the ryngoscope into the throat, we establish con-tions which are not exactly normal in respect either to the production, to the development, or to the speech moulding of the voice.

Now if this process of inspection does not provide us with the exact knowledge of the functional activities under normal conditions, it cannot serve the purpose of coming to sound scientific conclusions. It is true we may derive from that process of investigation plausible or even approximate conclusions; but plausible or approximate conclusions are not scientific conclusions; they are, at the best, scientific *suppositions.*

On the other hand, a reliable method must be built upon unassailable foundations of positive facts.

Suppositions are of no use for this purpose. Consequently while acknowledging the very great assistance that the vocal profession has certainly derived from the researches of the medical profession, we must also recognize that an incontrovertible method of vocal training based upon anatomical researches does not exist; it cannot exist; it is a misunderstanding from beginning to end.

In order to pass from this critical argumentation to constructive reasoning we should trace the cause of this very misunderstanding, and this, I believe, is due to limitation of views.

Medical vocalogists approach the subject of vocal training with the assumption that the human body is a physical machinery, which, from the medical point of view and up to a certain point, is a legitimate assumption.

But, unfortunately, this assumption is allowed to screen from our sight the following no less true fact:

The functions of the vocal organs are intended for the manifestation of our mental activities, and must therefore be impelled and regulated by our mental faculties.

In the act of speaking, whether for mere conversational purposes or for declamatory and musical purposes, the prime motive factor is mental conception, the vocal organs are the instruments by which the mental conceptions are formulated, and the link between mental conception and vocal formulation is the faculty of the will.

Consequently the will is the immediate impelling and regulating power of the functions of the vocal apparatus, when exercised for the expression of mental conceptions.

It is therefore reasonable to conclude that in vocal training the will power must be considered in both its modes of operation, namely, the conscious and the subconscious. In other words, the vocal training should proceed on psycho-scientific lines. The first step in this direction should be to understand the relations between conception and will, and the relations between conscious and subconscious operations of the will. And we have no better guide for this purpose than the crying of a newly born infant.

The first cause of its crying is the realization or mental conception of either discomfort or pain; otherwise it would *not* cry.

Moreover, the infant, in expressing this conception, makes use of two successive notes, and we recognize in these two notes the interval of descending minor third which requires a change in the adjustment of the vocal cords in order to pass from the higher to the lower note of the interval. Furthermore, the infant often repeats that interval in various keys in succession, which also requires a change in the adjustment of the vocal cords.

As this process of producing the sound and of changing the adjustment of the vocal cords, is *not* dictated to the infant by any anatomical or physiological knowledge, we are bound to conclude:

That the functions of the vocal cords depend solely upon the subconscious operation of the will.

In this respect there can be no difference between the laryngeal functions of infancy and those of manhood.

But while the infant is incapable of any realization of will power, both teacher and student realize that in vocal functions the intercourse between the subconscious impulse and the vocal organs manifests itself by two different sensations. One is the sensation of freedom or ease; and when *this* is the case we say that the sound they produced is either a natural or a well-trained voice. The other is the sensation of effort in a more or less marked degree, and in this case we call the sound a hard or untrained voice. Either case depends upon the realization or ignorance of the relations between consciousness and subconsciousness.

These relations may be divided into two classes, one of co-operation, the other of supercession.

As the intercourse between the will and the vocal cords is and *must* remain of a subconscious nature, our intentional purpose can only be of a co-operative nature, and it must be directed to the avoidance of every muscular resistance to the natural subconscious process.

This muscular resistance is mainly prompted by an imperfect appreciation or conception on the part of the pupil at the beginning of the study, as to the character and requirements of the act of singing. He realizes by instinctive suggestion the fact that in singing we must be capable of imparting to our voices better resonance than in conversational speech, and he wrongly imagines that this must be attained by a forcible activity of the vocal organs.

Consequently, the first step in vocal training should be to lead the pupil to conscious self-possession and gradually to the realization of that condition of almost passivity which will allow the free and full exercise of natural or subconscious activity of the vocal organs. This process, if successful, would bring forth that ideal mode of voice production which might be expressed by two words, REPOSEFUL ACTIVITY.

With regard to the breathing functions the co-operation of consciousness with subconsciousness would be utterly inadequate.

It is the fact that the act of breathing is of an absolute subconscious nature in the ordinary way.

It is the very first exercise of vital activity in our life.

We start breathing the moment we enter its threshold; we breathe through the whole of its duration and to its last gasp, hardly ever noticing the fact, except when exercising that partial and incomplete form of breathing which we call smelling.

This is a partial or incomplete form of breathing because it does not allow the air to fill the whole mass of the lungs, and it is not intended by nature to do so.

But in singing the breathing system must be filled with air to a greater extent than in ordinary breathing, though certainly never to the point of creating discomfort.

This object can only be obtained through the supercession of subconsciousness by consciousness.

At this stage, however, the utmost skill is needed to avoid confusion between the conceptions of increased ordinary breathing and of the act of smelling.

If we tell the new and raw pupil to take a good deep breath, we will almost always see him carry out an exaggerated smelling action and thus accumulate a large volume of air in the upper regions of the breathing apparatus. This exaggerated high breathing is one of the causes of that labored and explosive laryngeal process called "stroke of the glottis."

In order to avoid this mistake the pupil should be led to the conscious practice of perfect complete breathing action, by means of suitable exercises of the respiratory muscles, without his being informed of their final object, until that object has been obtained. With regard to the use of the various sources of resonance, which in the course of ordinary speech is *also* a subconscious process, it must be rendered in all respects absolutely conscious.

The pupil must know all these sources, their functions and their various adaptabilities, right and wrong, and he must be fully informed concerning the purpose of the exercises by which he is trained to acquire full control of those sources of resonance.

He must know that they need contain a larger amount of air than for ordinary breathing purposes; that all causes of restriction of their space must be carefully avoided; that where it is possible the capacity of these spaces must be increased; and, above everything else,

He must know that resonance and tone constitute the very object of vocal training, and that all the functions of the organs of voice production, breathing, and speaking must be absolutely subordinated and co-ordinated to this object, namely, perfect resonance and tone.

As in the previous steps the accuracy and singleness of conception are strictly necessary conditions.

But it is a very strange fact that these essential conditions are often ignored; with the result that scarcely one in ten among professional vocalists fully understands the meaning of nasal, pharyngeal, oral, laryngeal, pectoral, and labiodental resonance.

It is owing to this want of understanding that we hear the shrieking soprano, the bellowing contralto, the white-voiced and tremulous tenor, and the boisterous baritone and bass. Yet we have the right conception of resonance and tone of musical instruments. We expect the high notes of a violin or a piano to have depth and the low notes to be clear.

The fact is that resonance must be regulated by tone, and unless the tone is both rich and clear, from the lowest to the highest note of each voice, and from the *fortissimo* to the *pianissimo*, the process of development of resonance must always be faulty.

It is therefore essential that the pupil should be led to distinguish the conception of high musical note from the conception of vocal resonance, in order to avoid the excessive use of the soft palate, and that he should distinguish the conception of deep musical note from the conception of vocal resonance, in order to avoid the excessive concentration of angles of incidence and reflection in the laryngeal region.

This discrimination between musical note and muscular activity of the sources of resonance must be of a fully conscious nature.

Finally we come to the training of the vocal apparatus for the purposes of sentimental expression.

This subject is also of a subconscious nature in the ordinary way, and indeed the process through which the vocal apparatus is prompted to give to the voice the respective intonations in the realization of contentment or sorrow, affection or hate, etc., is a mystery.

But we know that the outcome of this mysterious intercourse is a sensation of expansion of the sources of resonance and of certain variations in the progress of the expiration of the air from our lungs.

And we also know that these sensations are dependent upon mental conception or realization of impressions.

In all genuine emotional manifestations of ordinary life, we may always observe that feeling of expansion; while we may observe that the expiration of the breath is either rapid and abundant, or slow and of moderate quantity, or abundant and halting, and so on, according to the various emotions by which we are affected.

Therefore the artistic expressions of emotional situations can and should be carried out by a conscious process of displaying the sources of resonance and regulating the progress of the emission of breath, according to the intentional conception of situations.

From this limited survey of the relations between our mental powers and the organs of the vocal apparatus we can derive the following conclusions:

First, for the purpose of sound vocal training, the accuracy and singleness in the realization of conceptions and the judicious understanding of the use of consciousness and subconsciousness are essential factors.

Second, every sound mental process being of an unchangeable and universal character it must be possible to reach, through the study of these factors, a reliable and unanimous and, therefore, universal basis for a scientific method of vocal tuition.

Voice: Its Origin and Divine Nature

The Truth About Voice.
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For sale at all first-class music stores, or from the author, Carnegie Hall, New York.

THE DECLINE OF SINGING

What has become of the old-fashioned singing teacher?

Most of us remember, with a lot of pleasure, the old-time singing-school, with an instructor who did not style himself an "exponent of vocal culture," who collected a few cents per pupil for each "school," whose "down, left, right, up" style of beating time seems grotesque today, yet lies back of all successful directing, and whose pupils really learned to read music a little, sang by "position" with good ear, and could render part songs in a fashion to make a modern glee club sit up and observe things.

The cheap music-hall song has driven decent singing from most stoops, piazzas, and front porches. The mechanical reproductions of the talking machine seem to satisfy youthful musical longings, and no gathering about the piano seems to inspire the singing of anything worth-while.

The tinkly, the syncopated, and the off-color finds its place on the music-rack, and the atrocious scores of "latest and most popular song successes" offer nothing to piano fingers or singing voices but rubbish. What wonder, then, that good singing has declined, and that it is the exception, rather than the rule, when a party of young people are able to sing together without actually inflicting nervous pain on the involuntary audience?

We are doing a little with music in our schools, but it is hardly being done in a fashion to make singers. To begin with, most boys just simply despise the music period and take a delight in killing natural harmonies rather than creating them. This is unnatural, because practically all boys can sing and like to sing when they are offered a piece with a "tune to it" and a little "pep," as they express it; but they soon emerge from the "Good morning, merry sunshine" stage and want something with more character than they find in the average school songster.

One thing is fairly certain, if boys and girls are given something to sing that they can sing and like to sing, they will learn to sing, because singing is just as much an expression of joyous youth as chattering, and everyone prefers a nightingale to a magpie.—Rutland (Vt.) *Herald.*

TWENTY "BEST" AMERICAN SONGS

In a recital at the New York University, in July, Reinald Werrenrath, the well-known baritone, devoted his program to American composers, presenting twenty songs which he selected from a very large number as the "best" American songs he knows. In addition he considers these songs as representative works of the composers who appear on the program. The program follows:

MacDowell: *Oben wo die Sternen glühen, Long ago, Midsummer lullaby, The sea.*
Chadwick: *Allah, O let night speak of me.*
Nevin: *At twilight.*
Foote: *I'm wearin' awa'.*
Whiting: *Fuzzy wuzzy.*
Loomis: *Two epitaphs.*
Deems Taylor: *Witch woman.*
Class: *The elfin knight, To you, dear heart.*
Loeffler: *To Helen.*
La Forge: *Schlupfwinkel, To a messenger.*
Carpenter: *The heart's country.*
Searle: *The days of long ago.*

VOICE AND NERVE CONTROL

Teachers of singing and singers, as well, are advised to look into the book recently issued with the title which appears as a caption to this note, written by Madame Jutta Bell-Ranske, and published by Frederick A. Stokes Co., New York (price, $1.50 net). Before particularizing as to the contents the reviewer would say that he considers the book as having special importance to all who are interested in voice training and the relation of the voice to general health and well-being. An idea which is rather new to voice users, teachers, preachers, lecturers, etc., as well as singers, is the part which the nervous system plays in breathing. The first section treats of the vocal organ from the physiological point of view, and especially with the subject of breathing, in which connection we call attention to the chapters, *Medulla or nerve breathing* and *The respiratory nerves.* Other chapters containing valuable suggestions are *The school of three registers, The larynx school, The pharynx school, The resonance school.*

Part II discusses the subject of the voice and tone, in what the artistic tone consists, and the various factors which enter into its making. Psychology and its relations to vocal tone are included in this consideration.

Part III consists of ten progressive lessons to apply the principles set forth by the author. The term "nerve breathing," so freely used in this book opens some very interesting and suggestive trains of thought.

Voice and Nerve Control is a good book for a teacher to read and study at the beginning of a new season.

WHY FEMALE VOICES MAY SAFELY TALK MORE THAN MALE ONES.

BY DR. LEONARD KEENE HIRSHBERG, A.B., M.A., M.D
(Johns Hopkins University)

Experiments conducted in scientific laboratories of applied psychology have just brought to light the explanation of why women may talk more than their "worso" halves.

In view of these results, the first of which were made by Dr. Pentier, of Lyons, France, it is evident that the vocal muscles of the feminine part of mankind expend one-third of the energy lost by man when he speaks the same words in the same length of time.

Woman, it is plain, by tests made with several precise instruments, loses less heat, does less work

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nd uses less force by 66⅔ per cent when she talks han does her escort, husband, father, brother, or on.

Other experimental psychologists and experimenters in this matter discovered that the kind of oices of women and of men play a large rôle in this trange vocal supremacy of the female of the species.

Dr. Carl Molisch used a musical comedy troupe or his researches. He found that those women who ave the highest pitched soprano voices are the ones ho can speak longest and talk the most with the east loss of measurable energy. An instrument alled a calorimeter or heat-work clock shows that he soprano voice can rattle away at aeroplane speed ith the least possible fatigue of the owner.

Next comes the mezzo-soprano, who also wastes omparatively little flesh and labor when talking a reat deal.

As might then be expected, contraltos, counter-enors, and tenors come next and stand in between he normal, natural male voices, the baritone and asso.

Men, which the savant proved by almost all tests nade upon deep male voices, employ vast resources f reserve energy, when they speak. This is the first roof of the fact scientifically, although it is evident rom past experience that men as a rule are more aciturn and less given to useless words than their nothers and sisters. It seems they unconsciously ealize that it tires them more to talk than it does oman.

The actual measurements in these researches prove hat the range of voice differs greatly, so the percentge varies to the same extent, but as a general result t was proved that a tenor uses only from one-eventh to one-sixteenth of the lung power of the aritone or bass. The difference in the force used y the contralto and soprano is very marked, and he contralto who sings in very deep tones uses at east ten times the force of the soprano.

The explanation is so simple that it is surprising hat it was not thought of long ago. It has long een known that the tenor or soprano brings the ocal cords together and keeps the edges vibrating nly by the emission of air. The bass or contralto eaves the space between the cords wider open, and as to vibrate much more of the membranes.

In other words it is all a question of muscle. The ocal muscles of men must move further with a reater force applied to them and with more difficulty than the lighter textured, more easily disturbed eminine ones. Like the blacksmith's biceps, Ruffo's r Plançon's vocal chords are tougher, thicker, arder, and less likely to be disturbed than are the lighter cords of Mme. Schumann-Heink, Lena Cavalieri, or Geraldine Farrar.

Is there then any wonder that barbers with tenor voices can far out-talk the patience of their more vigorous, hardy, masculine customer?

Teachers of Singing
Should examine thoroughly
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A collection of 50 songs, especially selected to meet the needs of pupils in the first year of instruction, with explanatory notes for each song.
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Efficiency Hints for Singers

The training of the voice to sing without training the Singer's Mind and the Singer's Body is no training at all.

Vocal practice—good or bad—depends upon what mental demand you make upon your muscles! It is not working with the music or text; they were given to you fully completed. *Study yourself!*

If you have studied three months and have made no discoveries for yourself—about yourself—you have not yet awakened the Singer's Mind.

When training the Singer's Mind one should not overlook the fact that the singer has two sorts of memory to develop: Mind memory and Muscle memory.

You will miss a great deal of useful information if you do not have frequent conversations with yourself. Do not "try hard." Try intelligently! Use your brains before you use your muscles.

Do not depend upon your voice to carry you to SUCCESS. You must possess several other important gifts. Whip up your MIND.

"I have tried faithfully" is a soothing draught to oneself, but is rarely considered of much value by the teacher. It is not indicative of any particular wear and tear on the brain.

Do not work for *reward*. Work to grow!

From *Some Staccato Notes for Singers*, by Marie Withrow.

A NEW BOOK ON THE VOICE

Another work* on the voice has recently been published by a New York teacher, which deserves more than mere passing mention. The author adheres most strenuously to the spiritual theory of singing as opposed to the teachings of those who base their work on physiological principles. The statement of this position, as found on the first page of the book, is extremely interesting:

"The lips don't know they move; the tongue doesn't know it moves; the soft palate doesn't know it moves; the larynx doesn't know it moves; the lungs don't know they breathe—which is equivalent to saying that there is no intelligence in the body. The body is not the source of intelligence.

"Then where and what is the power that sings? We know that it is possible to sing and that certain people have this power. We have found that the power to sing is not in the body; therefore we must conclude that it is in Mind and is mental; being mental and a good power, it must be spiritual, and therefore originates in God. Man reflects this power and it must be the I or ego which sings."

The various chapter headings indicate the extension of the author's point of view, namely: The motive power of voice, The spirit of singing, False human theories of voice, The true source of voice, The mental principle, God's gift of voice.

Teachers who believe in the dominance of the mind over the voice and singers who may have given too much attention to developing the physical side of technic will find this little book full of ideas. It is an enthusiastic presentation of the subject.

* *Voice: Its Origin and Divine Nature.* By Harry Munro. Published by the author, Carnegie Hall, New York. Price $1.00.

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AMOUNT OF "METHOD" IN TEACHING

An artist who has made a concert tour which included the English-speaking countries and colonies mentioned the fact that during this trip he had listened to the playing of hundreds of students who had been taught by musicians of various nationalities using every known method. Among all these students there was scarcely one who gave undoubted evidence of becoming a world-famous artist.

The repertoire of these students was much the same, and the various numbers were performed with technical proficiency, even perfection, in the moderate sense of that term. In reflecting upon the work of these various students the artist was impelled to attribute the lack of the essentials which mark the recognized artist as due to "too much" or "too little" method.

This does not attack the importance of method. On the contrary it emphasizes it. But it means that the trouble is not so much in the method as in the teaching which was claimed to be according to the method. Therefore the teacher who relies on the "method" he uses or follows and does not study, day by day, to improve his teaching will never turn out an artist pupil.

CONDUCTED BY HELENA MAGUIRE

BACK TO PRACTISING

When autumn comes, and the days grow rapidly short, and the sun goes to bed early, leaving a chill over the late afternoon, then little boys and girls turn to indoor pleasures and tasks just as eagerly as, at the beginning of Summer, they left their pianos and books, and raced for the "out-of-doors," and all the various kinds of outdoor work and play. And, gladly as they stopped lessons and practice a little while ago they now turn back to them, realizing again that there is a joy of a very particular kind in the early-lighted lamps, close-drawn curtains, and the hour at the piano.

Each season for its pleasures and its work. And now let us begin music study and practice with just as great a will as we had when we left them off, getting ready for good times at the music clubs and musicales to come.

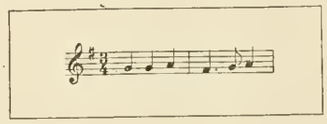
———o———

SOME MORE MUSICAL GAMES

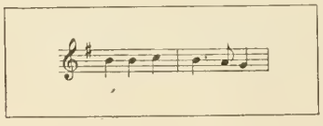
BY ELIZABETH A. GEST

MUSICAL OLD MAID

Make pairs of white cards (*a* and *b*) and write the first measure of a simple, but well-known melody on *a*, and the second measure of



the same melody on *b*.



The cards are dealt and the children draw from each other in turn, matching the melodies, and laying the pairs on the table. One blank card remains for the "old maid."

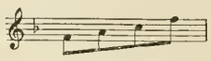
MUSICAL STAGE-COACH

The children sit in a row, and each one is named a degree of the scale.

The teacher plays some very simple melody, slowly, and as each child's degree is sounded, she stands up and sits down again, quickly. If she stands up at the wrong time, or fails to stand up, she is "out."

BLIND-CAT

Blind-fold each child in turn, and let her write a broken chord on the blackboard, having given her the "starting place."

The most successful attempt wins the prize.

———o———

A LITTLE LESSON ON THE SONATA

September is here once again, children, and the time for gathering new knowledge about music begins with the gathering in of the harvest. So, beginning with this month, you will find here in the Children's Work Department, in each number, a little lesson about music from which you may gather musical knowledge for all the years to come.

This first "Little Lesson" is about the sonata, and is reprinted from an English paper called *The Music Student*.

THE SONATA

Years ago, in Charles II's days, people had not learned how to write pieces that should be long without being tiresome.

So they used to string together several short pieces, and thus make quite a long piece, with plenty of variety in it. Our English Purcell used to do this, and so did Bach. The little pieces they put together were generally pieces in dance style. We call such a string of pieces a suite.

People still write suites today, but out of the suite there has grown up something a little less lively, called the sonata. It is generally rather long, and made up of either three or four shorter pieces. One of these is often a dance piece, a minuet. This reminds us that the sonata is a descendant of the suite, just as, if you see a boy with blue eyes, you may be reminded of his father, who has blue eyes, too. But the father and his son may be living at the same time, and so it is with the suite and the sonata—both are still written today, though one came from the other.

We call the short pieces of which a sonata is made up, "movements."

Generally the first movement is the longest and most serious. It is often made this way:

1. First tune and second tune.

2. A passage (often long) made out of bits of these tunes.

3. First tune again and second tune again.

I might tell you much more about it, but this is sufficient for one month.

A string quartet is generally a sonata, but for four stringed instruments. A symphony is a sonata for full orchestra.

———o———

HOW MUSIC CAME TO BE

BY LAURA M. WILLIAMS

A FABLE

Years ago when Mother Earth was young, there dwelt upon her two different races of men. One was tall and handsome. The other was short with long, long arms and great big staring eyes. This race hated the big people, and they used to throw stones at them from the trees and play all sorts of tricks upon them.

Of the tall race there was a beautiful girl, with very long hair. Her father kept her in a dark cave, never allowing her out but once a day, at a time when he could walk beside her. For he knew that all the men loved her and he didn't mean that anyone should steal her from him.

So every day, when the Sun was high, all the men would gather about the cave to watch the beautiful Longlock come out for her daily walk. Of course together they could have stolen her from her big father, but who would have her then? No man wanted to see another take her, so Longlock, the beautiful, lived in the dark cave and was sad and lonely.

One day, while she was sitting alone in the darkness, thinking how horrible life was, she heard a queer sound, high and clear, ending in a little trill.

She held her breath and crept slowly forward toward the cave's opening. At first she could see nothing. She listened and again came a sound like she had never heard before, high and clear, ending in a little trill.

Longlock peered about. She could see nothing but a tiny bird and she was turning back into the cave, for she was forbidden to peek out, when once more came the sound, high and clear, ending in a little trill.

"Is it the bird?" thought Longlock, watching the creature in amazement. "How beautiful. What is it doing?"

And forgetting everything she crept out of the cave to the bush where sat the little bird trilling. Longlock watched and listened and listened and watched.

"Perhaps I could do that," she said; and opening her mouth she began to croon. But it didn't sound much like the bird and Longlock was disappointed. She kept trying and trying, and before she knew it the Sun was high. Off flew the bird and Longlock ran into the depths of the cave in a fright.

Every day the little bird trilled outside the cave and Longlock crept out to meet him, trying to make a sound as beautiful as his, high and clear, ending in a little trill.

One morning the bird stayed overtime and Longlock, listening to her own voice, did not notice that the Sun was high. Over the rocks

came her father and over the rocks came all the men too.

The little bird saw them and flew away, but Longlock kept right on, her voice rising high and clear, ending in a little trill.

When she had finished she saw everyone about her, and was frightened and would have run, but the men begged her to make those beautiful sounds again. So Longlock opened her lovely mouth and poured forth her voice. It was very beautiful; and the men began to weep and fell on their knees at her feet. For Longlock was the first one on all the Earth who had learned to sing.

After this she was no longer kept prisoner in the dark cave but was allowed to wander where she would. No one dared or wanted to harm her.

Now when the little race of long-armed people heard of the wonderful singing girl they determined to possess her. For it was said that the big race was happier now. If anyone became sad or discouraged they sent for the singing maiden and were made happy once more.

Picco, the fiercest of the dwarfs, watched from the trees until he saw Longlock leave her cave and wander off alone, singing as she went. Picco had never heard anything like it before, so he followed the girl on and on until they came to a huge rock. Here she rested while Picco ran to call his comrades.

They came hurrying to the spot where sat the singing maiden. Her voice was so high, clear, and trilly that the dwarfs vowed she should never leave them and rushed forward, surrounding her.

Poor Longlock could not resist them. Though she was very big and they were very small, there were hundreds of them and but one of her. They carried her off and put her in a cave, guarding the entrance. Longlock sat alone in the darkness, weeping.

When Longlock did not return that evening everyone thought her dead, for no one imagined the dwarfs would dare touch her. All the young men wept and everyone became sad.

Of all the men Strongarm loved her the most. As the days went past and she did not return he wandered off by himself to weep.

He walked and walked until he became so tired he sank to the ground and lay as in a swoon. Suddenly he roused and sprang up. A sound had come to him. Was it Longlock singing? He ran and ran until he came to some marshy land, but there was no sight of Longlock anywhere.

The reeds were growing and the wind blew over them with plaintive sounds. It seemed to weary Strongarm that it was his love's voice calling him.

He broke off a reed and walked sadly on. As he went he made a little hole in the reed and blew into it. A wonderful thing happened. A voice answered him, low, sweet, and plaintive. He blew and blew, and the voice of the reed sang. He went on blowing and listening, quite lost in the sound.

He stopped abruptly before the rock where Longlock had rested weeks before. The dwarfs were swarming upon it. Strongarm didn't like the looks of them, but he thought that they might know something of Longlock. So he smiled and bowed and all the dwarfs bowed too.

"What have you there?" asked Picco. "Play it again."

Strongarm bowed once more and blew into his reed, and such wonderful sounds came forth that the dwarfs danced and laughed and wept all at once.

"Give it to us. Give it to us," they all cried when Strongarm ceased blowing.

Strongarm shook his head. "What will you give me for it?" asked he.

One said an arrow, another said an animal skin, a cave, a wonderful stone; but Strongarm would not part with the reed for anything they had.

Then Picco came forward the last and said: "I have in my cave, a wondrous singing maiden with long, long hair. I will give her for your reed."

Crafty Picco did not tell Strongarm that every day he had begged Longlock to sing for him but she would never open her mouth. Neither did he say how pleased he was to be rid of her.

"Let me see her," cried Strongarm, and followed Picco over the rocks to the cave where Longlock sat weeping alone. Strongarm called out in a loud voice and Longlock came out into the sunlight.

Then Strongarm snatched her up in his arms, threw the reed to Picco, and ran off shouting for joy.

When the big people saw them coming, there was wild rejoicing. Strongarm demanded Longlock for his bride and no one denied his right to her. Longlock went with him to his cave, and once more she sang her lovely song, high and clear, ending in a little trill.

And Strongarm pulled other reeds from the marsh lands and gave to the men and they blew and heard the voice of the reed. And ever after there was Music on the Earth.

———o———

WHEN FRANZ JOSEPH HAYDN WAS A LITTLE BOY.

BY HELEN DODGE, AGED NINE YEARS

In a tiny village in Austria, in 1732, Franz Joseph Haydn was born. He was one of a large family; though poor they were very happy. His father was a wheelwright, and the children used to like to play and watch him make wheels and carriages. On Sundays they always had music, for the father sang and the mother played the harp.

Joseph sat beside her and sometimes sang with his father. Before Joseph was six years old, he was able to lead the singing in the choir of the old village church. The father thought the boy ought to be taught music, and was glad when a cousin, who was a musician, visited them and offered to take Joseph home with him and teach him. He was six years old and was glad to go with his cousin.

He lived with him three years, and on week days worked hard at his music and Sundays sang in the choir.

When Joseph had been with his cousin a year, they had a visitor from Vienna. After dinner Joseph sang for him. When he had finished, the visitor taught him to trill, and was so pleased with his little pupil that he filled his pockets with bright red cherries.

This visitor was chapel master in a large church in Vienna, and wanted Joseph to go with him and sing in his choir in St. Stephen's Church in that city.

The boy wanted to learn all he could about music, and if he heard the great organ would leave his play and go into the church to listen. While he was a choir boy he earned very little money, but saved all he got.

When he was 13, he bought two books that he might study more about music. He was never taught to compose but this did not keep him from trying.

When Joseph was sixteen his voice changed and became so harsh that he was no longer wanted in the choir. One cold night he left St. Stephen's church, and wandered about the streets cold and hungry, but met a kind friend who was willing to share his home with him. It was an attic, but Haydn was not unhappy. He soon found work, sometimes playing the violin, and gave some lessons as well.

Haydn and some musicians used to play in the streets and Haydn often composed the music. One night they went to serenade the leader of the opera. He came to the window and asked who was playing, and who wrote the music? Haydn said, "I did." The old gentleman asked him in and engaged him to write the music for an opera. After this Haydn was never poor.

———o———

THE "MOTIVE" IDEA

A STUDY FOR TWO LITTLE GIRLS AGED NINE YEARS

BY C. NITZKY STINE AND ADELE SUTOR

Florence: Janet, do you know what a "motive" in music is?

Janet: Yes, it's what the music talks about. The same as though I were to tell you a story about my dog, Freckles. I would often speak of him, of course, because I would be talking about a dog.

Florence: Oh! yes, and if you'd want to make up a little piano piece about him, you'd do the same on the piano.

Janet (laughing): I made up one about my bird, "Caruso." Mother put his cage on top of the piano, while I was practising one day, and he began to talk to me. Then I asked him if he loved me, and he put his little head on one side and said, " 'deed I do." And I told all about it in my melody. I know another name for "motive," Florence.

Florence: So do I, "theme," and when the composer writes in this way it is called the "thematic style." He then takes an idea and often repeats it. He answers it too, in many different ways.

JANET: I have one of Gurlitt's little tone poems, *The Wanderer*. It is written in the thematic style. Oh, wait! I'll play you the first five notes in the right hand, and then the next five notes of the same part, and you'll notice that they are exactly alike. In *The Wanderer* these five notes are "the motive." (Illustrates.) See?

FLORENCE: Of course, that's very easy to understand. Well what's your story about. I guess we'd better not say *story* but "motive," when we're discussing music, Janet.

JANET: I think so too. *The Wanderer* tells us about a person who goes on journeys. You know in Germany the ambitious young man used to take a little bundle of clothes, perhaps a sandwich or two, for his next meal, and then with his violin in its case, he'd start out to see the world. Often his idea was to get a city where he might earn his music lessons. He'd leave home in the morning and walk, but not too fast, for he had to go a long way. Maybe by noon he'd come within sight of some real nice home, and when he was near the house, Mr. Violin would hop out of his hiding place. You see *The Wanderer* would play his violin and get the children to dancing. Then the older people would invite him to dinner and have him play for them. After that he would go on his journey again. At supper time he'd do the same thing. Maybe he'd have to sleep on some hay in a barn. But, finally, he would get to the city he had started out for.

FLORENCE: Many of the celebrated musicians did that, Janet. I heard Ben say Christine Nilsson, who was one of the great singers—people all over the world know about her—used to take short journeys like that when she wasn't any older than we are. Her brother played the violin and Christine sang.

JANET: That's interesting to know, Florence.

FLORENCE: Isn't it? Those journeys must have been nice when the weather was fine.

JANET: I guess the composer thought of all kinds of weather, in his pieces.

FLORENCE: And scenes too. And when *The Wanderer* had to travel a long way, parts of the road would be very much alike, wouldn't they?

JANET: Surely! And then other parts would have new scenes and different kinds of landscape. And oh! don't you just love to hunt for the repeats and the different parts of the story?

FLORENCE: Yes, *it is* fascinating! Won't you play *The Wanderer*, Janet? I want to listen and see if I can follow the theme.

JANET: All right. (She plays it, and goes on talking and pointing out the different places in the music, illustrating her meanings.) I guess you know, Florence, that a motive has a natural length of exactly one measure. You see, this little piece is in 6-8 measure, and the music begins on count 6. So it must stop on count 5 or before it.

FLORENCE: Yes, I see; but look, count 5 is a rest.

JANET: I know, the music really stops on count 4. My teacher says that is the lesser accent in this kind of a measure.

FLORENCE: Look, Janet, I've found four measures exactly like your first five when we learned the motive.

JANET: Let's go on and see what happens. Isn't this fun? You play the melody beginning with the last note of measure 4, and see if you don't hear the same tune, only now, it's one step higher. That's the chord of G minor. You can find that again too, farther on in the piece.

FLORENCE: Let me try this one. (Plays a chord.) Why! that's D minor chord, but it's the same melody.

JANET: Wait a minute, Florence. I want to find out something (she begins to count, pointing out measures as she goes on). Here's the opening motive in the chord of F, eight times, in the chord of G minor, eight times; in the chord of D minor, two times. Oh! doesn't that show us plainly that the story is all about the motive or little melody?

FLORENCE: That's as easy as A B C. Let's see what happens to the story. It wouldn't be a story, when the subject is repeated so many times unless something happens. Because we make a story out of a subject and what happens to that subject.

JANET: Yes, don't you remember what we learned in class: A motive is a musical idea, a short melody which is dependent because it needs to have something more said about it.

FLORENCE: There was more: A motive can be repeated entirely or it can be placed in another chord, and so repeated, one step, or many steps, higher or lower. Just like a design for embroidery, you can repeat the pattern and change it, or not, as you wish.

JANET: What piece did you have where you learned about the motive idea?

FLORENCE: The name is pretty nearly the same as yours, *The Traveler*. I'll play it for you. (She plays and at the end)

JANET: That's a darling. Isn't it the easiest thing to follow the story, after we've studied "the motive idea"?

FLORENCE: Yes, and thank you for helping me.

JANET (laughing once more): Why, I didn't know I was helping you, I learned a lot from you.

They lock arms and go off the stage.

—o—

THE SCHOOL SONGS

IF a child may leave school with a love for a few great songs he will carry into life a valuable inheritance. But they must be known well. The boy or girl must have sung them under loving guidance, must have found the way into them, must have learned that the poem and the song are the property of the other. In brief, the poetry and the music (which mean the beauty) must have been brought forth so deftly and so appreciatively by the teacher that the learner is at once admitted to all the meaning both of poet and composer. And such learning of a song will brighten life for the learner.

MUSIC BY MEANS OF LIGHT RAYS

A NEW YORK inventor, Dr. Lee De Forest, claims that he has been able to change light rays into sound rays. The apparatus used and the explanation given is too technical to be set forth here, but we will give the gist of his statements.

The essential part of the apparatus is the audion, an incandescent lamp used as a detector for wireless signals. It is by means of this that the extraordinarily long distances lately witnessed in the transmission of wireless telegraphy and telephony have been made possible. This little bulb can be made to generate alternating currents; in other words, it is a transformer of energy. The alternating current, if of low frequency, can actuate the telephone diaphragm and make musical notes. From one bulb by an arrangement of keys and switches, the inventor produces the various degrees within an octave, another bulb being used for the next octave. The further statement is made that it is possible to vary the tone quality, for example, and secure the characteristics of the flute, cornet, and stringed instruments. The tone is said to be sweet and clear, and considerable in volume.

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HIGH GEARS ON THE HARP

THE harp soloist was in the middle of a brilliant solo, a pastoral which called for some very clever work with the pedals, which are used to secure chromatic changes in the scales. This manipulation of the pedals as usual attracted the attention of many in the audience, old and young.

Suddenly a youngster became so much interested in the changing of the pedals that he burst out, "Look, look, dad! She's shifted gears twice already and now she's on the high."

—o—

How many boys have you in your class of music pupils? Can you not increase the number?

THE BIRD CORNER

LIGHTHOUSES FOR BIRDS

"THE lighthouse reservation on Farallone Island, near San Francisco, has been a bird sanctuary for eighteen years. Recent reports show that bird life has increased there. Within the last two years bird reservations have been established by executive order, in the state of Washington, at Ediz Hook and Dungeness Spit on the southern shore of the Strait of Juan de Fuca, and on Smith and Minor Islands, near the northern end of Admiralty Inlet. The lighthouse inspector reports that results have been satisfactory. Though in some cases there has been no actual increase in the number of birds visiting these reservations, there is a relative gain, as the number of migratory birds on the coast is thought to be decreasing."—*Outing*.

THE VIOLIN

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CHIN AND SHOULDER AIDS

BY RALPH WYLIE

It has been several months since a journal devoted exclusively to the violin gave considerable space to the arguments of certain violinists, for and against the use of chin rests and shoulder cushions.

One laid stress upon the injury to the varnish of the instrument due to perspiration if a chin rest is not used. Another argued that chin and shoulder rests interfere with the instrument's vibrations. This is a delusion. There is not an outfit on the market that does not leave greater vibrating areas in freedom than are left by the chin and shoulder in all-round work. The man who says the violin, without a chin rest, yields the softer, sweeter tone is undoubtedly right. When his shoulder and face press upon several square inches of top and back, muffling a large percentage of the resonance-box, his instrument is partially muted, and a great many individuals very naturally find their playing most agreeable under a mute.

Viewed from the point of physical welfare to the violin and from that of acoustic completeness, the arguments against the chin and shoulder rests are logically untenable. However, suppose we grant the argument of disadvantages to the violin itself. How about the welfare of the player?

It will be generally conceded that all good art has as a rock-bottom basis of good health. All thoughtful and observant people know that creative effort is a flirtation with insanity and ambition a coquetting with death. There is not another artistic vocation that can begin to drain the human organism of its vitality as does the violin. The first fact of vital importance in violin study is the simple truth that *this instrument is not fitted to the human body.* Normal width of hand, width of fingers, and length of arm are duly considered by the violin-maker, but there all consideration of human anatomy leaves off. The instrument cannot be made dependent upon the left hand for support unless the player is willing to be satisfied with a very limited area of the fingerboard and with very partial facility in that area.

For a comprehensive technic the violinist is dependant upon the chin and shoulder vise as a means of instrumental support. Under no other condition can he hope to fulfil the demands of any but the most childishly simple compositions.

The chin and shoulder are the supporting agents of the modern violinist. The distance between these two agents varies in different adults from four to ten inches. The minimum distance is found where the player enjoys the anatomical features of an ample jaw, short neck, full chest, and square shoulders. The maximum distance is seen where there is a short, slender jaw, long neck, flat chest, and drooping shoulders.

Most successful violinists have been blessed with the minimum distance between supporting agents.

Paganini is said to have used no chin or shoulder rest. Small wonder! He stood considerably over six feet and is reported to have had arms of such unusual length that his fingers could be laid over his knee-caps while he stood with legs straight and body erect. His neck was relatively short. That is about as near to orang-outang proportions as a human being ever gets; consequently he is absolutely no criterion by which to judge of the right or wrong in the present controversy.

Between the supporting jaw and shoulder of the classically-proportioned figure of medium height there is a space of approximately six inches. The violin fills little more than a fifth of this space. Thus the bare violin cannot be supported by these agents save by an elevation of the left shoulder, or a rotation and depression of the head, or by both.

We have all played, as children, at the game of holding the arm straight out from the body. The deltoid muscle, which caps the shoulder, does this little task very easily for a minute, but it is not much longer until that arm begins to feel strangely heavy. In another minute it is astonishingly heavy. In a little more it is—, well we needn't say just how heavy it is, but we are glad to let it hang where it belongs for a while.

Let us not forget that it is not our muscles which get tired. The nerves are the things that become fatigued. The nervous machinery is built to operate much after the manner of a gasoline engine,—that is, by explosions of fuel and consequent waves of energy. The explosion of a quick, hard handgrip being done, the following energy-wave proceeds at once towards exhaustion as surely as a piano-tone exhausts from the moment of striking.

Just as the effect of a crescendo can be obtained in a piano-tone by opening other related strings to the activity of sympathetic vibration, so the sustained action of a muscle is usually fortified by sympathetic contraction of nearby and even remotely distant muscles springing to its aid.

The conclusion is that we can work as hard as we wish, so long as we conform to the physiological law of our being; that is, we can work the nervous system by wave-like bursts or spurts of energy, but we cannot contract muscular tissue in any one place for more than seconds at a time with impunity. Where reaction does not soon follow action we get, at first, fatigue; next exhaustion; then pain; and at last paralysis. In short, a single muscle, kept contracted beyond the normal duration of the energy-wave, quickly becomes a point of leakage in the store of nervous energy. Nervous energy is vitality, vitality is life.

The youthful organism holds a very liberal grant from Mother Nature in the way of reserve energy. That is her way of preserving an ample margin of safety against the normal growing experiences of falls, fevers, bumps, green apples, disappointment in love, and all the other painful obstacles on the way to philosophy and old age. After we are mature, however, we do not have that tremendous store of surplus vitality. With every passing year we can afford less in the way of nervous leaks.

The violinist who plays without chin or shoulder rest and practises a virtuoso repertoire is simply committing slow suicide. The teacher who forbids chin and shoulder rests except in the most rare and exceptional cases is guilty of a blind cruelty and should not be pardoned for counseling slow suicide in others because he chooses to practise it himself.

The violin is not built to fit the human body. To be played after modern art standards it must be equipped to fit the body or the body must be distorted to fit the violin. To teach a human body to cultivate an abnormal elevation of the left shoulder, and a consequent lateral curvature of the upper spine is to be judged no less than criminal.

The equivocating policy of many teachers consists in the direction of gripping the violin when the left hand is in transit and lowering the shoulder during the time it is in repose. This involves the mastery of a dual or double mechanical foundation. The violin shifts upon its longitudinal axis with every vertical shift of the shoulder. The fundamental labors of the bowing function are increased as the complexity of changing relationship between the bow and the strings. If any violinist wishes to know all that this means let him undertake to master the Henselt-Hunyadi *Bird-study*, that little-known *moto perpetuo* in double sixths in which the bow must be impeccably precise spiccato on two strings, shifting from pair to pair synchronously with rapid, wide skips of the left hand from position to position.

It is trite to remark that no effect exists without a cause, yet there is too little inquiry into the causes that must be behind certain painful conditions existent in the violin world. First of these is the reputation the violin sustains, of being the most forbiddingly difficult undertaking in the whole world of art. Next is the fact that certain anatomical coincidences are observable among successful violinists, even in the eyes of those who are merely alert, without any technical experience of the violin. Next is the fact that while more than twice as many girls as boys *begin* the violin, and at best three times as many girls as boys *graduate* from the conservatories, there are probably fifty times as many men as there are women in the thin, small ranks of mature artists. In the ten to fifteen years of obscure individual development between commencement and commanding eminence of artistry, there is a terrible turning of the tables and a complete elimination of the physically unfit. The weak and overworked nervous organisms are threshed and diverted to other spheres of life.

The cause that underlies all these effects, or rather, the cause of all causes, lies in the physiological stress of adjustment; in the insanity of slowly, cruelly, and persistently weaving out the nervous system, sapping the vitality day by day, year after year, by blindly, foolishly, idiotically fitting the divine human body to the violin instead of fitting the violin to the human body.

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Violin teachers should seriously consider the matter of introducing the study of the violin and other orchestral instruments into the school curriculum, as has been done in a number of cities. Dr. A. G. Mitchell, who has charge of this kind of work in the public schools of Boston, has put his material into text-book form, under the title *Public School Class Method for the Violin*, published in two books. This offers splendid material which any efficient teacher of the violin can apply in class instruction to the great good of a community.

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Violins made in Japan are beginning to appear in American stores. Some one has called this race the "Germans of the Orient."

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RUDOLPH F. GEMÜNDER

American violinists are familiar with the name Gemünder, which has been a prominent one in the musical field. The founder of the family in the United States was the late August Gemünder, the son of a violin maker, who came to this country in 1846, locating in New York. His three sons, August, Jr., Rudoph F., and Oscar A., took up the art of violin making and in the course of years the firm of August Gemünder & Sons became one of the most prominent in the country, with a reputation which spread to Europe.

The elder Gemünder was the first to be taken away by death, followed on July 8 ult, by the second son, Rudolph, who passed away at his home in Leonia, N. J.

The business will be continued by the two surviving brothers, August M. and Oscar A.

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MAKING A BEAUTIFUL TONE

Some months ago *The Violinist* printed a symposium on "Tone" from which we take the following paragraphs:

"A tone may be killed by excessive or wrongly applied pressure. A forced tone is not unlike the throaty quality of a poorly-taught tenor. The pressure brought to bear on the bow must come from the hand alone and not from the arm or shoulder, otherwise the arm stiffens and the tone becomes forced. The pressure bears a direct relation to the speed with which the bow travels; that is, the greater the pressure, the greater must be the speed. And there is a limit to the resources of every violin. The moment that limit is exceeded the tone becomes coarse. There is exactly the same difference here as there is between a tone sung with full voice and the same tone carried beyond the singer's capacity to a raucous screech."—*Alexander Bloch.*

"Tone production depends upon the manner in which the bow is applied to the string, and the manner of applying the bow to the string must, in a great measure, depend upon the way the bow is grasped.

"The beginner's attention should be concentrated on tone and the fundamentals of bowing until the proper holding of the bow, a free, flexible wrist, and relaxation of the arm and fingers have been fairly well mastered."—*Percy Fullinwider.*

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SOME FIRST PRINCIPLES

BY WALLACE RICHIE

One of the minor points which is by no means so insignificant as the majority of players seems to consider it, is the way in which the strings are stopped. The universal fault with beginners is to stop the strings with the fleshy front part of the top joints of the fingers, instead of with the very ends of the fingers.

Firm and clean-cut stopping can only be secured by bringing down the top joints of the fingers as nearly perpendicularly as possible, for if the front or ball of the fingers is placed on the string indistinct stopping is bound to result. The nails of the fingers of the left hand should be kept clipped as closely as they can be, or else when stopping with the extreme ends of the fingers the edges of the nails will meet the fingerboard.

Young players will bend the fingers only at the second joints, whereas the correct plan is to bend both the upper joints, so that the fingers, when in use, form, as nearly as is practicable, three sides of a square. It is, of course, somewhat difficult to do this and especially so with the fourth finger, which is shorter than the others and has also to reach farther over; but with persistent striving this difficulty will soon disappear.

A great help toward this end is to bring the elbow as far over toward the body as it will go. Most instruction books say that the elbow should be brought under the center of the back of the violin; but this is not far enough, as it should be brought level with the inner edge of the violin, or even a little beyond it, so that it can be seen by the player when the instrument is in playing position. This enables the hand to be brought farther round the neck of the violin, so that the fingers may be the more easily brought down perpendicularly on to the strings.

Another common fault with regard to stopping is that the fingers are not brought down firmly or forcibly enough. The general method is just merely to lay the fingers on the strings; but they should be well pressed down with distinct muscular effort; and, in fact, should descend so strongly that the sound of their knocking on the fingerboard is quite audible.

The habit of withdrawing the fingers (especially the fourth) away from the fingerboard must be stringently avoided. The fingers must overhang the strings when not in use, so as to be ready to drop instantly into their place on the strings when required to do so. If they have to travel a distance to their place there is bound to be more or less shuffling, and it is long odds against the note's being stopped perfectly in tune. Whereas by keeping them suspended over the strings all they have to do is fall down in the right place when called upon to do so.

Another bad habit frequently met with in inexperienced players is to bend the left hand backward at the wrist, thus bringing the palm of the hand into contact with the neck of the violin. There must never be the slightest approach to this backward bending of the hand; as a matter of fact, there is a slight bending in the opposite direction. The rule is that the back of the hand and the back of the arm should form one continuous straight line, and the pupil will do well to see that this rule is obeyed.

The neck of the violin never comes anywhere near the palm of the hand, being held only between the side of the hand immediately below the bottom joint of the forefinger and the upper joint of the thumb. The neck must never be allowed to sink right down into the hollow of the thumb; on the contrary there must always be a considerable space in this hollow—sufficiently large, in fact, to admit of the insertion of a finger. I am speaking now, of course, with respect to holding the violin when playing in the first and lower positions. When the hand is moved upward into the fifth and still higher positions the position of the hand becomes altered, for then the thumb is drawn gradually round the neck, and this hollow space ceases to exist.

I would repeat the real necessity of never raising a finger when once it has been put down until it becomes compulsory to raise it. It very often happens that before a finger need be raised it will be wanted again in the same place. Why, therefore, go to the easily avoidable trouble and labor of raising it and putting it down again when by simply leaving it where it is this double movement may be saved. Doubtless it will sometimes be the case that in keeping a finger or fingers down a very awkward position of the hand is incurred. In such cases it is quite allowable for the finger to be raised, for in violin playing as in everything else, the maxim holds good that when there is only a choice between two evils the lesser should be selected.—From *Chats with Violinists*

The Slow Sustained Bowing in "f" and "ff"

Mode of Practising: Begin at the tail end of the bow, about an inch above the nut, and draw in a perfectly even "f" or "ff" to the extreme point, and back again, without interruption, until the scale through three octaves is finished. Change occasionally the above scale for other ones, major and minor, but begin always on the G string and go up to the highest notes on E.

Do not draw fast and "waste bow" in the beginning of each stroke, and afterwards, as the other end of the bow is being approached, try to economize in order to get in all the beats; divide the whole length of the bow into eight equal parts and give one to each beat.

Do not start roughly or with an accent, or by throwing the bow on the strings; a perfect round and smooth tone must come forth as soon as the bow touches the string, and not an inch must be lost in getting a proper start.

Place the bow near the bridge from the beginning, and keep it there; on the higher notes it will come of itself yet closer to the bridge.

Don't overpower the strings—particularly the E in the high notes—by too strong pressure; discriminate and find out how much pressure your instrument can bear. Different instruments require different treatment. An old violin, as a rule, answers more quickly to the touch, but is also more sensitive with regard to pressure, than a new one.

Give attention that in the down bow the tone does not get weaker at the point, and *vice versa* in the up stroke.

The tone must be perfectly even through the whole length of the bow.

Change bow as noiselessly as possible at both nut and point, and press fingers firmly on the strings; the higher the note the firmer the pressure.

Play in perfect tune; thereby you avail yourself of the so-called upper tones which sound with every perfect tone, making it stronger and clearer. Do not avoid the open strings.

From *The Art of Bowing*, by Paul Stoeving.

HOW ALBERT SPALDING CAME T WRITE "ALABAMA"

The concert-going public has accorded pra to *Alabama*, a melody and dance in the plantat style, which was written by Albert Spalding, v linist, to perpetuate this style of American fo music, and used by him in his concerts. The f lowing is taken from a statement prepared by M Spalding. Several years ago he was in Copenhag visiting a musical friend who played for him so very eloquent Scandinavian melodies, singula expressive of the country which gave them bi When the friend asked Mr. Spalding what he h been writing lately the reply was, "Not much, I should like to play for you a melody which been running in my head for some time." This was enthusiastically received and afterwards wor up into a song and dance under the name *Alaba*

Writes Mr. Spalding: "'Folk songs,' are the ba bone of the country's music, because they are simplest and sincerest form of expression of people in melody and rhythm. Now simplicity music (as it is in all else) is of a twofold nat It serves as expression to people of primitive l by necessity, and to people of complex live the highest form of luxury; for clearly it is the

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By HENRI LEONARD

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See sketch on page 578

lt of a culture that has passed through the entire mut of technical studies which, once acquired, ust be forgotten so as to leave the mind unouded by the smoky machinery of education.

"Before we Americans can hope to express our eals and aspirations in art songs that will enre, we must have the courage to perceive beauty rough the windows of our own temperaments, jecting the traditional field glasses with which untries of an older established art culture try to npose their will on younger races. Not that we ust deny for a moment the value of their contribuons to the world of music, nor that we can give up r appreciation for the great master works with hich Europe has so enriched our literature. But here is a vast difference between appreciation and eation. And until the latter has attained freedom thought from the enslaving traditions of the rmer, our musical offerings will be but the watery id diluted expressions of an alien culture.

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BY E. C. STARBUCK

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ORGANISTS IN CONVENTION *

MUNICIPAL AUDITORIUM, SPRINGFIELD, MASSACHUSETTS, AUGUST 1 TO 4, 1916

BY H. C. MACDOUGALL

"Springfield!" exclaims the reader of these lines, "Why should any convention meet in Springfield?" Well, there are many good reasons. Springfield is a railroad center; it is a fine, clean town of 103,000 people; it is in the center of the Connecticut River Valley, a district containing more schools, more colleges, more fine cities, greater wealth, and a more industrious and intelligent population than any district of equal size in the United States; it has excellent hotels at reasonable rates; it has a beautiful and acoustically perfect concert room seating 4000; its Board of Trade offers many inducements to prospective conventions; and, lastly, the four-manual organ in the Auditorium is one of the most satisfactory organs in public use in our broad land. The National Association of Organists had its eighth and ninth conventions here, and has voted to return to Springfield in 1917, despite cordial invitations from Buffalo, New York City, Philadelphia, San Francisco, and Tulsa, Okla.

The dominant notes of the Convention, as of the N. A. O. itself, were sincerity, informality, hospitality. I have never attended any meeting of musicians where I enjoyed myself more. Organists unquestionably have a greater interest in their instrument and greater love for it than pianists or even violinists have for theirs. And this accounts for the enthusiasm and cordiality shown on every hand.

This spirit found in the president of the convention, Arthur Scott Brook, a sympathetic exponent; his tact, winsomeness, good humor, wit, and charm were in constant evidence, and when a strong hand was needed he was not wanting. Although I had to leave Springfield before the election of officers I will risk my reputation as a prophet in the statement that he will be re-elected for another year.

While the N. A. O. is in purpose and method quite distinct from the A. G. O., the two bodies are complementary forces in the development of the art of organ playing and should both be loyally supported. If I were asked to define the scope of each body I should do it as follows:

The American Guild of Organists is a legislative and administrative body, expressing mainly the conservative and academic side of the organist's profession. The National Association of Organists is an outlet for the younger men, less formal and more social in its aims, offering cultural opportunities to both church and concert players.

Membership in the N. A. O. is open principally to all organists who are willing to uphold the objects of the Association and who become subscribers to the monthly journal of the Association, *The Console;* the annual dues are one dollar, which includes the subscription to the official journal. The N. A. O. does not conduct examinations.

Broadly speaking the convention busied itself with informal meetings at the Hotel Kimball and in the lobbies of the Auditorium; and with papers by G. A. Audsley, L.L.D. (*Important questions on the tonal appointment of the organ*), Henry S. Fay, Philadelphia (*The use of the organ in the church service*), W. D. Armstrong, Alton, Ill. (*Desirable changes in the musical settings of anthems and canticles*), John Hermann Loud, Boston (*Registration and the art of expression in organ playing*), and Homer N. Bartlett, New York (*The general education of the organist*).

Recitals, all on the Auditorium organ, were played by Edward F. Laubin, Hartford; Richard Keys Biggs, Brooklyn; Mrs. Kate Elizabeth Fox, Morristown, N. J.; Percy Chase Miller, Philadelphia, representative at the convention of the Organ Players' Club of that city; Dr. Francis Hemington, Chicago; Charles M. Courboin, Syracuse, N. Y.; and Clifford Demarest, New York. Mr. E. R. Kroeger, St. Louis, played the piano, in a program of his own compositions for voice, organ, violin, and piano, John A. O'Shea, of Boston, taking care of the organ works and Arthur H. Turner, of Springfield, of the songs for baritone. Ada Ellen Chadwick collaborated with Mr. Kroeger in a performance of his piano and violin sonata in F sharp minor. All these recitals, all sessions of the convention in fact, were open to the public without any expense beyond the slight charge of ten cents for the souvenir program.

Mr. Laubin introduced a piece (*Recitative, Air, and Chorale*) by W. D. Armstrong that is both solid and attractive; the *William Tell* overture was quite to the taste of the audience. In Mr. Biggs we have a clear, attractive player, one who will go far in concert playing. He was recalled several times and added a piece to his program. There was much to enjoy in Mrs. Fox's program ending with the very difficult Reubke's *XCIVth Psalm.* Every person in the audience seemed to take a personal satisfaction in her success. No player at the convention had more distinctly a style of his own than Mr. Miller. His playing of the Karg-Elert pieces and of Borowski's *Méditation-Elegic* was extremely effective. I regret to say that I did not hear Messrs. Demarest, Hemington, and O'Shea.

While I wish to avoid invidious comparison I want to say a special word about Mr. Courboin's playing. He was recalled time and again after his program and added several pieces to satisfy a clamorous audience. He is distinctly of the virtuoso type of player, facile and temperamental. It would be interesting to hear him in pieces whose value lies in the subtle balancing of musical content and form, and not so much in brilliancy of orchestral coloring or piquancy of rhythm. He was seen at his best and at his worst in the familiar *Marche militaire* of Schubert, played with incisive and biting rhythm and with an almost irritatingly varied registration. A characteristic effect was the addition of a pedal part to the first five measures, using a sixteen foot stop uncoupled, *à la timpani.* Mr. Courboin is already a great player.

Taking all eight recitals, I find that Bach was represented by five items, Mendelssohn by his first sonata, Handel by a concerto, Guilmant by three compositions. Three numbers from Widor and one each from César Franck, Mailly, de Boeck, stood for the Belgian school. Altogether there were sixty-one original compositions for the organ (including eleven sonatas or other works in large forms), and sixteen transcriptions, of which four were by Wagner, the *Liebestod* from *Die Walküre* being played twice.

The organ in use is very rich in soft stops, very pleasingly voiced; the swell boxes are of cement, and close down very tight. The variety and power of expression are both great. In pieces like Johnson's *Evensong*, Kinder's *Berceuse*, Karg-Elert's *Clair de lune* and *Harmonies du soir*, or Frank E. Ward's *Humoresque* the effects were simply enchanting, while the climaxes in the more massive pieces were indeed grand. I heard occasionally a criticism to the effect that the organ had suffered through being shut in back of the stage. I cannot sympathize with that criticism; the full organ, to my ears, is sufficiently sonorous,—it has "crash," but without the cacophony that distinguishes the full organ of some of the English cathedrals, Bristol and York for example. I could cite examples nearer home, but do not wish to wound the susceptibilities of anyone.

In hearing the recitals, while I wished that the programs had been more largely representative of the substantial side in the organ repertoire, and while I grieved at the inclusion of some transcriptions that it seemed to me were quite unsuited to the genius of the instrument, yet it was evident that in the main the recitalists rose to its capabilities.

An organ like the magnificent one used at the convention is a vastly different affair from the church organ of twenty-five years ago. Now tone colors are more vivid; there are many imitative stops; bells and the harp are pressed into service; a variety of ingenious mechanical movements not only suggest but even insist on a richness of registration hitherto undreamed of. Then, too, playing to a large concert audience demands a vigor of attack, a deftness of finger, a clever use of the staccato, an accentuation of the values,—and these the ordinary excellent church player does not know much about. I have intimated that the N. A. O. gives the younger men their chance. They fully improved it.

If I were to venture on any criticism of program or performance it would be in reference to the restless ness of the playing and registration. The wonderful crescendo and diminuendo possible with the concert swell boxes, though ravishing through two or three recitals, began to lose its charm by the fourth and one longed for sixteen measures on an open diapason with no nuance whatever. The crescendo pedal was, so it seemed to me, used at times in too prodigal manner; it was formerly thought that, to be effective, one should be sparing in its use. After all, these effects border on the sensational. Excessive excitation of the nervous system results in correspondingly great fatigue. A wise man doesn't spend money simply because he has it in his pocket.

I can glance only briefly at the papers. Mr. Audsley pleaded for the enclosure of a certain proportion of the pedal stops in a swell box. Mr. Loud asked for more intensive instruction in registration, suggesting that, when practicable, musical examinations should give credit for facility and taste in the department of organ playing. The point was made by Mr. Armstrong that, in the case of non-English

* This was the ninth annual convention of the N. A. O. (National Association of Organists). The society has more than doubled in membership during the past year, having now nearly 800 names on its books.

eaking peoples who have settled in the United ates and who continue their worship in the lan- iage of their native land, the ritual language should changed to English in order that the younger ople may intelligently worship. He also advocated e adoption of shorter canticles in the case of the *Deum* and *Benedicite*. Mr. Fry's paper, well ustrated at the organ, took up various practical ints in the treatment of the instrument.

In considering the convention as a whole one could sh that more attention had been given to church aying and accompanying, through the employment organ and a choir in ritual music, hymns, anthems, nglican and Gregorian chants, etc. It would ap- ar that the organ's concert side has been well udied. Sometimes valuable papers fell somewhat t for the lack of discussion. One must also plead shorter programs. It is said that a minister eaching before the students at Yale asked President dley how long he should preach. President Had- replied, "It is a tradition at Yale that after the st ten minutes no souls are saved." It is safe to y that, after forty-five minutes of such fine playing we had from everyone at Springfield, and on an strument so stimulating in its tonal variety and wer, no ear remains unwearied.

The convention reflected the greatest credit on eryone concerned in it.

THE PHRASING OF A BACH ORGAN THEME

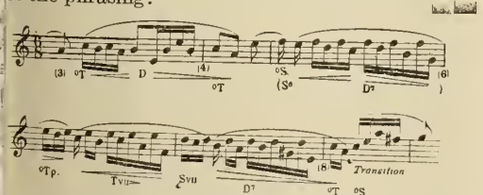
BY S. HARRISON LOVEWELL

[We print an illuminating phrasing of a well-known ch theme, and suggest that some of our readers y care to send their own. Mr. Lovewell is an ad- rer of Riemann and has translated one of the rman teacher's important theoretical works into glish. There are several interesting queries grow- out of the rather complicated markings quoted Mr. Lovewell; we can imagine anti-Riemannites nd there are many of them—chortling with angry and saying "Tush."—Editor.]

SEVERAL years ago, the theme of Bach's A minor gan fugue was submitted to the musical editor of e of our most popular monthlies in the hope that would be pleased to settle a discussion by declar- the proper rhythmical construction of this fugue ject. Nothing came of it!

Dr. Hugo Riemann, of Leipzig University, was n appealed to. His reply was prompt and char- eristic. Not only was the theme carefully phrased, harmonies indicated, the shadings (agogic) rked, and a brief analysis given, but also other tters of a private nature. And all within the nds of an ordinary postal card!

As this particular fugue is among the most fa- iar of the Bach organ works, other organists, m sure, will welcome a viewpoint differing widely m the usual conception of its rhythm. The solv- of many new problems adds nothing to the tech- al difficulty and the performer will find compen- ion for his effort by the fact that as a whole the ue gains immeasurably in intelligibility.

The following is the manner in which Dr. Riemann es the phrasing:

few words will suffice in the way of explanation: phrase marks show rhythmical divisions and do imply matters of touch, although a rational use *portato* and *leggiero* touches are not precluded. shade marks from necessity must refer to the gics of the subject, the shading of tempo rather n the shading of volume of tone. This shading etermined largely by the harmonic functions— slight pressing forward toward the Dominant, a return to normal at the Tonic. (D—Dominant; °T—Tonic Minor; °S—Sub-dominant Minor; °Tp—Tonic Minor Parallel, or C Major chord in this case; S^6—Sub-dominant Sixth, the II^7 of the Thorough-bass system; the functions in parenthesis belong to he next following °Tp.) The figures (2), (4), (6) and (8) refer to the accented measures of the period; (3) shows an unaccented beginning. There are two elisions, one at (4) and the other at (8).

In performance, a rather soft registration and very moderate tempo would seem the most in accord with the theme's expressiveness.

ORGAN RECITALS AND THEIR VARIOUS ASPECTS

BY BERNARD JOHNSON

I

ON PROGRAMS

No concert program can be considered completely good unless what is known as pure organ music be fully represented. This point should be insisted on because, if the polyphonic style be totally miss- ing, a player loses an opportunity of securing what is the great desideratum in program-building, namely, variety; and this quite apart from artistic considerations.

But here is precisely where a concert program has the advantage over a church recital program—that a far wider field is open to the player from the very nature of the circumstances under which the music is heard. There is much excellent light music for the organ which can and should be played in concert halls, and it seems to me to be every bit as inartistic to confine oneself to any one style in a concert hall as it is for a church player to introduce light, secular music into a church program. My quarrel would be just as sharp with a man who gave a program con- sisting entirely of orchestral arrangements and "pretties" as with one who fed his audience on a diet of Bach and Rheinberger undiluted.

Not long ago I was present at a church organ open- ing, and listened to four Bach fugues in succession: a fifth was set down to follow, but I joined the stream of disappointed parishioners flowing westward.

Turning to questions of key contrast, here is an- other example of how *not* to do things. A recent pro- gram given by a recitalist of some considerable ex- perience began as follows: *Sonata* in E♭ minor, Rheinberger; *Allegretto* in E♭, Wolstenholme; *St. Anne Fugue*, Bach. Here the items killed each other by reason of want of contrast as regards key. By the time the Bach fugue was begun the ear was sick of the very sound of E♭, with the result that the fugue, though ably played, not only missed its effect, but became a veritable torture of monotony.

The aim all along must be for variety: variety of tonal color (how seldom does a player let us hear the diapasons on the Great Organ uncoupled!), variety in the treatment of the pedal (there are players who never spare us the boom of the 16-foot all through a

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Lively and spirited in style, with solos for soprano and bass.
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Interesting sections for the basses and a soprano solo contrast effectively with the easy choral passages.

STEVENSON, FREDERICK
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STEWART, H. J.
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program), variety of style, key, speed, strength of tone, etc. It is only by taking most careful thought of all these considerations that a program "comes out" well.

Although it does not exactly come within the scope of this article, it may perhaps be permissible to protest here against the growing practice on the part of our church organist brethren of trespassing upon our preserves by introducing much light music into their churches.

ON ARRANGEMENTS

Here one is treading on highly controversial ground. But before coming to grips with the subject let me make good one broad argument if I can. An old and valued friend, a church organist and a purist in every sense, condemned arrangements, root and branch, in the course of a recent conversation. I asked him what music he used on the frequent occasions of marriages and deaths among his congregation: he was bound to admit that *O Rest in the Lord*, the two funeral and wedding marches, and the usual music trotted out on these occasions were every one of them arrangements. So that the principle has long been admitted, and has indeed been carried into practice even among church organists.

Upon what logical grounds, therefore, can the objection to arrangements rest—as such? The art of the modern builder has made possible a fairly adequate presentation of many great masterpieces which could not even have been attempted on the organ twenty years ago. Upon what grounds should the player refuse to follow where the builder leads? Let it not be thought that the contention is that an arrangement can be anything but, in fact, an arrangement; the very word implies compromise. But I do most emphatically contend that in the many towns and cities where the opportunity of hearing an orchestra occurs very seldom the city organ can become a great educational medium if used intelligently in this direction. It should be remembered too that, after all, the literature for the organ is extremely limited, and when a man has to play frequently in the same town, if all arrangements were to be eschewed he would be hard pressed for a repertoire. On the other hand, if an organist finds himself placed where frequent and regular orchestral performances are available, there is less reason to include arrangements in his programs.

ON TRICKS

No instrument lends itself more readily than does the organ, unfortunately, to cheap and vulgar effects. The perpetual use of the tremolo stop, startling dynamic changes, vulgar registration designed to catch momentary attention and applause—this is all stock-in-trade only too easy to acquire. With such things this article has nothing to do, inasmuch as one is pre-supposing all along that the "man-at-the-wheel" is an artist and a serious musician. But certain little aids to good results are still looked at askance by many players.

Such an one is the device known as "thumbing." In cases where this is designed to suggest, say, a passage on the horns, and if it can be done smoothly, what possible objection can there be to the use of the device? Like many other good things, it can easily be overdone, and a man's sense of the fitness of things and his good taste must be the final arbiter. My point is that if a legitimate effect is secured it is no trick; it only becomes so when it is employed for the sake of "showing off"—an altogether contemptible thing. Broadly it may be stated that no device which secures the composer's intention can rightly be regarded as a trick.

An instance of what I mean was rather strikingly illustrated the other day by the remark of a brother organist who plays upon a two-manual instrument, and who told me that he could not play the well-known *Andantino* of Lemare because the Dulciana on his Great organ is too loud for an accompaniment to the Oboe on the Swell. We were at the organ, and I was able to show him that the 4-ft. Flute on the Great, which happened to be a very quiet one, played an octave lower, gave the composer's exact intentions even more truthfully than the 8-ft. Dulciana would have done, inasmuch as the little countermelody could then be thumbed exactly as written for a three-manual organ. His remark was, "Oh, but that is a bit of a trick, isn't it?" I contend that the means were fully justified by the effect obtained.

A WORD TO OURSELVES

One of the greatest dangers which beset a concert-player who has to keep a large audience interested for an entire evening, is to sacrifice the composer's intentions in favor of mere brilliance of technic. He is apt to forget that he is out to interpret greater intellects than his own, and he is tempted to think that the audience wishes to hear what Mr. Blank can do, rather than what John Sebastian Bach has to say. I have heard some players rattle off a Bach fugue at breakneck speed, and the irreverence of the proceeding has more than sufficed to discount any pleasure derived from the technic displayed.

It is to be feared, too, that this is the reason why even the great players give us only some six or seven of the larger fugues—namely, those which can be treated in a manner which serves to display the player's finger and pedal dexterity. How seldom one hears, for example, the noble B minor fugue with its magnificent prelude! Is it because there is here no chance of display? If only we could endow ourselves with an imagination sufficiently vivid to visualize the figure of the great Cantor seated among the audience, and could persuade ourselves, further, that we must face him after the performance, surely our playing would often gain in point of dignity and reverence!

It is like ploughing the sands to attempt to lay down a line of demarcation beyond which one should not go in the direction of the lighter literature now at our disposal for concert purposes. A man's own good taste (I had almost written good breeding) must decide that question. But I trust that enough has been said to indicate the lines upon which those of us who are in charge of large concert organs are working, and I suggest that the time has come when the art of the concert-player should definitely be accorded a "place in the sun," and should be regarded as separate and distinct from that of his church brother. Then, and then only, we shall be spared the spectacle of the church musician playing light and trivial voluntaries, and the equally distressing sight of the concert-player conscientiously grinding out, unrelieved, Bach and Rheinberger to empty benches.—*The Musical Times.*

II

[Mr. Harvey Grace, a prominent writer on organ topics, comments on Mr. Johnson's article as follows:—Editor.]

It is good to find Mr. Johnson contending for the inclusion of pure organ music in concert programs. We might add to his reasons the fact that no single instrument is so well able to render complex polyphonic music as the organ, on account of the help afforded by the pedals, and also because it is the only instrument that can sustain any number of parts for an unlimited time.

As to transcriptions, the conscientious objectors known to Mr. Johnson must surely be among the last survivors of what will soon be a species of musical dodo. The R. C. O. has long since changed its ban into a blessing, and the artistic transcription of good music no longer needs any apology.

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THE SUPPLY OF REAL ORGAN MUSIC

But I fancy many of my church colleagues will inclined to join issue with Mr. Johnson when defends the use of transcriptions by bringing forw the well-worn allegation that "the literature of organ is extremely limited." I have heard this s many times, but can never get anything in the way evidence beyond the fact that Beethoven, Moz Wagner, and a few other classical composers wrote organ music. This is true, but quite immater The fact remains that there is a very large or literature of the highest class. If we examine published lists of recital programs we see little dence of this, I admit. But, for the matter of th if we study a hundred pianoforte or vocal rec programs, we shall come to the conclusion t there is not, and never has been, much good pia forte music, or more than a few score of good so Organists, like too many of their brothers and sist of the concert platform (and even of the conduct desk), prefer the safe and easy game of follow-l leader to the troublesome and ungrateful rôle pioneer.

THE ECHO ORGAN

BY H. C. M.

Arthur Davis, organist and master of the cl isters at Christ Church Cathedral, St. Louis, se his *Repertoire of One Hundred Organ Recitals* pamphlet of sixteen pages. The list includes pages of titles of compositions written for the inst ment and six pages of titles of transcriptions. T seems to me a pretty good proportion, as organ

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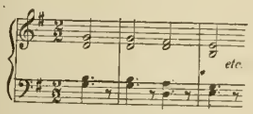
als nowadays go. One excellent feature of this mphlet is that each composition is listed along th the name of its publisher. Mr. Davis's list, erefore, is valuable for reference and should be in e hands of every organist,—in fact, many music rks will find it highly useful. I was glad to learn m it the publisher of one piece that I have for ne time been trying to get.

* * *

In looking over the sonatas that Mr. Davis has yed, I asked myself why organists do not play tdley Buck's fine one in G minor. It is brilliant, y practical, and interesting. I hold no brief for ck, but we should not forget the honorable posin he holds in the history of the years 1860–1880, en music in the United States was in a much less rishing condition than it is at present.

* * *

This present summer my travels have led me into eral country churches and I have been struck esh with the lack in all cases of one of the fundantal qualities of organ playing, namely, the legato. ne-keeping is not so bad in the majority of cases. is very curious that notwithstanding the injuncns of all instruction books and—presumably—of teachers, almost none of the young women who y cabinet and small pipe organs seem to have the ntest notion of what it means to hold one key down il the next one is played. Another and equally ressing habit of these country church players is ding the right hand down, but taking the left thus:—



his seems to promise a legato in one hand and a aching of everything in the other; what really pens is a lack of legato in right hand and a gasp- sound in the left. I have never felt much ensiasm for any schemes of instructing in practical sic by mail; but it seems as if something might be e by ingeniously contrived tests administered by country player herself, that would, at any rate, en, even if not cure, the bad habits to which I r.

* * *

n regard to the singing in the country churches: often hears sweet voices unspoiled either by what lled "training" or by hard use. There is somees found the village Melba, a lady no longer ng and usually of ample frame, with a hard, calliope voice. When one notes the crowds of young people in the movies, the young men loafing around the steamer docks, the candy and drug stores, one wonders whether community music is not a solution of the social disintegration found everywhere at the seashore.

* * *

September ought to find us with our plans made for the musical services of the winter and with new anthems selected or arranged. But we seldom do what we ought; summer finds us entirely willing to give up all planning and devote ourselves to recreation. This is no doubt wise, for man cannot live by work alone. Twenty-five years ago a musician had no other resource than to amuse himself in the summer. I have been looking over the advertising columns of The Musician and another widely circulated paper, and I am surprised to see how many summer schools of music are held this year. Competition is so keen—and it is becoming keener every month on account of the great war—that musicians need to prepare themselves with the greatest and most unwearying care for their season's work; they also need to extend the financially productive period if possible. Those considerations lead me to believe that the choirmaster who appears with his choir in September with some old, worn music, is hardly wise. Vacations with us are too long; the teaching season is too short; the sessions of the public schools are suspended too early in the summer; and, to crown this Jeremiad, musicians practise too little during the same season.

* * *

It is probable that the vogue of the "movie" organs will tend to establish "legitimate" organ music on a somewhat firmer basis. That is to say, the recitalist, if he is playing on a church organ, will naturally take out of his repertoire the pieces that are entirely effective as illustrative music; and restrict himself more and more to those pieces that are valuable for their own sake, and not of value simply because they stimulate or reinforce a mood. Let the "movie" organ have traps and timpani and any number of etceteras useful in their place and interesting to their special audience. Let the church organ—I do not now refer to the concert organs like those in Portland, Atlanta, or San Diego—be differentiated from other types, and let the music played on it fit the type for which it is written. The "movie" organ has catered to the demand for the sensational, the realistic, and the ultra-orchestral; let the concert hall organ do the more practicable orchestral arrangements as well as it can; let the church organ, in its turn, do those things that embody the fundamentals of the instrument; namely, sustaining power, placidity, color.

* * *

I have not seen any statement in any of the organists' journals, American or English, as to the effect of the "movie" organ on standardization in organ building. I have never felt the interest in schemes for standardization that many—in fact, nearly all—of my organist friends feel. As conducted, the campaign for uniformity in console, place of register, type of registers, etc., concerns itself purely with externals; it doesn't get below the surface. We are, few of us, recitalists; we play seldom on any instrument but our own; the bewildering, baffling, and heartbreaking differences in console and all the externals of stop-knobs, stop-keys, and bench, are, after all, things affecting, directly or indirectly, very few of us.

What *is* important is that the tone-colors of an organ lack so greatly in uniformity; one can never tell how "open diapason, swell" will sound, either absolutely or relatively, to any other stop or group of stops, in any organ but his own. When men of science are able to apply standards of measurement to *quality* and *intensity* of musical tones we shall see enormous changes in organ voicing and planning.

———o———

PRE-SEASON EFFICIENCY

(*Continued from page 532*)

us cut them in half. Suppose you lose only seven hours—one working day—each week. That is fifty-two working days a year—almost two months. If you can secure a fourteen-month year to everybody's twelve-month year, you will be that much ahead of everybody else. Efficiency adds hours to your day—days to your week—months to your year—years to your life. This saving of time does not mean hurrying—or scurrying—it means extra time given you so that you can use your imagination—form new ideas—so that your latent ability can come to the top—so that you can plan your way out of the ranks of the commonplace.

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CONDUCTED BY BLANCHE DINGLEY-MATHEWS

THE central theme of the present issue is PERSONAL EFFICIENCY. As stated on the Editorial Page THE MUSICIAN is in this campaign to stay. We want to help every teacher, every pupil to carry on their duties with greater ease, better results, and permanent development. The TEACHERS' FORUM is one of our most valuable departments, and is conducted for the benefit of teachers who meet with problems which tax their pedagogic skill. If you need advice and do not ask for it the loss is yours. At the same time we feel that we lose when you do not give us an opportunity to help you.

This Department is yours "for greater efficiency."

I HAVE so many requests from parents for daily lessons. Is it a wise plan to have pupils every day; and, if so, what should I charge for lessons? My regular price is $1.00 for one hour lesson a week, and $1.50 for two forty-minute lessons. F. W.

It all comes back to what we are teaching for. If we want a lot of helpless children spending their days with a maid at their heels by all means give them a lesson every day. The surest way to keep them dependent is never to let them think for themselves. But if we want children who have some initiative, some self-reliance, some intellectual independence then we must not take it upon ourselves to do all their thinking. Personally I cannot think of a greater handicap for a child than a daily music lesson.

Music education is not like learning the multiplication table—a matter of drills and memory; but a question of forming a cultivated sense of hearing and of starting the creative faculties. One must plant seed and then wait for a day or two for the seed to germinate. It takes a little patience to wait; sometimes one feels like stirring up the soil before the seed has taken root. But experience teaches very soon that Nature does that work best if left undisturbed.

Many parents argue that the child makes "so many mistakes" which might have been avoided if the teacher had been at his elbow. Undoubtedly true. But isn't it through our mistakes that we grow?

Every teacher occasionally meets a mother who asks for daily lessons. For my part I try to have the mother understand that modern music teaching enables the child to study intelligently by himself after the first two weeks of lessons. There is no excuse for the Little One having wrong notes or wrong rhythm if the work is prepared in the modern spirit. When the pupil leaves the class-room he knows just how to prepare the new lesson. He knows he must tap the rhythm, work out the fingering where it is not marked, and study the family before he attempts to play the lesson on the piano. When he goes to the piano it is more than half prepared. He knows whether the melody is built on a chord pattern or a scale pattern—whether it is a pattern "by the yard" or just one design standing alone. He doesn't need a teacher to tell him. My experience with children has taught me that they prefer to find their patterns alone.

If you have watched a child working with a Meccano or building blocks you cannot fail to appreciate his delight in seeing the work grow under his hands. Try giving him some suggestions, as he is building, and you will soon find that while he enjoys your companionship, he prefers to work out his own salvation. It seems a pity to me to deprive children of the satisfaction that comes from doing work well. We must however make sure that the work is made attractive and worth doing.

Much of the general school work is merely routine, a grind. Let's make sure that our music education sharpens.

Therefore if I were asked to name a price for daily lessons I should try to convert the mother to my belief. Failing in this I should advise her to look elsewhere for a teacher who hadn't so many "troublesome convictions."

* * *

Will you give me a list of teaching pieces for first, second, third, and fourth grades?

FIRST GRADE: *The sandman*, Laver.
Thumbelina's cradle, Crosby.
Ballet dancer, Hannah Smith.
Plantation melody, Hannah Smith.
The Jack Tar, Maxim.

SECOND GRADE: *Intermezzo*, Virgil.
Dreaming by the brook, Kern.
Through the woods, Gronow.
In grandmother's time, Lemont.
March of the scouts, Sharpe.
The firefly, Paldi.
Uncle Remus, Grant-Schaefer.

THIRD GRADE: *Evening Song*, Gronow.
Improvisation, Virgil.
Papillons, Goodrich.
Valse mignon, Rogers.
Witches' revel, Schytté.
Sleeping Beauty, Schytté.

FOURTH GRADE: *To the rising sun*, Torguesen.
March grotesque, Friml.
The fountain, Oehme.
Sylvan dance, Orth.
Arachne spinning, Wilson Smith.
Elves' Dance, Orth.
Allemande, Wolff.
Scherzo, Schelle.

* * *

(1), I am fairly well advanced on the piano, but it has always been my great desire to be a 'cellist. Hitherto I have been unable to study the 'cello on account of financial difficulties, but in a couple of years I hope to be able to. I will then be 20 years old. Do you think it will be too late to start then. I know nothing, so far, about it, but I am very musical, and can learn quickly.

What is the shape of the ideal 'cello hand? My hand is large, with very long fingers. I can strike three keys beyond an octave on the piano, that is, from C to F. Do you not think my hand is more suited to the violin or 'cello than piano?

(2), Could a 'cello department not be conducted in THE MUSICIAN?

(3), What is the pronunciation of *Il Trovatore?* Where is the accent?

(1). Fortunately for all of us there is no age limit in instrumental music. I would advise you to begin just as soon as you can, however, as each year you postpone the beginning will add to your difficulties technically. Your hand should be very good for the instrument, and with a good working knowledge of piano any instrument is more easily picked up than without it. You will know the elementary theory and will only have to buckle down hard on conquering the technic of the 'cello; and if your ear is good I see no reason why you shouldn't succeed.

All stringed instruments demand an ear for tone and for pitch, and we who work with piano are turning our attention more and more toward developing the same qualities in piano students. We realize that tonal imagination is the keynote to successful performance.

(2). The 'cello can be well taken care of in the violin department.

(3). The accent should be on the first syllable.

I am writing to you for some information re garding the study of harmony. I have studied t some extent, have also had lessons on the pianc but at present I haven't a piano to practise on an wanted to take up harmony. I only have m evenings for study, and as I am a Canadian an haven't been here very long, I thought I woul write to you. I have often read your column i THE MUSICIAN.

Do you consider personal work better than co respondence? Also I would like to know wha text books are used, as the one I have is Stainer'

Would it be presuming on good nature for m to ask what requirements are necessary for a teache in theory. What piano work, etc.? E. G. F.

You have asked a question which I am loath t answer, for my idea of what constitutes good ha mony work seems to be very different from tl generally accepted opinion.

I am not interested in any harmony book whic deals with the writing out of figured basses. want a harmony that will develop the musical sen and help me to know and understand the art music. I want to know and understand the natu of a musical idea and to know it melodically, ha monically, and rhythmically. I want to unde stand and have a working knowledge of rhythm, to appreciate the value of pulsation and accent ar the larger symmetries that go into the making an art work. I want a more cultivated sense hearing, and unless ear cognition goes along wi eye it doesn't interest me in the least.

While I think the best teachers of harmony a our great master works, still some text book seer a necessity for the student, especially the stude who works without the aid of a teacher.

I like the *Applied Harmony*, by Carolyn A. A chin very much indeed. Everything is related the ear. Then too it is clear and the principles a few but involve musical effects always. All t illustrations are from the best sources, classical a modern, and it seems as if one must acquire the pow to *do* from such a book.

I have just received three books by Anna Heu mann-Hamilton that seem very interesting and he ful. They are, however, primarily for piano st dents as everything is related to the keyboa These books should prove very valuable for t student who wishes keyboard harmony.

There is nothing that takes the place of cont with a good teacher; but if it is impossible for y to have the personal lessons you will find M Alchin's book very interesting. You should ha access to a piano however if only for half hour a d There are many fine teachers of harmony in city in which you live, and also many places wh you could, for little money, rent a piano for a half h a day for such work. It would be easier to r one for harmony than for piano practice, an question very much whether you would grow mu cally unless you had some opportunity for actu hearing what you have written. If you are su ciently advanced to hear it as you write then y gain more from the study of the master wo themselves than through any book.

The requirements for a teacher of theory are h to define. It all depends on who is making engagement. In most places I am sorry to say requirements are very low. The teacher should able to read a score, transpose at sight, arrange orchestra, write accompaniments, as well as moc for students; should be able to read well at si and know, that is have a playing and work knowledge of the literature of the orchestra as as of piano. He should be able to show a stud many ways of doing the same thing, and above should be able to inspire a real love of the work in students.

Very few teachers of theory are so equipp But there are a few in all the cities. I hope may come in contact with such a one and know joy of becoming a real musician.

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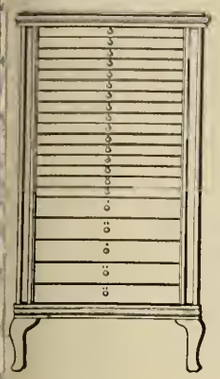

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THE MUSIC OF THE SPHERES

[Some time ago a reader of the Chicago *American* ddressed to the Editor the query: "What is the usic of the spheres? Is it the vibrations culminat- g in sounds, colors, and conditions of matter?" is query was referred to Mr. Garrett P. Serviss, e eminent scientist, who prepared a very interesting ply, from which we reprint the following para- aphs:—Editor of THE MUSICIAN.]

THE "music of the spheres" is a sublime mental nception which may or may not have a material sis. Pythagoras, Plato, and other ancient think- were charmed by this idea, and sought to express beauty and the principle on which it rests by agery and suggestion.

The central thought was that the heavenly bodies re carried round and round the earth embedded in ncentric crystalline spheres, or shells, of absolute nsparency, and that these revolving shells, mov- over one another, produced an all-pervading rmony of sounds, of superhuman delicacy and uty.

Science has nothing to say about the music of the heres, and recognizes no such thing. There are no stal shells surrounding us, and the earth is not center of motion for any of the heavenly bodies, even the moon, since the only effect of the earth's raction on the moon is to bend its path in and as it travels with the earth round the sun. As been often said, the discovery that comets rush very direction through space around us "demol- ed the crystalline spheres."

But notwithstanding all this, the underlying prin- e of the music of the spheres runs through all ntific discovery. The universe is found to be an anic whole; its laws are everywhere applicable harmoniously active. But harmony is the soul nusic, and if we widen the idea of music so as to ude every kind of harmonic action, and not sim- the accordant vibrations of air which affect the n through the ear, we perceive that the "music he spheres" may be an expression for the har- nious working of the entire machinery of the verse.

nd very likely this was the real thought in Plato's d when he averred that each of the revolving res carried with it a siren, sounding its own par- lar note, and that these various notes being in nonious accord, produced a perfect concert, h so delighted the attendant sirens that they ng divine songs and accompanied them with a ed dance." This method of expression was ely a poetic dress for an idea that even Plato unable to define without the use of figurative uage.

hus Plato had at least the germ of thought on h modern science is based, viz., that everything ne universe is at the same time relative and ac- cordant, and that, though possibly undiscoverable to us, there is a principle of harmony which forms the clew to all phenomena.

It is natural for us to seek this principle in vibration, or motion, because we find that that prevails everywhere. Light, heat, sound, electricity, atomic action, nay, the very existence of atoms and of matter and life itself, depend upon vibratory motion. The universe quivers, and therefore, and thereby, it lives.

Let the universal vibrations cease or fall into disaccord, and stars, suns, and world would disappear as completely as if they had never been. In a moment, in the twinkling of an eye, there would be nothing that we call anything. The resulting chaos itself would be a chasm, an abyss of nothingness.

It was a happy choice of words that designated the principle of universal harmony as the "music of the spheres," for there is no other impression reaching our minds through our senses which so stirs our inmost nature as music does.

It is not the ear that understands music—the ear only transmits the vibrations that it receives.

I will not even admit that it is the brain that understands, for it is not the brain, which is also a machine, but the mind.

Yet the mind, the real master, is indefinable.

Music as we comprehend it is only a partial thing. It is the music of sound, but there must be as many forms of music as there are energies in the universe, and one combined harmony includes them all.

———o———

THE earnest student must not measure his work by the amount of time he gives to it, whether little or much. Two hours one day may be worth as much, no more and no less, as four hours on another day. Everything depends on the degree to which he can concentrate his mind on his work. This means not only the exercise of considerable will power, but also keeping the mind in a healthy state, and to this end it is necessary also that he should keep his body in an equally healthy state.

By Divine decree, man is condemned to work, but his lot is not, therefore, a miserable one. Work can be a pleasure as well as a profit, if we remember that life's enjoyments in rational measure conduce to that end. All work and no play does, indeed, make Jack a dull boy, no matter what his original gifts may be.—*Musical News.*

———o———

To send light into the depths of the human heart is the calling of the artist.—ROBERT SCHUMANN.

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For the Composer will be stimulated to greater efforts because of substantial recognition; the Music Publisher and Dealer will be repaid for their enterprise and business activity; and the Buyer—the Music Lover—will be satisfied.

But success can only be assured by cooperation of all. The Composer, the Music Publisher, and the Music Dealer can be depended upon to do their part; it remains for the Music Lover to do his.

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IN BEHALF OF THE HEARERS

BY B. MAXTON ELLERRY

Is there anything from which the average teacher falters with greater misgiving than the "annual pupils' recital" which seems to be so necessary a part of the year's work? It is looked upon for months ahead as an evening of insecurity, of icy formality, and as having a general atmosphere of aloofness from which no amount of worthy playing can draw a due quota of applause.

To the student it is a sort of purgatory through which one must pass ere entering upon the Elysium of a summer's vacation. The hearers go, not to be entertained or to enjoy the music, but solely because Willie or Mary is to play.

It contains the greatest aggregate of emotions ever grouped into one affair.

At a recital given by the pupils of a friend of mine I resolved to eliminate or, at least, cover up the discomfort of the pupils and audience. I told the teacher that if he would give me full charge of the evening and himself (literally) take a "back seat," I would give everyone an hour of genuine enjoyment. I received the commission.

As a program I selected the most contrasting pieces that I could find within the technical scope of the students. Some of the selections were learned solely for the occasion. For the final number I chose a rather more fiery than artistic work which I would play myself. "Always play to the pleasure of your hearers, although it may be at the expense of your own."

Precisely upon the hour set for the curtain I stepped to the front and spoke to the audience, telling how the numbers had been chosen for their diversity, and that before the performance of each number I would give the musical criticism fitting it and relate anything of interest that I could remember regarding it. Nothing did I say of those who were to play. I really think that after the first fifteen minutes they had ceased to exist in the minds of the hearers.

The little descriptions were largely personal reminiscences and were not spoken after any cut and dried rule. I merely "told" them. I removed every atom of formality that could be spared without jeopardizing the dignity of the situation.

One of the most noticeable improvements was the deathlike silence that reigned during the performance of the selections—the straining to find the points of interest that I had called to mind. There was a constant expression of expectancy on every face and the time between numbers rang with deafening applause. At the end of the program there was no shamed filing out with whispered comments. All that was said was in a normal tone, concerning the MUSIC, and not the performers and their clothes.

Behind the screen the pupils nearly fell over one another to hear the little anecdotes. One of the girls afterwards said, "It used to seem a mile from the edge of the stage to the piano but tonight I didn't notice it at all. I just wanted to get over there to that piano and show the people what you were talking about." How is that spirit?

Remember that when you try this you must find a manager who will not create a bedlam. Not everyone can handle people in masses. And, do NOT try to do it yourself. It is an impossible task for the teacher of the performers.

—o—

THE Empire of harmony has neither beginning nor end.—*R. Wagner.*

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PADRE MARTINI

BY HARVEY B. GAUL

THERE were two shining lights in the dawnir days of Italian organ music. One was Frescobalc and the other was Giambattista Martini, known posterity as Padre Martini.

Giambattista Martini lived in the latter part the sixteenth century. History is not exact as the date of his birth. Padre Martini had some the versatility of another famous Italian, Leo ardo da Vinci, that is, he achieved fame in sever walks of life. He was priest, composer, organi violinist, historian, and well-known as a book c lector. Burney mentions him in his famous histo

Padre Martini published, in 1738, an antholo of organ pieces entitled *Sonate d'intavolatura p l'organo ed il cimbalo.* It is a miscellany pieces in which are contained some of the c dances. In the year 1747 a second collection peared entitled *Sonate per l'organo ed i cimba* In this collection the word *intavolatura* is omitt

Farrant's claim to fame rests chiefly on the c anthem *Lord, for Thy tender mercies' sake.* L Farrant, Padre Martini is best known to us by inimitable *Gavotte* in F.

This gavotte, with its Handelian imitations a canonic effects, stands forth as one of the fin contrapuntal compositions of its *genre.*

This gavotte is found in the *Sonate d'intavo tura* and was intended to be played with a Caril stop. Today organists, looking for a nove would do well if they would hark back to t delightful old gavotte. With the modern organ can be used with telling results with a Caril and Celesta stop.

Weckerlin has arranged some of the Mar songs. They have the charm of ancient *Bergeret*

Fritz Kreisler, while traveling in Italy, tells staying at an old monastery and finding some Martini's music in script. He tried to obtain pa from the monks to transcribe the music, but t jealously refused to relinquish their herit Kreisler says that he went back, took down cuffs, and "copied to his cuffs' content." Th Martini-Kreisler transcriptions have been publis and further establish Martini as a composer melodies are charming and, considering the pe in which Martini lived, they place early Italian sic on more solid ground.

—o—

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BOOK NOTES

Cumulative Harmony. By William J. McCoy, Ginn & Co. Price, $1.50.

The introduction of the theory of music into the curriculum of the high school with the resulting organization of classes in harmony has created a demand for a text-book suited to the special conditions of school work and the musical training of the pupils. It is a matter of common opinion that few of the existing books are adapted for use of public school classes being either too comprehensive and advanced or so elementary as to have no permanent value.

The author of *Cumulative Harmony*, a San Francisco musician and composer, has been in charge of the harmony work in the public schools of Oakland, Cal., for a number of years, working out his observations and deductions as to the kind and extent of harmony study which will best suit the needs of high school students. His success is a matter of record and the fine quality of the work of his students has been attested by a number of competent musicians and educators.

From the preface we gather the following points which show the aim of the author. The reviewer, in his study of the material presented in the book, is willing to express his belief that this material would produce the results desired. These are the innovations peculiar to the system:

1. The evolving of melodies from harmonic structures.

2. A tabulated system of modulation to directly related keys, considered harmonically and melodically.

3. A recognition of this principle: The fact that the positive identification of a key is dependent upon an assured dominant chord is sufficient justification for assuming that the appearance of such chord in any circumstance, serves fully to identify the key.

4. The harmonization of melodies by the three-part mode involving the grouping of all chords into three general harmonic families.

5. The use made of the secondary chords of the subdominant, tonic, and dominant.

The treatment of the family of augmented chords also deserves mention.

We agree unhesitatingly with the following sentiment: "The study of harmony should be pursued simultaneously with the study of instrumental and vocal music. It should be thoroughly mastered and absorbed during the receptive periods of childhood and youth, not deferred until the musical character has been already formed and new lines of thought become unwelcome."

The Symphony Play. By Jennette Lee. Charles Scribner's Sons. Price, $1.00 net.

The book is the expression of an idea thus stated by the author: "Why should there not be such a thing as a Symphony Play, a play made up of one-act plays—three or four of them, or even five—plays not merely 'linked together by intervals of silence' and a dropped curtain, but one-act plays so related in color and tone and progressive meaning that together they would form a perfect whole—as the movements of a sonata form a whole, or a symphony?"

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The idea of organic unity as worked out in a sonata, a symphony, or any other of the cyclical forms offers a good model for the dramatic writer and the methods for achieving and maintaining unity and coherence are not difficult to follow. The student of form in music will be interested to discover how the author has used and adapted the various devices familiar to the technically trained composer. It is really a delightful study in comparative esthetics.

The different "movements" are: I, *Prelude*, Billy Boy; II, *Allegro*, The Mother; III, *Andante*, The Brother; IV, *Allegro*, The Lady with Wings.

THE WORCESTER (MASS.) MUSIC FESTIVAL

The 59th Worcester Music Festival will be held September 25–29. The choral work selected for repetition this year is *The Children's Crusade*, Pierné, given last year, and which introduced a splendid chorus of school children. Other choral works will be Rossini's *Stabat Mater* and Florent Schmitt's *47th Psalm*. The latter will be one of the most superb works ever given by the festival chorus.

The festival will be conducted by Dr. Arthur Mees, with Gustav Strube as associate conductor. The orchestra will be composed of 60 players from the Boston Symphony Orchestra.

The following artists have been engaged: Alma Gluck, soprano, Mme. Marie Sundelius, soprano, Miss Florence Hinkle, soprano, Miss Marcella Craft, soprano, Miss Henriette Wakefield, contralto, Percy Grainger, pianist, Theo Karl, tenor, Lambert Murphy, tenor, Wilfred Glenn, bass, and Marion Green, bass.

There will be five concerts in all. The first will be given Wednesday evening, September 27, when *The Children's Crusade* will be presented. The second concert will be on Thursday afternoon, and will be given by the orchestra and Mr. Grainger. Thursday evening, September 28, the *Stabat Mater* and *47th Psalm* will be given. The fourth concert on Friday afternoon will be by the orchestra and Miss Craft. The fifth and last concert will be given Friday evening, September 29, when the artists' night program will be given by Mme. Gluck, Mr. Karl, Miss Wakefield, the orchestra and chorus. September 25 and 26 will be devoted to rehearsals.

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Offsetting these periods of American domicile, are the four years spent in study with Joachim at Berlin, the return to the German capital after residence in Chicago, and again the return after three years in New York. In spite of the keen interest the artist has always manifested in the musical progress of his country, a progress that in certain territory is directly due to his faithful pioneering, Spiering has by natural evolution developed into an international artist, having cosmopolitan standards and tastes. His American tour, the first in twelve years, will bring him to the notice of a new musical generation in his own country. Combining the traditions of Joachim with certain characteristics of the Belgian School, Spiering is today a figure of eminence in the violin world, and an interpreter whose readings are recognized as authoritative the world over.

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GENERAL NEWS ITEMS

California music teachers met in their sixth annual convention, at San Diego, July 5–8. The subjects of standardization and school credits for music study outside the schools were discussed. The next convention will be held in Sacramento.

Amato, the baritone, considers that an opera with Dante as the chief character, has fine dramatic possibilities. He hopes that a composer and librettist of eminence may some day produce such a work.

Boris Godunoff, Moussorgsky's opera, was produced in London, during the summer, under the direction of Thomas Beecham. The production was in French.

Yale is to have a great pageant, Oct. 21, in commemoration of the 200th anniversary of the removal of Yale College from Saybrook to its present site. It will be given in the Yale Bowl, which has a seating capacity of 68,000. The participants will consist of nearly 8000 in the various scenes, supported by 700–800 voices, a band of 150, and a chorus of 2000 school children.

Announcement has been made of a projected tour by the recently organized Chicago English Opera Co.

Chicago's Civic Music Association asked for popular subscriptions to the amount of $10,000 for a series of "out-of-door songs," three of the programs to be given on the new Municipal Pier. The leading choral organizations of the city, the Apollo Club, the Mendelssohn Club, Marshall Field & Co. Choral Society, and glee clubs from large business houses, participated during the summer.

In the course of comment on the American music season the New York *World* estimates the total annual business of all sorts of musical enterprises at $250,000,000.

Steinway Hall, for many years a musical landmark on Fourteenth St., New York, will be moved to a new location on 57th St., west of Fifth Ave. The new building will include studios, with a concert hall still in doubt.

The Edith Rubel Trio gave a recital of folk-melodies with narrative at Newport, R. I., under the auspices of the Newport Historical Society, presenting numbers from the folk-song literature of the Orient, Europe, including examples of the music of the American negro and the people of the Kentucky mountains.

Owing to the fire which destroyed College Hall, Wellesley College, more than a year ago, and the small seating capacity of the only available hall at present, the usual series of Artist Recitals will not be given this year.

The Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, in its series of summer concerts, played Adolph M. Foerster's *Lyric Suite* for strings, Aug. 10.

Robert Grau, brother of the late Maurice Grau of the Metropolitan Opera Co., and himself a manager of theatrical and operatic enterprises, died at Mount Vernon, N. Y., Aug. 10. He was manager of Patti's farewell tour of the United States.

Max Heinrich, who, before his retirement from public singing, was considered one of the greatest *lieder* singers of his time, died in New York, Aug. 8. He was born in 1853, at Chemnitz, Germany.

Eben D. Jordan, of Boston, former president of the Boston Opera Co., and principal guarantor as well, and a liberal patron of opera, music, and art, died at his summer home, West Manchester, Mass., Aug. 1. He was the head of the Jordan Marsh Company of Boston, a department store with agents in all the great trading centers of the world. Mr. Jordan was a liberal benefactor of the New England Conservatory to which was bequeathed $100,000 to apply on the mortgage on the building.

Henri Kowalski, a composer of piano music once greatly in vogue, died at Bordeaux, France, July

(*Continued on page 581*)

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GENERAL NEWS ITEMS

(*Continued from page 579*)

8. His *Salut à Pesth*, a march in the Hungarian style, is still played.

Jules Combarieu, professor of history of music at the College de France, and writer on musical topics, died at Paris, July 10. His *Music, its laws and evolution*, one of the volumes in the *International Scientific Series* should be read by all musicians. It is a work of unusual value on critical and esthetic phases of music.

Albert J. Holden, a well-known New York organist and choirmaster, died July 16, at Longmeadow, Mass. He was born at Dorchester, now a part of Boston, Aug. 7, 1841. He went into musical work before he was twenty, and turned his attention to composition, winning wide recognition for his church and Masonic music, the latter becoming a standard in that line. He was identified with various firms in the piano trade and was with the Aeolian Company at the time he retired from business activity. He served in the Civil War as adjutant of the 96th regiment New York Volunteers.

WITH THE SCHOOLS AND TEACHERS

Prof. J. Lawrence Erb, of the University of Illinois, continued his series of organ recitals through the summer, giving his 54th program, August 1.

Mr. Alvah Glover Salmon, of Boston, well-known as pianist, teacher, and lecture-recitalist, will continue his Steinert Hall studio, beginning his season Sept. 1, with two special courses of study, one for teachers and students preparing to teach, and one for pianists who wish unusual and effective program material by modern composers.

Loyal Phillips Shawe pupils gave a recital of songs at Providence, R. I., to close the teaching season. They were assisted by the Madrigal Club.

Ellmer Zoller, the well-known New York accompanist, will play for Mme. Fremstad in her coast-to-coast tour.

The New York School of Music and Arts, Central Park West, Ralfe Leech Sterner, director, conducted a successful summer session. A feature of the concerts closing the regular season was the excerpts from grand opera, sung by Mr. Sterner's pupils.

The Faelten Pianoforte School, of Boston, had occasion to be proud at the closing concert of the last teaching season when a large audience thoroughly enjoyed the playing of four of the graduates who had the support of forty-four members of the Boston Symphony Orchestra in their concerts. During the year 50 recitals, 35 method lectures, 35 pedagogic lectures, 35 interpretation lessons, and 690 playing tests were given.

The Bedford (Pa.) Piano Club is an active force in the musical work of the city. A program recently given showed a wide diversity of talent on the part of the members for it consisted of solo and concerted piano music with several fine vocal numbers. Miss L. D. Shuck is in charge of the programs.

Mr. William A. Wolf, director of the Wolf Institute of Pianoforte and Organ Playing, Lancaster, Pa., presented three recitals in one day to close the past teaching season, at 10.30 A.M., 3 P.M., and 8 P.M., representing the elementary, junior, and senior divisions of the Institute.

One of the English readers of The Musician sends us the following: Miss Louise Gros, of Surbiton (Surrey), assisted by her little pupil, Betty Hewitt, gave two demonstrations of her method of teaching music to little children by means of colors, June 27th and July 5. Aural tests in pitch, rhythm,

(*Continued on page 583*)

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WITH THE SCHOOLS AND TEACHERS

(*Continued from page 581*)

nd intervals, as well as several duets and pieces, he notes of which Miss Gros has expressed in colors, ere rendered in a very satisfactory manner.

Mrs. Otto Torney Simon, a Washington, D. C., ianist and teacher, died suddenly at Colorado prings, early in August.

Mrs. Clara Tippett, a well-known Boston eacher of singing, died July 31. She was highly steemed as a church singer, having been a member f the quartet in the New Old South Church for ineteen consecutive years.

AN ANTHEM PRIZE COMPETITION

The Baton Club, of Chicago, offers a prize of 50 for the best anthem submitted under certain onditions, among which we note that the competition is open to any resident of the United tates, that manuscripts must be in the hands of the ommittee by December 1, 1916, and that the prize nthem becomes the property of the Baton Club. or particulars, address O. E. Robinson, American onservatory, Kimball Hall, Chicago.

HOW TO MAKE LISZT PLAY

In a book of reminiscences recently published by Mme. Waddington, wife of a famous diplomat of some forty or fifty years ago, is an account of how Liszt was inveigled into breaking his custom of not playing when invited to do so by a hostess who chanced to be entertaining him. She tells how, on one occasion in London, she arrived early at a luncheon at which Liszt was to be a guest. She found the hostess and Count Hatzfeldt, the German ambassador to England, entirely changing the appearance of the drawing room. The piano, in particular, was pushed into a corner, covered with photographs, vases, books, etc., while all the music was put out of sight. The hostess explained that this was done to get Liszt to play, saying:

"Begin by putting the piano in the farthest, darkest corner of the room, and put all sorts of heavy things on it. Then he won't think you have asked him in the hope of hearing him play, and perhaps we can persuade him." The author continues: "The arrangements were just finished as the rest of the company arrived. We were not a large party, and the talk was pleasant enough. Liszt looked much older, so colorless, his skin like ivory, but he seemed just as animated and interested in everything.

"After luncheon, when they were smoking (all of us together, no one went into the smoking-room), he and Hatzfeldt began talking about the Empire and the beautiful fêtes at Compiègne, where anybody of any distinction in any branch of art or literature was invited.

"Hatzfeldt led the conversation to some evenings where Strauss played his waltzes with an *entrain*, a sentiment that no one else has ever attained, and to Offenbach and his melodies—one evening particularly when he had improvised a song for the Empress—he couldn't quite remember it. If there were a piano—he looked about. There was none, apparently.

"'Oh, yes, in a corner, but so many things upon it, it was evidently never meant to be opened!' He moved toward it, Liszt following, asking Comtesse A. if it could be opened. The things were quickly removed. Hatzfeldt sat down and played a few bars in rather a halting fashion.

"After a moment Liszt said: 'No, no, it is not quite that.' Hatzfeldt got up. Liszt seated himself at the piano, played two or three bits of songs, or waltzes, then, always talking to Hatzfeldt, let his fingers wander over the keys and by degrees broke into a nocturne and a wild Hungarian march. It was very curious; his fingers looked as if they were made of yellow ivory, so thin and long, and of course there wasn't any strength or execution in his playing—it was the touch of an old man, but a master—quite unlike anything I have ever heard.

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"When he got up, he said: 'Oh, well, I didn't think the old fingers had any music left in them!'"

—o—

EMBELLISHMENTS

BY W. C. FULLWOOD

I HAVE a studio novelty. Recently I found one of the old-fashioned hour glasses in a store in New York City. These old-time relics are rarely seen now. At the lesson hour I invert the glass; and as the sand silently and slowly runs to the lower part of the glass young pupils are interested, and want to know all about it; for they have never before seen one. It accurately measures the lesson hour, and they are enthusiastic over this new studio accessory.

I ALWAYS have musical magazines, studies, and pieces with attractive, colored, illustrated covers on the piano rack to catch the eye on entrance to the studio. This educates and nourishes the sense of beautiful things and ideals in the minds of pupils.

THE first duty of a teacher is to gain the confidence and liking of the pupils. For instance, a bright, nine-year-old girl disliked to practise, but she did so and kept at her lessons because she "liked teacher." Her mother, meeting me on the street, said, in a bantering way, "Mr. F., I am getting jealous of you; Bessie is always talking about and quoting 'my teacher.'"

IN the case of a nervous spell, I divert the mind of the pupil by telling a joke, anecdote, or by asking her about some incident of her school days. This gives time for the relaxation of muscles; and, after these few moments of pleasant chat, she forgets her nervousness, and resumes her lessons, calmed and interested.

I AM pleased to see that publishers are getting out first and second grade pieces and studies with attractive covers. For many years I have urged this very thing, by pen and voice. I would suggest further that a short, interesting story about the piece be printed on the inside of the cover page.

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MONTH in, month out, the issuing of new records goes on, the only difference being that certain months show larger numbers. September, which is the last month of the usual vacation season, is not much below months in the midst of the music season. We have much pleasure in calling to the attention of readers of THE MUSICIAN the following records which appear among the issues for September; they are worth hearing:

Calve, Emma, mezzo-soprano: *La Marseillaise.* Supported by a chorus from the Metropolitan Opera House this favorite prima donna sings the national air of her country with magnificent effect and patriotic fervor.

Caruso, Enrico, tenor: *La procession,* the finest of the songs written by the eminent Belgian composer, César Franck, who was one of the great master teachers at the Paris Conservatoire, where he influenced many of the younger French composers.

Farrar, Geraldine, soprano: *Lead, kindly light,* the magnificent hymn by Cardinal Newman, set to music by Dykes, the inspiration of the living and the comfort of the dying.

Gadski, Johanna, soprano: *Hedge rose* (*Haidenröslein*) by Schubert, one of the gems in the German folksong style, sung with the accompaniment of a string quartet.

Garrison, Mabel, soprano: *Je suis Titania* (*I'm fair Titania*), from Thomas' opera *Mignon,* sung in French, one of the most charming of the lighter operatic airs.

Gogorza, Emilio de, baritone: The popular *Prologue* from Leoncavallo's opera *I Pagliacci*; also *Je sais que vous êtes jolie* (*I feel I'm in love*), a popular French song in the one-step rhythm, by Christiné.

Gluck, Alma, soprano: *The bird of the wilderness,* by Horsman, an enormously popular song by an American composer.

Homer, Louise, contralto: *Last night,* by Kjerulf, a gem from the Scandinavian literature; and *Oh, promise me,* by DeKoven, a song widely known and a special favorite for wedding occasions.

Kreisler, Fritz, violinist: *Rondino* on a theme by Beethoven, arranged by Kreisler, and used by great violinist in his concerts with much success. is a fine string number.

McCormack, John, tenor: *Barcarolle* from Offi bach's *Tales of Hoffmann,* with violin obbligo played by Fritz Kreisler, one of the finest numb and combinations in the entire list.

Powell, Maud, violinist: *Molly on the shore,* old Irish reel as transcribed by Percy Grainger, a piece for the violin with all the spirit and captiv ing rhythm of Irish dance tunes.

Whitehill, Clarence, baritone: *Marching thro Georgia,* by Work, a song of the Civil War perio

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CONTENTS FOR OCTOBER

THE PIANIST AND HIS DAMPER PEDAL *Edwin Hughes* 591
THE LIMITS OF DISSONANCE, *J. S. Van Cleve* 593
TOMORROW ..... *Theodore Stearns* 595
THE BEGINNINGS OF MUSICAL FORM 595
THE MUSIC DEALER AS A COMMUNITY ASSET ..... *Thomas Tapper* 596
A PLAN FOR HIGH SCHOOL CREDITS FOR OUTSIDE STUDY 597
QUEEN AUTUMN (DIALOGUE) *Annie Stevens Perkins* 598
THE PROFESSOR TALKS ABOUT THE MUSICALLY GIFTED 599
THE NEW SCHOOL OF PIANOFORTE PRACTICE ..... *L. A. Russell* 600
BALANCE IN MUSIC..... *C. P. Laister* 600
THE EFFICIENCY OF COLLATERALS. *Thomas Tapper* 601
TEACHERS' FORUM. *Blanche Dingley Mathews* 602
A NEW SEASON ANNOUNCEMENT..... 602
CHILDREN AND MUSIC STUDY..... 603
NOTES ON THE MUSIC IN THIS ISSUE 603
EDITORIAL 604
THE SINGER AND HIS ART 629
CHILDREN'S WORK IN MUSIC *Helena Maguire* 632
VIOLIN DEPARTMENT.... *Ray G. Edwards* 635
CHOIR AND CHORAL DEPARTMENT *H. C. Macdougall* 638
MODERN RUSSIAN PIANO MUSIC (Musicians Library) 641
BOOK NOTES 642
GENERAL NEWS ITEMS..... 643
WITH THE SCHOOLS AND TEACHERS 645

In the Music Section

MOVEMENT DE VALSE, Op. 10, No. 2... *Maykapar*
MINIATURE, Op. 7, No. 1..... *Kalafati*
AT EVENTIDE, Op. 6, No. 3..... *Lemont*
VALSE AERIENNE (*Sounds from the South*), Op. 148, No. 1..... *Spindler*
IN THE COTTON, Op. 1, No. 4..... *Orth*
SCRUBBING SONG (Galop), Op. 35, No. 2, *Cadman*
DANCE OF THE FLOWERS (Waltz), Op. 135, No. 3 ..... *Frysinger*
FALL IN LINE (March), Op. 318, No. 5... *Kern*
LITTLE FOLK SONG, Op. 135, No. 1 (four hands) ..... *Komzàk*
FAIRY TALE, Op. 135, No. 2 (four hands) *Komzàk*
ANDANTINO-REVERIE (Organ) ..... *Dubois*
SONG OF THE VOLGA BOATMEN (Transc. by Bornschein for violin). *Russian Folk Song*
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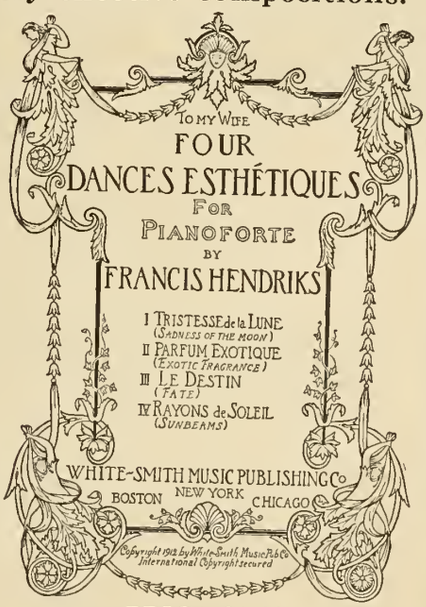

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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS

	Page
Sohmer & Company	641

MANUFACTURERS OF PIPE ORGANS

	Page
Hook & Hastings Co.	640
Kilgen & Son, George	640
Moller, M. P.	640

MISCELLANEOUS

	Page
Butterworth Engraving Co.	648
Lyon & Healy	4th Cover
Smith, L. C. & Bros. Typewriter	644
Spooner, Wallace	648
Tindale Cabinet Company	641
Wood, Clarke Press	648

MUSIC AND ART MAGAZINES

	Page
Musical Courier	642
Musical Leader	647
Violinist	637

MUSIC PRINTERS AND ENGRAVERS

	Page
Gilson, F. H. Co.	648
Henning, M. O.	642
Worley Company, John	640
Zabel Bros.	642

PIANO TUNING SCHOOLS

	Page
Faust School of Piano Tuning	643
Niles Bryant School of Piano Tuning	642

PUBLISHERS OF MUSIC AND BOOKS

	Page
Alden Music Publishing Co.	587
Bingham, Helena	587
Ditson Company, Oliver, 585, 586, 587, 639, 645, 647, 648, 2d Cover, 3d Cover.	
Fischer, Carl	589
Gamble Hinged Music Co.	588
Gray, H. W. Co.	588
Hatch Music Co.,	588, 642, 646
Hinds, Hayden & Eldredge	588
Milwaukee Cons Music Co.	587
Munro, Harry	631
Odell, H. F. & Co.	587
Pond, Wm. A. Co	587
Poole, Anna Ware	587
Richmond Music Co., Inc., Maurice	588
Schirmer, G	587, 589
Schmidt, Arthur P.	590
Summy Company, Clayton F.	645
Treloar Music Co.	587
Violinist Publishing Co.	637
White-Smith Music Publishing Co.	585
Willis Music Co.	587
Wood, B. F. Co.	589

TALKING MACHINES

	Page
Victor Talking Machine Co.	643

CONCERT ARTISTS AND MANAGERS

	Page
Zoellner Quartet	636

TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC

	Page
American Institute of Applied Music	647
American Progressive Piano School	647
Becker, Gustav L.	647
Bissing, Petrowitsch	636
Bogert, Walter L.	631
Boston Institute of Public School Music	647
Brown, May Laird	631
Chicago Musical College	646
Chicago Piano College	647
Dana's Musical Institute	646
Danforth, Mrs. Ada J.	647
De Guichard, Arthur	631
Faelten Pianoforte School	648
Goldthwait, Willis W.	648
Heinline, Elizabeth Eldridge	648
Herman Klein Phono-Vocal Method	631
Institute of Musical Art	647
Kern, C. W.	647
Kuzdo, Victor	637
Martin, Edith	648
Musin, Ovide	637
New York School of Music and Arts	646
Pittsburgh Institute of Music	646
Siegel-Myers School of Music	644
Stock, Geo. C.	631
Storer, H. J.	648
Trinity School of Church Music	640
Wilcox School of Composition	640
Wooler, Alfred	640

VIOLINS, STRINGS AND VIOLINISTS

	Page
Bissing, Petrowitsch	636
Ditson Company, Oliver	637
Gemünder & Sons	637
Kuzdo, Victor	637
Musin, Ovide	637
Schoening, M. E.	637
Zoellner Quartet	636

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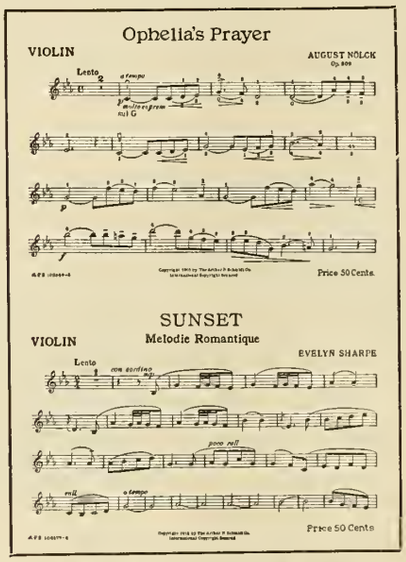
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The Pianist and His Damper Pedal

BY EDWIN HUGHES

I

[Mr. Hughes has recently returned to the United States after several years of professional work in Munich.—Editor]

SINCE the time when the resonance of strings stretched over a sounding-board became so far developed as to make itself a factor of musical importance, the question of using the after-vibrations to produce new and original effects and of damping the superfluous flood of tone has occupied the attention of instrument makers and players.

In all stringed instruments in which the tone is produced by striking the strings, the after-resonance and its artistic application have become matters of prime importance, without which it would be quite impossible for such instruments to hold their own, from a modern musical point of view, with the instruments of the viol class.

From the inception of the pianoforte, therefore, we hear of various devices to place this valuable musical acquisition of after-resonance under the complete control of the performer, something which had been entirely lacking in the older keyboard instruments.

An Autographed Portrait of Leschetizky to His Pupil, Edwin Hughes

THE CLAVICHORD

In the clavichord of Bach's day the damping was effected by strips of felt twisted in and out among the wires at one end of their length.

The mere raising of the finger damped the tone completely.

From the very construction of the clavichord any other form of damping was an impossibility. Pedal effects were, of course, unknown, undreamed of, to the clavichordist, a matter that all well-intentioned players of Bach must hold constantly in mind, for although Bach was familiar with the first efforts at making pianofortes, which were just beginning to put in their appearance during the first decade or two of the eighteenth century, he evinced a decided preference for the older instrument, as the title of his immortal forty-eight *Preludes and Fugues* well indicates.

THE HARPSICHORD

Also the harpsichord possessed no damper pedal or other arrangement for sustaining the tone after the fingers had been lifted from the keys. The row of pedals seen on modern examples of the instrument correspond somewhat, in effect, to the stops on the harmonium, bringing four-foot, eight-foot and sixteen-foot strings into play, and altering the character of the tone. On the old instruments stops took the place of these pedals. The damper pedal which is found on modern imitations of the harpsichord is of course an anachronism.

EARLY GERMAN PIANOFORTES

German pianofortes of the eighteenth century had, some of them, stops near the left hand of the player, by means of which the dampers could be raised in two sections, this scheme of dividing the dampers being retained even in some pianos where the dampers were operated by two foot-levers, up until about 1830.

A KNEE LEVER

Other German pianos had a knee-lever to raise the dampers, somewhat similar to the knee-swell of the harmonium of today, with the exception that the lever was pressed upward with the top of the knee, instead of sidewise.

Mozart, in a letter from Augsburg in 1777, mentions with enthusiasm a piano with such a knee-lever. As he was but twenty-one at the time, it is evident that he was aware of the possibilities of pedal effects from then on, a fact of importance to the reproductive artist in the interpretation of the master's later compositions for the instrument.

INVENTION OF THE DAMPER PEDAL

The earliest appearance of the damper pedal, as we know it today, was in a piano made by John Broadwood, of London, in 1783, and the device has remained practically unaltered in form until the present time.

ADVANTAGES OF THE DAMPER PEDAL

The fact that the dampers could be operated by the foot practically gave to the pianist a third hand and had an enormous influence on the manner of composition for the instrument. Long notes or chords could now be held, at will, to the limit of the sonority of the instrument, while the hands could be released from the keys. The extension of harmonic figuration, begun by Beethoven and Hummel and carried to such wonderful heights by Chopin and Liszt, became possible, as did in later days the practical realization of the atmospheric effects of Debussy.

From a purely tonal point of view an even greater gain was achieved, for the simultaneous raising of the dampers allowed all harmonically related strings to vibrate sympathetically with the chords or notes played by the fingers. Modern ears, so used to pedal effects on the instruments of today, are hardly able to appreciate this advance in tonal beauty, until perhaps there comes an opportunity for comparing the dry, brittle tone of the old clavichord and harpsichord with the round, full quality of the modern piano tone, colored and reinforced by the sympathetic vibrations set free by the release of all the dampers from the strings.

So manifold were the possibilities opened up by Broadwood's invention, that the study of pedal effects gradually attained an importance quite on a

par from a musical point of view with that of sensitiveness of touch and nimbleness of finger, so that no pianist can now hope to reach the fullest development of his art until he has become a past master in the use of the damper pedal.

PRINTED PEDAL MARKINGS

In studying the functions of the pedal, the effort should be toward attaining independence in pedaling just as speedily as possible, through the development of accuracy, taste, and good judgment, and a knowledge of the most frequently used pedal effects.

Little reliance can be placed in the pedal markings generally found on the printed page, which, either from the fault of the composor or the printer, are always insufficient and usually far from anything like accuracy. In no point have composers been so careless as in the indication of pedal markings, and not a few, such as Brahms and MacDowell, have given up the whole matter as a bad job and left the pedaling of their compositions almost entirely to the individual taste of the performer.

There is, however, just as much play for the player's knowledge of pedal effects in the works of composers such as Chopin and Schumann, who attempted a more or less accurate indication of the use of the pedal in many of their works, but whose efforts, of course, did not reach anything like a satisfactory result in the matter.

In the Clara Schumann edition of her husband's works, that which comes nearest perhaps to indicating the exact intentions of the composer, there is a quasi-accurate attempt at pedal marking, quite accurate in fact in most places where there can be no doubt at all as to the use of the pedal, but failing almost completely to shed any light on the pedaling of the more complicated passages.

And what pianist would think even of pedaling the Chopin C sharp minor *Valse* after the indications in the Mikuli edition, which is again the most accurate as to text?

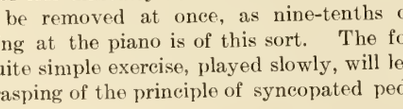
The salvation of the player lies then in the development of his own individual taste and of the fineness of perception of that final judge of pedal and all other effects at the instrument, the Ear.

NO SIMPLE RULE

The simple rule for pedaling in general is, of course, that a new pedal must be taken with each new harmony, although we shall find that many very beautiful pedal effects, particularly in the works of more modern composers, owe their charm to a direct disregard of this principle. The mere mechanical act of pedaling is so simple, particularly when the pedal is taken at the same time with a note or chord, that it need not detain us long.

THE SYNCOPATED PEDAL

The Syncopated Pedal, however, usually offers more or less difficulty at first to the student, which must be removed at once, as nine-tenths of all pedaling at the piano is of this sort. The following quite simple exercise, played slowly, will lead to the grasping of the principle of syncopated pedaling in a few moments:



Begin with the pedal pressed down. At the first quarter play the notes and raise the foot simultaneously. At the following rest the motion is reversed; foot down, finger up. The effect is that of a scale of legato half-notes. Besides making clear the principle of the syncopated pedal, this exercise illustrates another very important point in this sort of pedaling, namely:

The return of the foot to the pedal not immediately after striking the new note or chord, but somewhat later.

This is of the utmost importance for clean pedaling in the more sonorous parts of the instrument; for if the pedal is pressed immediately *after* it has been released, the vibrations of the strings, especially in grand pianos of full tone quality, will not have completely disappeared, and will blur in with the new harmony. Much of the bad pedaling that one hears in piano playing comes from this abuse of the syncopated pedal, this *re*-pressure of the foot too quickly after the pedal has been released. In legato playing the foot can *almost never* be pressed down immediately after the new harmony is taken, except when the tones lie in the upper portion of the keyboard.

Also if the dampers are allowed to drop suddenly on the strings and then raised again instantly, all the strings of the instrument will be set slightly in vibration by the sharp impact of the dampers. The resulting blur is as disagreeable as a directly false use of the pedal.

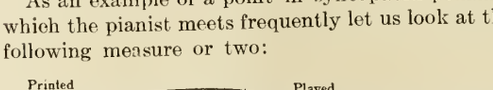
In order to form the habit of perfectly clean syncopated pedaling, it is even good to practise raising the foot quite off the lever before taking the new pedal.

This habit of accurate syncopated pedaling, once acquired, the first important milestone in the art of using the damper pedal has been passed. The perfect *legato*, so far as a real legato on the piano is possible, is assured, even when the hands are required to play in extended positions or when wide skips come into consideration.

STUDIES IN SYNCOPATED PEDALING

As a first study in syncopated pedaling, a piece of simple lyric character, such as the *Song without Words* in C minor, No. 14, of Mendelssohn, is excellent, where the use of the pedal, syncopated throughout, remains the same (changed on the first and second quarters of each measure), practically during the whole composition. Do not *re*-press the pedal immediately after its release at the quarter notes of the melody, but rather a *sixteenth note later*, in order to insure absolute clearness.

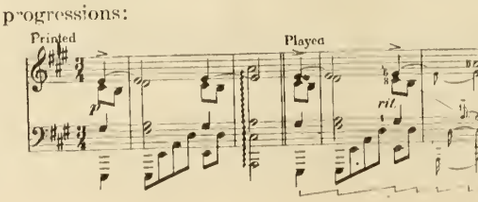
As an example of a point in syncopated pedaling which the pianist meets frequently let us look at the following measure or two:



It is impossible to make an absolutely *legato* progression from the second to the third chords, on account of the skip and the stretch in the left hand. There must be a break somewhere and the most propitious place to make it is, strange to say, in the upper voices.

The important consideration is that there shall be the effect of absolute tonal continuity, which the above method of execution gives.

Fortunately our aural sense is such that it easily bridges over the instant hiatus in the melody line in a case such as this, when the pause is cleverly filled in by taking the bass tone with syncopated pedal as indicated. The possibility of playing the low E flat and the right hand chord together with the beat and with the pedal change, then allowing the A flat in the left hand to follow immediately afterward would hardly conform with the composer's intention, still less the playing of the A flat with the thumb of the right hand.

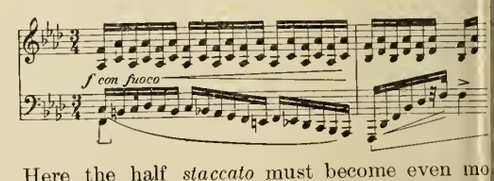
The following is an example of extremely fine syncopated pedaling, where fingers and foot cooperate in the most intimate manner to secure absolute smoothness and continuity in the voice progressions:

Many passages of similar nature are to be met with in the compositions of Schumann and Brahms. They require the utmost *finesse* in execution.

FAILURE TO CATCH THE BASS TONE

It may be mentioned here that one of the most frequent mistakes in syncopated pedaling is the failure to catch the bass tone at the proper moment with the pedal in the case of skips in the left hand, as a result of which the upper voices sound out without the underlying support of the bass which the composer had intended.

IN THE LOWER PART OF THE KEYBOARD

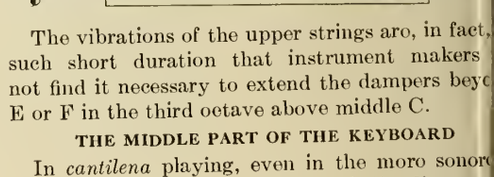
In pedaling progressions of melodic significance in the lower part of the keyboard, great care must be taken to keep the playing clear, especially in the case of step-wise progressions and of progression upward, for the thick bass strings do not damp so readily as the higher strings. The ear must be constantly on the *qui vive*. When melodic passages descend far into the bass of the instrument, it is even necessary to play them half *staccato* in order to obtain the necessary distinctness, abstaining from the use of the pedal.



Here the half *staccato* must become even more short and sharp towards the end of the first measure. The short pedal taken at the beginning of the measure reinforces the tone quality of the first chord.

THE UPPER PART OF THE KEYBOARD

Passages in the upper part of the instrument with on the other hand, bear a good deal more pedal. Even chromatic runs may be taken here with pedal, to the great benefit of the tone quality and without the slightest detriment to the clearness of the passage.

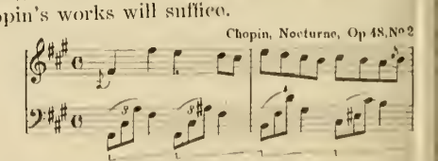


The vibrations of the upper strings are, in fact, such short duration that instrument makers do not find it necessary to extend the dampers beyond E or F in the third octave above middle C.

THE MIDDLE PART OF THE KEYBOARD

In *cantilena* playing, even in the more sonorous middle portion of the piano, melodic dissonances are often allowed to follow each other while the pedal is held. By a careful distinction in finger pressure between important melody notes and their less important neighbors, the unpleasant effect of such dissonances during the course of a melodic passage disappears entirely, and in the hands of a pianist with finely sensitive finger-tips, the passage receives in fact, an added charm from the complete melting of the melody tones one into the other.

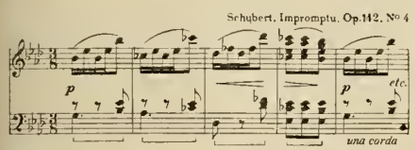
This exquisite treatment of the melodic line, requiring a combination of infinite fineness of feeling for *nuance* in the fingers with a delicate perception of pedal possibilities, first makes its appearance among the great composers in the works of Chopin, although he himself was but a disciple of Hummel and Field in this particular matter. One example among hundreds which could be quoted from Chopin's works will suffice.



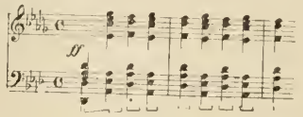
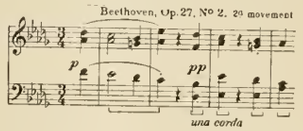
If this passage and similar ones were pedaled with the object of avoiding, with pedantic pre-

ss, all dissonances in the melody, an unbearable ryness would result, not to mention the constant ss of the ground tones of the harmony. The xtent to which we can avail ourselves of the rein-rcement in tone quality given by the pedal in ep-wise melodic progressions depends of course ntirely on the position of the passage in a higher lower part of the keyboard. When, as often in e case of skips in the left hand, it is a matter of hoosing between the lesser of two evils, that of sing the bass tone or of blurring slightly the elodic progression, the well-trained ear must pass fine and final judgment.

VARIETY OF TREATMENT OF SIMILAR PHRASES

For variety in the coloring of similar phrases hich follow each other the damper pedal is often a luable assistant to the fingers. The pedal may taken with the first phrase, then omitted with e second, or *vice versa*, or a completely different daling of the second phrase may be used to bring out the necessary variety. Of even more im-rtance in such cases is, however, the Soft Pedal.

Such phrase repetitions are of frequent occurrence in Schubert and Liszt, and call for colorful treatment if monotony is to be avoided.

THE NON-SYNCOPATED PEDAL

The first phrase of the above example indicates one of the rather rare cases in which the pedal is not syncopated, but taken with the stroke upon the keys, as does the following quotation of a *martellato* chord passage from the *Finale* of the Schumann *Symphonic Etudes*.

Even in *piano* passages of *non-legato* or half *staccato* notes or chords a short pedal may be used to advantage with the stroke upon the keys to do away with the dryness which would otherwise result and which is often undesirable.

The second phrase may of course also be played without the use of the damper pedal.

(*Part II in the November issue*)

MUSIC AMONG THE FRENCH SOLDIERS

Even amid war's alarms and tragedies music s not lost its hold on the men. Wonderfully pular are the songs of the people, rightly called k-songs which represent the most precious musical asures of a race.

On both sides of the battle lines musicians of gh distinction are to be found, in trench, in hos-al service, in the air, and their art is at the service their fellows.

Among those known to the American musical public are Charles Dalmores, the opera tenor, and Carlos Salzédo, harpist of the Metropolitan Opera House Orchestra. Mr. Salzédo, while stationed at the celebrated French fortress, Toul, arranged three folk-songs which were immediately taken up by the men in the trenches and convalescing in the hospitals and popularized all over the country as songs of the soldiers in the field. These will shortly be issued by the publisher of The Musician.

In the picture above Mr. Salzédo is in the front at the right (looking at the group), and back of him is Mr. Dalmores smoking.

THE LIMITS OF DISSONANCE

BY J. S. VAN CLEVE

Why should music ever be dissonant? And to at extent may a composer employ those har-nics which symbolize unrest?

These questions perpetually arise. We constantly hear it claimed for every new work that it is consummately beautiful, and needs only familiarity to disclose its charm. This idea was wittily expressed by an American humorist, who found Wagner's music both tedious and unattractive. Having listened to it at the side of a German enthusiast, he expressed surprise that such music could give pleasure, but said his mind was relieved as soon as he learned that the music was far better than it sounded.

This *bon mot* would have been applicable in the days of Rameau, who said that music must necessarily decline, as all possible combinations of sound had been used. That was in 1722. Since that period, a number of interesting men have arisen—Bach, Mozart, Beethoven, Handel, Haydn, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Wagner, Brahms, and a cohort of others, who found some interesting combinations which the foolish world enjoys hearing.

All sounds heard together are of two general classes: Those which express a state of repose, and those which express a state of unrest. Some chords give the sense of rest; others tell of craving desire. Some are like the placid lake—some, the tossing billows. But they are both the same element—water.

Time and again in the course of musical history men have arisen who ventured out into the primeval forest and cut new paths while exploring to find novel works of nature. Each of these met with strenuous opposition from the established representatives of the art in his epoch. People were accustomed to shake their heads dubiously at the intricacies of Bach, and even Beethoven was criticised for that "appalling" dissonance of the 5th and 4th, C, F, and D, resulting from the mixture of the F major and C major triads, at the beginning of the last movement of the most euphonious of the symphonies, the *Pastoral*. Could any nonsense exceed this?

Beethoven felt that music must express something deeper and more elemental than the rippling waves on the surface of life, and must reach down to the ocean current.

How far a composer may go in selecting the chords of unrest can never be accurately adjudicated. Years ago Mr. Theodore Thomas brought out a *Minuet* by Boccherini, of surpassing loveliness so far as extreme sweetness goes. But one could not endure a whole concert of such confections. Hans von Bülow, a champion of the new school, and a promoter of both Wagner and Brahms, was once asked if he had heard a performance of a certain Haydn symphony. He answered: "Oh, no; to hear Haydn is too painful."

Thousands of musicians have had a similar feeling on first hearing Wagner, for exactly the opposite reason. How we all used to gasp and shudder at the unprepared and strangely resolved chords of the seventh and ninth and even eleventh and thirteenth, so densely woven in the Wagnerian web. It does not follow, however, that all composers should on all occasions sprinkle dissonances like a hail-storm upon their pages.

It may be laid down as an abiding principle that a composer having a heart full of emotion, if he has imagination, and can send his assemblages of tones through the conduit-pipe of technical skill into a reservoir of definite composition may become a refreshing source of inspiration to his fellow-men. They may draw off those tones in varied rills of refreshment of their own spirits, and obtain the imparted state of mind, in some measure at least, which first existed in the composer. There must always be, however, some strong human emotion, and the expression, however bizarre, must be expert.

For instance, one of the finest examples of long-continued—not linked sweetness long drawn out, but linked bitter-sweet—may be found in the accompaniment to *Ich grolle nicht*, by Schumann. That passage, coming as the climax of the song, is a stroke of genius, for the experience of all mankind confirms the fact that a baffled love has its real bitterness qualified and enriched by sweetness even more poignant. Else why should poets and musicians have uttered this sentiment so many tens of thousands of times?

This question of the limits of the use of dissonance not only recurs periodically but is the burning question of the day in the realm of creative music. Horace, the Latin poet, said there is a certain license to the painter and poet to invent the unreal, but of a truth this license should never degenerate into mere

musical licentiousness. Every time a dissonance shows its head it should be commanded to halt and give the countersign.

There are a few examples of noble effect produced by pure concords, such as the famous instance of the three major chords on F, G, and A united by the device of contrary motion used by Palestrina in an *Ave Maria*. But the warm, serene effect of these chords depended largely on the fact that they were to be sung in a huge basilica, so as to produce echoes which caused them to overlap, like waves of the sea, and this afforded an admixture of temporary relieving dissonance.

Our business in this world, however, is that of mixed creatures—animals with a soul entangled in them. Musical art should utter and communicate the psychological states of one human being to another. The great theorist, Marx, defined music as the art of motion, proceeding from soul to soul. So long as human souls have varied states, so long must the composer mix concords and discords. But the mixture must always conform to the laws of spiritual health; and while it is true that our medicinal drugs are poisons, they must never be given in quantities too large.

ON PHRASING

BY LEO OEHMLER

Phrasing, undoubtedly, is the most important item to observe in the rendition of a composition, because it controls the fingering and not *vice versa*, as some pianists who edit music seem to think.

The architectural outlines of a composition can only be discerned through or by the phrasing. Consequently, each phrase should be clearly revealed to the eye. And by this we mean that not only fragments of phrases but each *entire* phrase should be plastically revealed by the proper use of the slur.

The slur, as the modern musician understands it, is not merely placed over a group of notes to signify that such notes are to be played legato; its chief significance is that it is to reveal the beginning and end of each phrase.

But when this all-comprehensive use of the slur is made it may happen that some notes within the phrase demand a finger, wrist, or arm-touch staccato; in which case the dashes or dots are added over those notes.

But for the purpose of clear interpretation, the slur should always signify,—that where *it* begins the *phrase* begins, and where *it* ends the *phrase* also ends.

Seldom do composers or editors play compositions as they slur them! On the contrary they usually render pieces much better than they have marked them! Their musical feeling usually eclipses their intellectual appreciation of the interpretative signs; where they err in analytical powers and editorship, they make up by artistic, poetic, or innate musical power.

But if they were keener as to the exact meaning of every sign employed in music they would undoubtedly mark the compositions just as they play them. In other words, the printed page would exactly match the delivery of the musical message.

The chief editorial crimes seem to be committed against the slur. True, sometimes the slur as a phrase-sign must be discarded; but only where entire phrases are to be executed with finger, wrist, or arm staccato.

In such instances, the teacher and student need also not be obliged to grope in the dark as to where such phrases begin and end; for the great dynamic sign should then follow such staccato phrases from beginning to end, just as the great dynamic sign should underlie most of the slurred phrases. For it is chiefly this sign which reveals just where the climax of the phrase occurs, namely:—exactly at the beginning of the closing-up section of the sign.

Consequently, the great dynamic sign should accompany most phrases whether they be revealed by the slur or not.

If composers and editors would more often think of the slur and great dynamic sign, as traveling together, as close friends from the exact beginning to the extreme end of each phrase, revealing carefully just where the climax of the phrase is to occur, unmusical phrasing would become a thing of the past.

In endeavoring to throw more light on the subject of phrasing by revealing the conjunctive use of the slur and great dynamic sign, the reader must of course understand, that the great dynamic sign only reveals the chief accent or climax of a phrase; never a secondary accent.

For secondary accents the expert composer or experienced editor always employs the secondary signs such as, pressure touch sign (—); *sforzato* or *sforzando* signs (>); *demi-marcato* sign (called *portamento* in singing) which is a combination of dot and slur combined (◠) (but which, if it is to be distinguished from ordinary staccato in a phrase should be marked *demi-marcato* or *portamento*); then there is the sign *tenuto*, and a few more.

But these secondary signs, if properly employed, are but accessories to the main ones, which, in all good editing consist of the slur and great dynamic sign, which two primary signs are the only ones which can reveal the phrases clearly.

The general conception seems to be, that the first half of the dynamic sign is merely a crescendo proposition and the second half a decrescendo affair. This inexact conception is responsible for the unmusical and destructive use made of it by many otherwise superior musicians. True, a crescendo does follow the gradual opening of the first half of the sign and a gradual decrescendo the closing-up half.

But *how* loud or soft these gradations of tone should be is altogether dependent upon the amount of tone volume the nature of the phrase calls for and for this purpose the well-known signs *ff*, *f*, *mf*, *p*, *mp*, *pp*, etc., are used.

There is no logic in using the great dynamic sign unless it accompanies the phrase throughout its length and unless the second or closing-up section, with its open end, falls on the climax of the phrase.

For general crescendos or decrescendos over the large masses or massed phrases, *cresc.* or *decresc.* suffices, with the sforzato accent sign to indicate a climax in such massing of phrases.

If every composition were correctly and beautifully phrased by the composer himself or by a conscientious editor, every composition, whether short or long, classic, semi-classic, or popular, would be intelligible according to its phrase construction, and each phrase, whether long or short, would be accompanied by its underlying dynamic sign as well as by its secondary signs placed above the notes.

It becomes obvious from all this that logical fingering can only accrue if the phrase is first clearly defined by the slur (if it is to be played legato) or by the great dynamic sign (if it is to be rendered by one of the staccato touches), or by both slur and dynamic signs combined. For the fingering can only be logically estimated from lowest to highest note in the phrase, by the hand being first spread out and quietly laid on the phrase.

By this procedure the fingering of each individual phrase suggests itself, for each phrase is viewed from the vocalist's viewpoint, namely, that it is as complete a musical proposition as though words were there to amplify its meaning, and that the hand must be lifted from the keyboard at the beginning of each phrase, the point where the singer would take breath.

This estimation of piano playing from the singer's viewpoint is the only rational one to secure musical and artistic effects, as each phrase is liberated or individualized thereby into a plastic, living thing, and fingering becomes logical, free, elastic, and modern because the idea to unfetter the phrases and hand them like a superior vocalist is a modern idea.

To focus thus on phrasing and dynamics creates intelligent musical thinking and requires attention without relaxation; and much of the nervousness or all of it, which afflicts some pianists, vanishes like magic and the student is on the high-road to success.

By constantly thinking of entire phrases and not in fragments of them, errors in fingering or awkward hand positions cannot accrue.

A piece of literature, no matter how valuable as a literary product or by what author, would at once lose in merit and become obscure in meaning if its entire punctuation were wrong.

Likewise, a musical composition, no matter how exalted its esthetic merit or by what composer, if it is phrased and edited poorly or wrongly altogether becomes quite useless as a teaching piece; and the virtuoso will also prefer to shun it, because it involves extra labor to memorize and interpret it properly.

But if grammar and syntax are vital factors in literature, so likewise are they in the world's language, Music.

The composer or editor, realizing the affinity between the psychological and physiological aspects of music, is also alive to the fact that dissonant chords and chords of unrest are far more frequent and accented than independent chords of rest.

Hence he gauges the placing of his dynamic signs by the laws governing harmony and is not merely guided by his melodic or lyric taste.

By observing laws in his editorial scheme, he does not, as some may superficially conclude, degenerate into a pedant, but has thereby stepped out into the open and linked his own artistic discernment with Nature's dynamic processes.

The lover of Nature discovers that in her realm the great dynamic sign plays a most important rôle.

All the action of weird storms in their onslaughts and departures; the incoming and outgoing waves of the sea; the ponderous roll of thunder; the murmur of forest streams in their winding courses through emerald-hued woods, and other sounds in Nature accompanying her varying moods, are all exemplified by the great dynamic sign in music, name-

For all nature sounds, from sighing wind to crashing thunder storm, begin with but little sound, swell to a climax, and expire again into the invisible.

Let us all henceforth be more keenly alert about correct phrasing and learn to build climaxes properly too. By aiming to inspire composers and editors with more respect for Nature's dynamic teaching and awakening in them a keener perception of the natural use of all dynamic signs, particularly the slur and great dynamic sign as applied to phrasing, we will all advance the general cause of music and additionally prove to the world that its intellectual and scientific aspects are quite as much in evidence as its emotional power to depict human and nature moods.

Ten Reasons for Studying Harmony

BY ARTHUR TRAVES GRANFIELD

It teaches how to build the pillars of music: chords.

It teaches the progressions and resolutions of chords.

It is a potent aid in assisting sight-reading.

It is a valuable brain developer.

It gives poise and certainty to one's playing.

It impresses groups of notes upon the mind, thereby assisting in memorization.

It develops an appreciation for the best in music through its cultivation of a taste for correct harmonic progression.

It teaches modulation, that is, the ability to pass smoothly from one key into another.

It teaches us the classification of chords—harmonic analysis.

It teaches us to think music in a logical manner.

TOMORROW

BY THEODORE STEARNS

If you will scrutinize this picture carefully you ill see the dust on the door. It is a snapshot of a cked-up, abandoned nickel show and the last, tat- red sign left over the entrance reads: Tomorrow.

Investigation showed me that a propensity for utting things off—delaying decision in little things -made this modest movie a failure.

"Tomorrow" is the tired man's tocsin.

After Boabdil, the last king of Granada, "To- orrow" (*manaña*) became the slogan of southern, unny Spain; caused its ancient power to crawl where nce it climbed, and covered the Moor with the ivy be of romance.

"Tomorrow" crept over to Mexico and Today is e result. Almost everything down there is shifted a to "tomorrow," until that word has become the ational phrase that has wrecked the last of a once ighty race.

Vigorous todays take time to handle successfully. lore than that. They demand decision. They are ll of busy minutes; "all-fired" busy, because they e spinning along right in front of your nose.

Take the 20th Century Limited, for instance. It verages fifty miles an hour of smooth speed— etty close to eighty feet a second. That means a mp onward of over forty times your customary ride in the flash of an eye! That's what decision n do with time as applied to progressive science.

You can't practise piano at this rate of speed, t you have a servant with you, swifter than an press train, and he is working all the time. There no dust on his door.

His name is Thought.

Have you got him harnessed?

What are *you* doing with the silent, leaping min- es of today? They could not be more animate were ey to flash this intelligent query to you as they ee past.

"Have you determined what to do with us—will u decide today—or tomorrow?"

It is, perhaps, human nature to dream. Most of work. Some of us do not. We think we do and nder why we are not successful. I tell you it is cause we dream at the wrong time and spend too uch time analyzing our dreams.

"I'll do it tomorrow" has wrecked thousands of es because, half the time, the tomorrow could be day.

Naturally accomplishment takes time and pa- nce. You cannot plant a radish seed after break- st and eat it for dinner. It takes twenty days to oduce a good radish. But if you plant it "To- rrow," you'll have to wait twenty-one days, and u might die on the twenty-first day and not get a lish at all.

Perhaps you wouldn't miss it, for some radishes e rather hot eating anyway.

Any future has the expectancy of romance, even the most matter-of-fact business man or woman, ause it contains a certain amount of hope.

To the rich or successful it promises further alth or fame; to the struggling it is a goal of prom- d attainment; for the hopelessly weary or dis- raged at least it pledges peace.

No matter who or what we are "Tomorrow" has some magic, only magic will not make technic or pay the cruel landlady. The days of Anderson and Grimm are loitering back in the shadow lanes of history and can help us only in our dreams.

Society is different now and we are living amid banks and obligations. Time is still unchanged, only there is not so much space. Farms have become cities and too many of us are just in time to be too late.

Dream if you must; yes, but dream with a wide-awake smile.

All tomorrows are made today—there's no question about that, is there?

It's the house our decision puts the future in that counts.

Shall it be well-dusted, fair and true—
Or just a relic and a ruin?

———o———

THE BEGINNINGS OF MUSICAL FORM

Dr. Percy Buck, Professor of Music in Trinity College, London, delivered two lectures on Form in Music to a general audience in Dublin. From a report of the lecture, printed in *The Musical Herald*, of London, we have taken the following paragraphs, somewhat modified in condensation:

The word "form," spelled with a capital "F," is wielded about in argument as if it means something deep and subtle, which ordinary people cannot understand. Artistic things do not grow ready-made, and it is necessary to go back to the beginning and show why form is necessary. Music for centuries consisted of melody unaccompanied. The singing of infants, until, say, about a year old, is a kind of "curve" of melody, then they begin to find that one definite note can be followed by another.

Music written on the curve of the voice is that known as Plain-song. At a comma it falls a semitone, at a colon or semi-colon a minor third, and at the end of a sentence a fifth. All Plain-song grew up more or less in that way. Plain-song has another characteristic in that it is no tune unless sung to words, the reason being that till words are put to the tones one cannot say where the accent lies. One cannot whistle or hum a tune without accent, which is an essential quality of all melody.

Melody has four ingredients. First of all comes the curve. The principal thing one can say about the curve of a tune is that the more agreeable a tune is to the average person the smoother is the curve of its melody. So true is that that a great many people with more knowledge than intelligence have lifted it into the realm of a law. A particular tune in Beethoven's *Choral* symphony is quoted in a great many books as the most beautiful in the world.

[At the risk of being thought a Philistine, Dr. Buck admitted that the tune does not appeal to him in the least, and said that he believed many others are in the same position.]

Uneducated people are often caught by a bit of rhythm for a time, because they are superficial. There is no need to put on airs and ask for "high-brow" music; but a little rhythm, rammed home again and again, is obviously cheap, and it is one of the signs of poverty of imagination in creation to use the same thing over and over again.

The third ingredient is harmony. People sometimes say they like tunes when the appeal depends entirely on harmony, a stress made on the emotions at the right point.

Binding all three ingredients together is the fourth—structure, a miniature example of form in melody. Inspiration comes to a composer only in the form of material, and the whole of a composition is the result when the composer has applied his workmanship, his knowledge of the craft, his sense of balance, and his skill to that material. This has to be done consciously, for a definite purpose.

In his second lecture Dr. Buck said that a grasp of form is the first essential to the understanding of any piece of music whatever. It is necessary to see upon what plan a composer wrote, how long he intended his work to last, whether it has the right balance, whether he goes on mechanically; and if there is a proper sense of finish at the end. It is a simple fact that in making up a tune it is not necessary to go on writing something fresh, and, indeed, that one would better not do so.

Dr. Buck proceeded to trace the growth of form, from the simple and elementary expedient of repeating a melody which is a shoddy way of making a composition last. After a while the conclusion was reached that one repetition of a melody is sufficient, and then came the introduction of a second subject. Once that was realized there was little else to know about form. The rest was all illustrations, examples, calculated exceptions, and so on. When it was seen that the first subject, complete in its melody and structure, composes one unit and can be followed by another, composers were well on the way to the solution of their problems. Several different avenues could then be taken, and all were explored in turn. The term *lied* was simply applied to one type of form, in which the first movement is repeated after the second one, in the manner of a sandwich, and this type, the song type, has been extensively developed by the Germans. It has been handed down historically as a sort of orthodox plan, and composers use the form without question, as one signs "Yours faithfully."

After a while composers sought to lengthen their compositions, and the more serious-minded saw that it is a cheap way to do so by repeating two melodies alternately. They saw that a sandwich can be made indefinitely, with something different between the bread each time, and compositions of that character—the rondo—began to appear. Then it occurred to them that with that plan there was nothing to signify that they had come to an end. Inventors saw that by a very simple device they would make a rondo satisfactory in that respect, and that the important thing was to see that the last constituent was always the second repeated. There must be three, and perhaps four, intermediate subjects, but the feeling of being thrown back to the beginning by the concluding movement gave a sense of completeness.

In the ordinary form of a classical symphony the important movement, the first, is nearly always written on the same plan—in sonata form. Form in music is the same thing as structure in melody, and each section of a symphony can be analyzed, and will be found to comprise its first and second sections. Credit for this form is always given to Beethoven, though it is not due to him solely. However, he took the *lied* form, gave the first movement a first and second subject, which consequently both appear in the last movement, while the middle movement, instead of being anything in the way of a subject at all is devoted to playing about with tunes already given. This is generally called the development section. Sometimes the tunes are turned upside down; sometimes played with the left hand or in other keys; in fact, composers with fertile minds can find innumerable devices.

After the concluding recapitulation something is needed to give a finishing touch. It is called a "coda," and may consist only of half a dozen chords. Listening is solely a matter of understanding the plan of a composition and seeing that a piece of music is not merely a haphazard collection of notes, but, like ordinary speech, a coherent, consecutive series of remarks.

———o———

THE MUSICIAN is a big help in a teacher's work if it is used to proper advantage. There is a wealth of suitable study material in every issue.

THE MUSIC DEALER AND HIS PARTNERS

How He Can Contribute to Community Music Progress

BY THOMAS TAPPER

I

IN the preceding articles of this series, the writers would seem to have treated most of the factors that can logically be regarded as assets. And yet, one of the most significant has not as yet been even mentioned.

We refer to the Music Dealer, who, either as publisher, or as representative of publishers, or both, is a receiving and distributing center of prime essentiality in a community.

Wherever his place of business may be there flow to his shelves and counters from all parts of the world its standard texts and its novelties. The teacher and music lover may find there ready at hand the latest popular dance and the most recent publication of the Russian school. He may ask for and receive the *Suites* of Bach or the *Impressions* of the Futurists. Music for all instruments, for all occasions and purposes, merchandise, magazines, instruments and strings, and the amazingly diversified paraphernalia of a modern music supply house is ready at the call of the voice or of the post card.

Studies in individual efficiency reveal that the average worker, let us say the music teacher, is invariably under-equipped. That is,

It is a tendency of human nature to put up with what one happens to have in the hope that one can get along with it.

And yet it has been repeatedly pointed out that a worker's efficiency is determiued by the uature and completeness of his equipment. This fact leads us to inquire whether the great mass of music teachers, of students, and lovers of music, may not find the Music Dealer *an indispensable community asset* and a professional implement, *which one must learn to use for the greatest self-advantage.*

In other words, just as the scholar and writer must not only have the most authoritative dictionary and other works of reference at hand but must master the technic of using them, so,

The musician, of whatever status, must master the technic of the Music Dealers' supplies, must learn by the most efficient study and co-operative inquiry how to make the most of so great and valuable an implement.

II

The modern Music Dealer, inventive as he often is, is still dependeut on the lead and hints of his clients that he may render the most complete round of service that is possible to his plant. He is an active and responsive source that depends upon the user for intimate personal service as reaction.

And yet the Music Dealer is not merely a purveyor of goods and chattels.

He creates.

At a cost which is never even guessed at by the public, he becomes the representative of the composers of the day. It is he, as publisher, who, by the magic of his resources, captures tho dominant idea, materializes it, and brings it to the attention of the musicians of his times.

This—the creative side of tho music publisher's work—we seldom think of in terms of adequate appreciation. But, nevertholess, ho is the great Go-between; the master of ceremonies who presents at the Court of Ideas the gifted ones to the music lover, to the teacher, and to the performing artist.

But another ossential value of the Music Dealer as a community factor is worthy of our attention.

We refer to his ability to purvey to individual needs; to his willingness and capacity to mako individual needs the subject of efficient action and consideration. His sholves and counters are (or should be) repleto with goods, called STOCK, which has been assembled from far and near, in the expectation that it may be of service to the public; to tho individual, in fact.

Stock is generally selected as carefully as the Dealer's knowledge of his patrons permits; it is kept complete and is augmented by such additions as it seems reasonable to secure. But if the Dealer had more intimate knowledge of his patrons' needs that knowledge would be reflected in his stock selection.

It is this willingness of the Dealer to procure and carry stock that makes his place of business an indispensable partnership-factor to everyone who even remotely comes into touch with music. He can be made, with co-operation, to serve them all:

The Teacher, the Player, the Singer, the Conductor, of the town chorus, the Supervisor, the Music Lover, the Mother who directs music in the home. The Dealer is the bridge leading from the needs of his patrons to the publishing centers of the world, near and remote.

Do you require a new publication that has just appeared in Boston, New York, or Chicago? He has it at hand or can supply it in a day or two. Or does what you want originate in London, Paris, or Berlin? It is ready for you at once, or at most in a few days.

Now it would seem to be the primary efficient object of anyone who uses a music store, continuously or infrequently, *to learn how to make the most of a service that is at once extensive and intimate.*

The skill of the Music Dealer is proverbial. He is occasionally and justly praised for his anticipation of demands. But, after all, he is human, which means that he is not clairvoyant, not an unfailing reader of the future, not always capable of guessing to a hundred per cent of accuracy what it is we want when we are not quito sure of it ourselves.

Perceiviug in himself the lack of these super-man qualities,

He depends upon co-operative work with the public in order to be forehanded in supply.

But general-supply is always buckshot shooting into the air; the needs of an individual purchaser demand the briuging down of game by a skilfully shot rifle bullet.

III

It is at this point that the Music Dealer will remain for the purchaser either a buckshot shooter or an expert in briuging down specialties. If we use him only in the former capacity, he will, as a good business man, do the best he can to secure our game for us. If we approach him as one who can purvey to our most exacting individual needs, he readily and willingly becomes a co-operator on that basis.

Thus he is a partner in our business of securing our needed supplies.

It is a fact, thon, that the Music Dealer is not a storekeeper. He is a working partner with the teacher, the player, the customer of whatever kind. It is logical then to make him thoroughly acquainted with what you are doing, with the detail of your demands, with the particular line of supplies you require. He will make all these phases of your affairs his own. Even when you are unreasonable, he will be patient, and still not claim to possess sprouting wings.

Are you a music lover owning a phonograph and possessed by an interest in oriental music? He will take it upon himself to purvey to your interest, finding and procuring all the available disc records that exist of the music of Japan, China, Java, India, and Sumatra. He will find for you music of the flute, the tom-tom, the kin, and the vina.

Now the Dealer takes this amazing amount of trouble for the music lover and (for example) his phonograph for two reasons:

First, he knows that the world's supply of music for this modern form of home entertainer and educator is enormous.

Secondly, he knows that your resources for getting what you want are inferior to his own.

And, naturally, there rests in the back of his communistic commercial head a third reason, which is this:

If he can deepen your interest in your specialty, he knows that the phonograph (or fiddle, or piano, or whatever it is you possess), will keep on going, will continue to be an active thing in life, instead of an unused self-destroying thing, a loser of invested capital for the owner, and a discontinued source of revenue for the Music Dealer himself.

IV

The music teacher, forever broadening her outlook through reading, study, and experience, cannot afford to trust to accidental means of discovering the best material. A teacher can do no less than avail of every means of building a teaching repertoire scientifically. To entrust its upbuilding to the occasional turning over of the pieces in the folios on the music store counter is truly living by treasure trove.

The teaching repertoire must not be selected haphazard.

It must be built from the entire bibliography of the subject. Hence, it must be added to, freshened revived every year. It then becomes of importance which extends its solidity to the lesson hour.

No one whose quest in life is limited even to collecting postage stamps would confine his hunt for issues exclusively to his own correspondence. He would learn to consult with, work with, and depend upon a reputable dealer whose affiliations cover the world. In other words, he would use for the purposes of his attainment, the means (dealer) possessing the longest and most comprehensive reach.

It is even so with the purchasing musician. The Dealer becomes for him Reach and Search, gathering from the entire world of publishors its output for the scrutiny of one who chooses to live as remotely as he will. It is because of these activities willingly undertaken by tho Dealer, that we have referred to him as the music teachor's partner.

The question may now properly ariso:

Is there any such Dealer in existence as the one we have assumed to describe?

There aro plenty of thom. The present writer once informed a Dealer of the fact that he had seen in Moscow a new issue of teaching pieces, four hundred in number.

"Did you purchase them?" askod the Dealer. On replying in tho negative, he said, without a moment's hesitation, "Shall I order the entire set for you?"

If there be hero and there a Dealer who does not rise to tho business level of this preachment, take him in hand, and make an up-to-date Dealer of him. There aro few men, however, in tho music business who aro in it literally to be of little or no use. The desire of them all is to be of service. Even if they have to guess as to what that service must consist of, they will still make effort. They know that a little stock with a list of names and addresses is not the entire equipment of a real merchant. There must be something more than that.

1. An increasingly intimate knowledge of what the purchaser has used, is using, and could use if it were provided.

2. An intelligent purvey to the demands of the community at large that may be assumed to be improving in its music activity.

(No Dealer can create alone the sentiment of a community. He can help to do it. Nor can a community become as a mass specifically self-expressive in music. Some one or a few must lead. And in their plans the Dealer should be a live participant. He has far-seeing eyes, and a long-reaching arm.)

3. An intelligent purveying of good things to the music lover, to owners of mechanical instruments who may not be provided with the ways and means for securing material they desire.

But—

Why, for example, will not some enterprising person find a way to make a disc record fully intelligible to the amateur listener. To listen to a beautiful voice singing in Italian, for example, is impressive and inspiring. But why hasn't somebody thought of supplying a slip of paper that will convey to the listener what it is all about?

Few music teachers, and we say this with no hesitation, secure the best co-operation of their Music Dealer for the simple reason that they acquaint him only imperfectly as to their demands and requirements. He can reach out to the world at large and supply, for examination, all the world has to offer, for example, in second grade pieces. They come in carload lots. Thousands of them are not worth anything.

But it is said that the South African miners handle tons of blue clay willingly in the chance of finding a diamond that will cut to one-half carat. From this illustration we may make the general deduction that to get the best there is of anything we must do a lot of shoveling.

And the Music Dealer will shovel all day for us, if we give him intelligent directions.

A PLAN FOR HIGH SCHOOL CREDIT FOR OUTSIDE MUSIC STUDY

Abilene, Tex., has an Association of Music Teachers which has shown a highly progressive spirit in matters affecting music education, with a constructive effort that should produce excellent results for the community.

The Association has secured the adoption of a system of credits in the High School for music study under the direction of private teachers. For the benefit of readers who are trying to secure the adoption of a similar system in their communities we give a synopsis of the Abilene plan.

1. The work must be done under a teacher regularly elected by the School Board, who must be a member of the Abilene Music Teachers' Association and attend its regular monthly meetings.

2. The work must begin within two weeks of the opening of school and application for enrolment must be made at the High School office.

3. No student will be enrolled for credit work until he has done satisfactorily the equivalent of the first and second grades.

4. The work for one-half a credit consists of two lessons and six hours of practice, excluding lessons, each week for one year. The teacher must report at the end of each month the number of lessons taken and the amount and quality of the work. The student is required to keep an accurate record of the amount of home practice, and is expected to do regular daily practice.

5. Examinations will be held at the end of each half-year term. These will cover the history of music, biography, character of composition, elements of harmony, knowledge of the technic of music, ability to execute from memory compositions offered for examination, and ability to execute at sight compositions submitted by the examiner. All students must answer questions concerning pieces played and the composers represented. Eighteen pages of memory work are required each year not less than nine of which must be offered for the examination at the end of the term.

Space does not permit the printing of the full prescribed course of study. For the first year, first term, a sonatina by Kuhlau; a study for the left hand from Czerny-Liebling; Grieg's *Birdling*, are called for. For the second term, Studies 59 and 61, Book I of Czerny-Liebling, Schubert's *Impromptu*, Op. 142, No. 2, and *Gertrude's dream waltz*, Beethoven. Other material to make up eighteen pages is selected from a prescribed list. The pupil must be able to play four scales, major and minor, parallel motion, in eighths, M.M. 88 to the quarter note, and their tonic triads. The student will be asked about the great pianists of his day.

Second year, first term: *Sonata* in C major, Mozart, first movement; two short preludes in C minor and major, by Chopin. Second term: *Sonata* in C major, Mozart, third movement; Minuet No. 2 from B♭ *Partita* by Bach; *Study* No. 76, Book I, Czerny-Liebling; Schubert, *Moment musical*, No. 3 Other material to make up eighteen pages to be selected as before. At the end of the grade the student must be able to play eight scales. Major and minor, parallel and contrary motion, in eighths, M.M. 100 to the quarter note, and the arpeggios at the same tempo. Sight reading will be a piece in Grade 1½. A review of the great pianists of history and a study of eminent living performers.

Third year, first term: *Military polonaise*, Chopin; Invention, No. 4, Bach. Second term: Minuet, No. 1, from B♭ *Partita*, Bach; *Adagio* from Beethoven's C minor *Sonata*. At the end of the grade play all scales, major and minor, parallel and contrary motion, in eighths, M.M. 120 to the quarter note, arpeggios at same tempo. A study of the greatest composers, including a few contemporaries.

Fourth year, first term: *Study in thirds*, Op. 740, No. 10, Czerny; *Prelude*, No. 3, G major, Chopin's *Minuet* from *Fantaisie-Sonata*, Schubert. Second term: *Rigaudon* from *Holberg Suite*, Grieg; *Romance* in F♯ major, Schumann. Material to make up a total of eighteen pages to be selected. Sight reading a piece in Grade 2½. Play all major and minor scales in parallel and contrary motion in triplet eighths, M.M. 120 to the quarter note, arpeggios at same tempo. Review of history of music.

SUMMER MUSIC PUPILS IN COMMUNITY SERVICE

A big feature of summer life is the summer camp and the summer school, among the latter a large number devoted to music and allied arts, especially esthetic dancing. The Editor of The Musician has visited several summer music schools in years past, and in every instance has learned that the directors and pupils have given of their talent and studies to benefit the communities in which the sessions were held.

In some cases this help represented musical contributions to the church service; in other cases one or more concerts open to the public without fee or, at most, a small one; a music festival in the style of a pageant; a chorus open to the people of the town and vicinity.

This summer Mr. Frederick W. Wodell, of Boston, and the Misses Florence Leonard and Louisa Hopkins, of Philadelphia, found that they would be at the charming summer seashore resort in the southwestern part of Maine, near the New Hampshire line, Ogunquit, each with a few pupils who wished to continue study during the summer.

From this came the organization of the Ogunquit Summer School of Music, which was situated most delightfully for profitable summer work in music, vocal and instrumental.

There is an old saying that if a person can do some one thing well the public finds it out. And the people of Ogunquit, both villagers and summer guests, took advantage of Mr. Wodell's skill and magnetism as a choral director to plan for music by the people. And this was the result:

On August 18, Flotow's opera *Martha*, was given in concert form, by soloists selected from Mr. Wodell's pupils, supported by a chorus of forty-two from the village and summer guests, with Miss Leonard at the piano, and with the assistance of the Sparhawk Hall Quartet.

Twenty-one numbers from the opera were sung, the program giving the story of the opera in an abridged form with the music at the proper place in the development of the action.

The receipts were turned over to the Village Improvement Fund.

Here is a new phase of community musical work and summer study.

$10,000 FOR THE MUSIC DEPARTMENT OF THE SPRINGFIELD, MASS., PUBLIC LIBRARY

The income of a $10,000 endowment fund for music, left in 1909 by Col. James A. Rumrill, a former president of the City Library Association, in memory of his sister Grace Rumrill, makes it possible for the library at Springfield, Mass., to meet the demands of its patrons with some degree of satisfaction.

Besides the collection of musical literature the library has more than 2500 volumes of scores, covering oratorios, operas, songs, music for the piano, the organ, violin, 'cello, mandolin, guitar, the various band instruments, and also chamber and orchestral instruments.

As the library must serve a variety of tastes the collection is accordingly varied. There is easy music for the beginner, and there are grand opera scores for people who go to New York or Boston for the season's music; there are popular selections for the amateur band and there are full scores for the full professional orchestra; there is material for an old folks' concert and the conductor's and vocal score of *The Messiah*. The kindergarten teacher comes here for suggestions and the leader of a Fourth of July celebration as well.

The entire music library is made unusually accessible through a very full card catalog, a printed catalog, and a title index to song and piano collections. Much freedom is allowed in the circulation. There is no limit as to the number of volumes which may be taken on a card, and they may be kept four weeks and renewed for two more. A summer privilege from June to October is permitted.

Last winter the income from the fund made it possible to secure Thomas Whitney Surette for a lecture on *The Appreciation of Music*. The fixed endowment makes it possible to plan expenditure, and the community interests are carefully studied in building up the collection.

A RAILROAD MEN'S BAND

Employees of the Western Pennsylvania Division of the Pennsylvania Railroad, with headquarters at Pitcairn, Pa., have a fine concert band under the direction of Mr. W. H. H. Long. This band has given a series of popular concerts on Thursday evenings throughout the summer, presenting programs which are well-planned, giving the public a fair number of songs and airs of the day, with other pieces of a higher grade, and airs of the folk song character such as *Carry me back to old Virginny*. We also notice that a favorite piano piece of a previous generation, arranged for band, Wilson's *Chapel in the mountains*, was received with much appreciation.

Directors of concerts for the people cannot make mistakes in selecting their programs if they include such old favorites as the two mentioned.

QUEEN AUTUMN

BY ANNIE STEVENS PERKINS

The following program is intended for use in October or November, when, after a few weeks of work, a social afternoon for the parents is planned. The exhibit screen should be made attractive with specimens of drawing, writing, etc., furnished by pupils. Light refreshments may be served by girls wearing white gowns and dainty aprons. Invitations sent may be decorated with autumn leaves.

This rhyme may be used:

To an hour of mild festivity
And cordial sociability,
We hope to welcome you.
The day and hour are named below.
We'll do our best, you surely know,
To win approval true.

THE PROGRAM

1. The Pageant. Queen Autumn takes her place at center, rear, and all the participants in the entertainment pass before her, in costume. The piano, or school orchestra, should play numbers like *The Hunter's Call*, by Carl Bohm; *Voice of the Heart*, by Sidney Smith; *Reaper's Song*, by Carl Reinecke. The participants bow before Queen Autumn as they pass.

SUGGESTIONS CONCERNING PARTICIPANTS AND COSTUMES

Queen Autumn wears loose, flowing gown of rock-gray with festoons of autumn leaves; or, dress made of Dennison crepe paper, autumn-leaf design; crown of goldenrod; sceptre wound with the same. September, a girl dressed in yellow, with wild aster sprays for decoration. (September, October, and November should be three girls who can sing well together, as three beautiful trios are to be rendered by them.) September is followed by boys and girls,—number optional,—dressed as school-boys and school-girls, of different periods,—colonial, war-time, etc., some up-to-date.

October should be a girl, dressed in red (crepe paper, or cheese cloth) with decorations of white queen's lace, or other white fall flowers. She is followed by boys and girls in play clothes, with baskets of nuts; boys and girls in Hallow E'en costumes.

November, a girl dressed in green, with decorations of red and gray berries, alder and bayberry; or eye-berries and juniper berries. Boys and girls in Puritan and Indian costumes follow.

Other participants in the program, indeed, all members of the school, may follow in the pageant, if desired. Shower-bouquets of goldenrod and asters should be carried; and festoons of bright leaves or berries worn.

2. Trio for female voices, *When the leaves are turning gold*, by Donizetti.

3. Reading. *The Corn Song*, by Whittier.

4. Living Pictures. These are to be posed by boys and based on the poem, *Hiawatha*. The book to be used is the paper-covered edition published by the Houghton, Mifflin Company (New York, Boston, Chicago), in two parts. There are ten pictures from which a selection may be made. An account of the visit of Alice M. Longfellow to the Ojibways, on invitation, to see their performance of the play *Hiawatha*, is included in the edition. Material to be used as a guide is incidentally furnished. Short selections from the poem should accompany the pictures.

5. Trio for female voices, *The Lonely Rose*, by Hermes.

6. Ethical Number, *Fruition.*

A girl dressed in white enters, bearing between her outstretched hands a satin banner on which, in gold letters is read, "AUTUMN THOUGHTS."

Pupils of the school follow, bearing cardboard oblongs with the following legends: FRUITION; FULFILMENT OF PROMISE AND PROPHECY; PREPARATION; SEED-SOWING; CULTURE; ABSORPTION; GIVING AND SHARING; GARNERING; STORING; WISE DISTRIBUTION; GRATITUDE; THE UPLOOK AND THE OUTLOOK.

After arranged positions are taken, pupils bearing the several legends recite as follows:

Fruition: All fruition implies labor, culture. My companions will speak to you of different processes and suggestions we may glean as we consider these. I will give quotations concerning "Fruition":—

From Epictetus:—"Nothing great is produced suddenly, since not even the grape or the fig is. If you say to me now that you want a fig, I will answer that it requires time; let it flower first, then put forth fruit, and then ripen."

From Clinton Scollard:

For the fruit of the time of our toil;
For what'er we have fought for;
Whether born of the brain or the soil
Be the meed we have sought for;
For the gifts we have had from His hand
Who is Lord of the living,
Let there ring through the length of the land
A Thanksgiving! Thanksgiving!

Fulfilment of promise and prophecy:

Out of the strain of the Doing,
Into the peace of the Done;
Out of the thirst of Pursuing
Into the rapture of Won;
Out of gray mist into brightness,
Out of pale dusk into dawn—
Out of all wrong into rightness,
Hearts that are weary shall come;
Into all joy of fulfillment,
Into the glad, "Harvest Home!"
W. Jay (adapted).

Preparation: Through preparation, carefulness, patience are all good results attained. The soil must be ploughed and harrowed, before the seed can be successfully planted. "The labor of the righteous tendeth to life," we read in the book of *Proverbs.*

Strive; yet I do not promise
The prize you dream of today
Will not fade when you think to grasp it,
And melt in your hands away;
But another and holier treasure
You would now perchance disdain,
Will come when your toil is over
And pay you for all your pain.
Adelaide A. Proctor.

Seed-sowing:

"Thy deeds now are the seed-corn of eternity." Dr. Pusey.

"Sow truth if thou the truth wouldst reap;
Who sows the false, shall reap the vain.
Erect and sound thy conscience keep;
From hollow words and deeds refrain."
Bonar.

Culture: Through cultivation and pruning is the fruit brought to perfection.

"The great law of culture is, Let each become all that he was created capable of being; expand, if possible, to his full growth . . . show himself at length in his own stature." Carlyle.

Absorption: The growing plant absorbs all it may, from earth and air, to make it strong. The soul seeks to absorb from its environment that which will aid it in its upward growth.

Through love of friends we gain and grow;
From books we gather strength;
Through true communion power is won
To guide us home, at length.

Giving and Sharing:

"The gift without the giver is bare." James Russell Lowell.

"The only gift is a portion of thyself." Emerson.

"Giving requires good sense." Ovid.

Giving: "If we could cast into the heart of a friend the gift of a lovely thought that would be giving as the angels must give."

Garnering: Ungarnered fruit simply wastes. Garner the ripened fruit that nothing shall be lost. Cherish the fruits of friendship, too; for love and friendship cost.

Storing: Garnered harvests must be safely stored in strong bins and on well-built mows.

Store wisely away thy garnered wealth,
For use on "the rainy day,"
With friends who are dear and kin who are near,
Who'll rejoice in the holiday.

Wise Distribution: Responsibilities come with possessions of all kinds. Distribution of wealth is becoming, more and more, a study. Talents, too, should be used and their benefits distributed. Hoarding of riches or talents is baneful. And giving for the sake of getting the task out of the way is unwise. In such matters, as in all others, the soul must seek God as guide, in order to do the wise and sane thing.

Gratitude:

"Thankfulness is the tune of angels." Spenser

"Gratitude is the fairest blossom that springs from the soul; and the heart of man knoweth none more fragrant." Hosea Ballou.

The up-look and outlook:

"To look up and not down;
To look forward and not back;
To look out and not in;
And
Lend a hand." E. E. Hale.

7. Trio, *In Autumn*, or *The Reapers*, by Clapisson, a four-part song.

8. Song by six little children, *Come, Little Leaves*, from the Harriet A. Jenks collection of child songs.

9. Acrostic Exercise. This is to be given by the same group, if desired. An older child, standing behind the group, gives to each, a large pasteboard letter, as the verse is recited.

AUTUMN

A ARTIST Autumn, with your brushes
Dipped in liquid gold,
Painting scenes of rarest beauty
For us to behold.

U URGENT Autumn, pleading with us,
Now to gather, gather,
That thy treasure be not wasted
But made a blessing rather.

T TRIUMPHANT Autumn, glorying
In harvest-time's sweet savor.
Thankful Autumn, gratefully
Owning heaven's favor.

U UPLIFTING Autumn, teaching us
To think of God's protection,
And know that we are resting now
'Neath heaven's benediction.

M MATCHLESS Autumn, gowned in glory,
For thy day of rest;
With myriad blessings crowned and honored
With abundance blessed.

N NYMPH-LIKE Autumn, hiding treasures,
In the trees and lanes,
To reward, with sweet surprises,
The eager seeker's pains.

10. Piano, *Rustling Leaves*, by Lange. (If desired, an autumn-leaf dance may be given, under the direction of the folk-dance teacher).

(The musical numbers named in the program are publications of the Oliver Ditson Company.)

THE PROFESSOR TALKS ABOUT THE MUSICALLY GIFTED

"You arrive at a most opportune moment, Professor. Some of our friends here"—the Editor, with a sweeping gesture of both arms, indicated the presence of the ladies and gentlemen in the *sanctum sanctorum*—"have just been requesting me to be their representative in order to ask you a few questions touching the branches of music known as Singing and Composition. What do you say, Professor?" Then, somewhat hesitatingly, "Shall I formulate them?"

"Well, my dear Editor, under ordinary circumstances I would be only too glad to answer anything you may wish to say; but on the present occasion, I'm afraid I must forego that pleasure. You see, first of all, it seems to me that it would place you in a wrong position; because you are no doubt perfectly able to answer all they have to ask, without referring to me; then again, if you become their mouthpiece you identify yourself more or less with the questions they formulate and thus might be held (erroneously, no doubt) to agree with the ideas expressed. Besides, these seekers after musical truths meet me here so often that all they have to do is to ply me with their queries. I shall be equally delighted to answer them and to help them to the best of my ability.

THE PROFESSOR PROMISES PRACTICAL HELP

"Indeed, I have long felt a desire to tell you all that not only will I endeavor to enlighten you upon any topic you may propose at these meetings, but I will also very willingly give due consideration to any point or question you may wish to have determined, *between our meetings.* All you will have to do will be to write to me, in care of the Editor, and, if your questions are of general interest, they shall have my best attention.

"As a matter of fact, such questions—both written and spoken—are absolutely necessary to renew your untiring interest and your persistent determination to succeed in the art of music, whether as pupil or teacher, amateur or professional.

"Please do not misunderstand me when I make use of the term 'amateur' as opposed to 'professional.' The only distinction I draw between them is that the professional is paid and the amateur is not. In every other respect, the amateur is equal if not superior to the professional. You may remember that in France the qualification 'distinguished amateur' is about the highest praise that can be accorded a musician, in the sense that his musical attainments are remarkably complete. He is superior to many professionals, but he pursues music entirely for the love of the art and not for any money consideration.

"The amateur's love for the art is, therefore, without alloy.

MUSIC PROGRESSES PERPETUALLY

"You will notice that I have said: 'He pursues music.' I did so advisedly. Music is an elusive art, always just beyond our grasp. When we think we have her, some new development occurs which makes it necessary for us to pursue her yet more, or be hopelessly left in the rear. That is why so many professional 'teachers' remain in a state of stagnation—no progress possible, unless the pursuit be watchfully constant. Make that your motto:

"To be an efficient musician, the pursuit of the Art must be watchfully constant.

THERE IS NO AUTODIDACTIC MUSICIAN

"This distinguished amateur, this accomplished musician, is the very antithesis of that so-called 'musician' that one so frequently hears about: the one who, being 'heaven-born,' is self-taught, self-inspired, and, it must be said, self-satisfied. Such a one, no matter how gifted, no matter how 'heaven-born,' *must educate efficiently and systematically his gift and his heavenly birthright, otherwise he will lose or squander his inheritance.*

"By the incredulous expression of some of your faces, I gather that there are those among you who, having acquired their musical knowledge by patient study, doubt the existence of the 'heaven-born'—or, let us say, *in-born, innate!* Nevertheless it exists, it *must* exist. The music that is inborn is the music that, afterwards, is educated: that inborn music is the essential foundation for the musical education. In the good, old cookery books the recipe for preparing jugged hare begins: 'First catch your hare'—a most wise preliminary!

"The musician's 'hare' is his innate musical germ, without which there can be no musician.

"In order to have a diamond, lustrous and polished, the rough stone has to be cut, faceted, and polished; but the stone, the rough stone, has to be primarily *a diamond: without the rough diamond, there can be no highly finished brilliant.*

"So, also, without the innate music, there can be no accomplished, highly finished musician. *Ex nihilo nihil fit: out of nothing is made nothing* (free translation: you can't get music out of insensibility).

APPRECIATION OF SOUND IS INBORN

"So far, so good; but what does the inborn musician *know?* Nothing whatever; he merely has sensations which are aroused in a vague, incoherent way by the *sounds he hears*—sounds which depend upon his environment. If his daily pabulum be classical music, he will long for melody and harmony combined in strict form; if his surroundings are less fortunate and consist chiefly of the 'music' furnished by the street hand-organ or player-piano, he will go into ecstasies over the latest popular-song tune, or the raggedest of rag-time, or the most satanic tango! In short, his ear desires to be tickled by the kind of 'music' to which he is accustomed.

"Can he ever learn anything else? Most assuredly.

"Because his chief faculty is an appreciation of sound.

"That is the true name of his inborn gift, and not 'music.' 'But,' you ask, '*how* can he learn to build upon that inborn gift?' To which I reply with the simplest of answers: 'He must learn.' There is nothing easier, because there is nothing more logical. He possesses the great inborn gift of *appreciation of sound* (commonly called 'music') which is capable of being trained—trained in the traditions, growth, and practice of music, from the earliest times to the present day.

THERE IS NO "BORN MUSICIAN" ALL COMPLETE

"There is no such thing as the 'born *musician*'; because it is impossible for anyono, no matter how greatly gifted, to be born with a knowledge of all or any of the different changes and developments through which music has passed. It is absolutely impossible for him to know, or to learn unassisted during his short span of life, all that our great musical progenitors have achieved for and bequeathed to us from generation to generation during the past eighteen hundred years.

"He has to learn it; he has to train his ear gradually to all the difficult intricacies of sound beginning with the unison and ending with his life—for music progresses ceaselessly, advancing ever.

A WRONG SYSTEM

"Whence it is plainly seen that, no matter how great our natural endowments, study is indispensable. In my young days I used to think that the best way to form musical taste was to read and hear masterpieces, without order, system, or choice, just as they happened to come; that all that was needed was to let anyone, with that kind of casual 'learning,' write down his ideas, show him how to correct them by himself, and amend his style by putting before him, as models, examples of the masters' writings.

"Such a system is completely wrong. I agree, however, that a student should practise writing all his ideals and, having so done, put them away for future reference and comparison with the progress of his education; but it is worse than useless for the teacher to correct them according to *his* taste, for that may result in killing or, at least, in stunting the student's individuality—the one quality to be preserved and communicated, when found worthy.

FUNDAMENTALS ARE ALL ESSENTIAL

"Fortunately, I was not very long in discovering that such a system was entirely erroneous and that a totally different, more logical system could be adopted successfully with pupils. That system might be termed a *natural education.* As a matter of fact, is it not the most logical way to teach, first of all, the natural laws, beginning with the most simple—those which are understood and accepted without question by all who possess any musical sense? Those laws hold together and follow each other in regular succession, even as the laws of natural science or chemistry. But what would be thought of the teacher who began by teaching his pupils the most difficult problems? He would be found incompetent or crazy for omitting the primary definitions and fundamentals. The teaching of music is precisely similar.

"It must not be forgotten that there is another way in which the inborn musician may find his gift destroyed by that mistaken study, wherein he trusts to himself alone; it may slip away from him, 'peter out,' become practically lost, *by neglecting to study regularly and conscientiously.* He may avoid such a calamity by diligent practice, and make his art more perfect by a logical observance of the natural laws of music *under proper professional guidance.*"

THOSE WHO ARE NOT GIFTED

Timidly a bright young woman asked the Professor: "After your valuable advice I think we all understand now how to treat those who have the *inborn gift of appreciation of sound;* but what are we to do, Professor, with all those pupils who are brought to us who are so much wanting in this necessary musical sense as to be non-musical, and who come merely because it is considered 'the correct thing in society' to have some knowledge of music as an ornament or an accomplishment?"

"My dear Madam, tho only advice to give you is the same as that given by Mr. Punch to those about to marry: 'Don't!' Your question however, is much too serious to be treated in a jocular manner. It is no joking matter to counsel you to renounce a considerable source of income; yet I have to do so. It is your duty not only to refuse those non-musical persons who are proposed to you as pupils, but also to refuse all those who go to you to learn how to teach, merely as a means of earning a living, but who have neither gift for music nor inclination for teaching.

"Turn them down relentlessly. Do not permit them to leave your studio with the bare appearance of a knowledge which they can only use to the detriment of musical art and to the prejudice of its true teachers.

"Now, my dear Editor, I am sorry to say that I must request you to postpone the consideration of those unstated questions about singing and composition, until our next meeting; on which occasion I shall ask our friends here to formulate their own wishes—or by mail, whenever they may so desire."

THE NEW SCHOOL OF PIANOFORTE PRACTICE

BY LOUIS ARTHUR RUSSELL

II

FACILITY AND QUALITY

This process awakens at once the student's musical sense, and the power of appreciation of tonal effect grows with technical development; the relationship of pure technics to quality of tone becoming fixed in the young player's mind. Every young player, and many of the older ones of the old school of culture, had a dread of exercises and compositions written in keys removed from the white key scales (C and its close relatives). Skill in technic was generally developed exclusively through exercises in the key of C, with white keys only (flat surface position).

In the new teaching skilful finger action is gained at the table in a comparatively short time. When a degree of facility in movement is gained at the table, the student, placed at the keyboard, is almost at once, and certainly in his very early keyboard lessons with melodic figures, taught to play with equal freedom in all positions on black and white keys. And this system is carried on to the end, so that the "new school" student has a perfect familiarity with the keyboard and has equal facility in all keys.

The charm in the new teaching comes from two conditions: 1, the simplicity of its progression from page to page, which commands the attention of the youngest student, because interesting results follow his efforts; and 2, the great variety in the work, all of which is readily memorized by the pupil, who, therefore, practises with pleasure, the study period having somewhat of the delight which falls to the lot of the player who extemporizes.

The playing of scales or arpeggios is not drudgery to the student whose fingers readily answer the physical requirements, having been trained in accuracy of action, and then, with a variety of rhythmic figure (changes of accentuation, etc.), the two hands playing contrasting figures, etc., the mind is as active as in the performance of a composition.

This delight in practice is the result of the superior mental culture of the student of the new school. He is taught that even the simplest five-finger practice-passage may be the germ of a great work of art, and his practice processes of the exercise prove the statement. For in the new teaching, the student learns the rhythmic and dynamic possibilities of a figure—and plays it, not in a perfunctory way with one touch and one speed, but with every possible touch, and through groups with various accents—the figure runs on with increasing speed until the limit of celerity and musical character is reached.

RHYTHM AND FIGURATION

With the metronome as a guide, the student becomes that most interesting of pianoforte players, a good timist.

To attempt to learn all the possible melodic figures or even all of the figures thus far ever written for the pianoforte, is not required of the student of today; this task is not only impossible but useless. The principles of pianoforte figuration, with reference to the action of the playing apparatus at the keyboard have been quite definitely itemized during the last few years, and now the student's requirement is to master the principles of pianoforte technic, and to learn the regular and constantly used forms of melodic outline only, and these latter more particularly for the development of a subconscious habit of correct finger rotation, than for the acquirement of digital power or speed, which are gained by simpler processes and then applied to melodic figures.

Therefore, the old system, of playing hundreds of five-finger exercises has been practically discarded, and in its stead, we have a broad musical and mechanical consideration of the major and minor scales, the arpeggiated triads, diminished fifths, sevenths, etc., with a close classification of technical items, as octaves, wrist exercises, doubles, hand crossings, interlockings, chromatics, etc.

Five-finger exercises are gradually being reduced to a very small number of essentials, and those which are still retained by the leaders in the new school of teaching, are such as are thought to be of especial value in developing some much used principle in pianoforte playing, especially including the development of the weaker fingers.

By this process of selection, exercises are written for specific purposes, that is, for close position, white key position, black key position; positions with various finger expansions; exercises for finger independence; for thumb crossings; for the hand crossings; for the weaker fingers; for the extreme stretches and skips, the fourth and fifth fingers, accompaniment figures, interlockings, etc.

Much surprise is expressed by older teachers and players of today over the remarkable progress in technic and interpretation made by the young pianoforte student of the modern school. It is no uncommon thing to find in well conducted schools of music, students in considerable numbers of from twelve to eighteen years of age playing Bach, Beethoven, Chopin, Schumann, and the modern composers in some of their most difficult phases, with a firm and musical touch, splendid accuracy, and all necessary speed, in many cases lacking, only, the element of power for a full realization of the content of a composition.

POWER A LAST CONSIDERATION

This item of power is, of course, a matter of development, requiring the maturer, muscular strength of the grown woman or man. These young players of today prove by their work what the modern school of teaching is doing. The platitudes in easy, though brilliant, pianoforte figures to which our grandparents were trained, are gradually (and happily) disappearing, and the earnest student of today is growing more and more to be a real musician and pianist, a result to be attributed, beyond question, to the methods of instruction which have been adopted by the thoughtful teachers of the last generation.

What teacher of ideals can remain content with the old school methods? He who does not go with the van of progress is surely left behind, and his pupils are inevitably the failures of the music world.

The scintillating trifles which pleased the former generation of music listeners, who applauded the brilliant Thalberg, or Gottschalk, are no longer tolerated by the cultured amateur of today. The musical ear of America is attuned to deeper things, and we now require of even our children more than mere surface music. The truth of music has "come out" with the awakening to somewhat of the true beneficence of the art in its ministrations, and if we are to speak this language through the medium of the pianoforte, we must be trained to a keen and full appreciation of the true genius of the instrument; and all of this is the peculiar characteristic of the "new pianoforte teaching." "Clock practice" and the development of technic by numberless repetitions of dry exercises are now discounted by brains, and much of the finest products of the masters, once a sealed message to the masses, is now an open book to all who are willing to work and to wait patiently for results of significant importance.

The new school of music pedagogy is not a laborless process, it offers no encouragement to the indolent, but it is a true "Royal Road," for it presents rational common sense methods of progress; teaching the "truths" of a great art, eliminating waste of time and energy and giving assurance of the "great reward," a *sure reaching of the goal*, to all who follow the law with devotion and constancy.

Here is an answer to the teacher who says: "I know of no reason why I should advertise, my class is full now."

Why You Should Advertise

1. To attract pupils you must be known to some persons.
2. Your opportunities will be small if you allow yourself to continue unknown.
3. It is up to you to make yourself known to more persons.
4. You must keep your name continually before the public to strengthen first or general impressions.
5. The local newspaper is a good medium to make you known to your townspeople.
6. You need not restrict your appeal to the public of your own town or immediate vicinity.
7. If you are big enough and make the public appreciate the fact, you can draw business from other towns, and your studio or school becomes a definite educational center.
8. The musical paper will make you known to a wider public interested in music, and in time you will be considered by those who become familiar with your name as a representative musician of your community.
9. If you create a demand for your services, your price can be advanced.
10. And by doing bigger work to meet the demand your advertising helps to create, YOU GROW PERSONALLY AND PROFESSIONALLY.

BALANCE IN MUSIC

BY C. P. LAISTER

A certain authority has made the statement that modern pianoforte music consists of a melody with an accompaniment. And so, no doubt, it does to a great extent. Students are usually introduced to modern music before entering upon the study of the older works, and that is why so many of them come to regard the treble and bass clefs as invariably containing melody and accompaniment respectively. They acquire the habit of making the music in the treble always preponderate over that in the bass.

Such a habit is extremely harmful to those who would become players of good compositions. He is a poor composer whose works always require the bass to be subordinate to the treble. All of the masters composed music wherein prominence is given to both portions of the stave, so that each is absolutely essential. Look, for instance, at Mendelssohn's well known *Spring Song*. Let the student play only the treble and he will at once realize how necessary is the bass, not only to the whole composition, but to the treble itself. Let him play the piece again, this time so that the treble shall be given decided prominence. Even this will not do. And so the student is brought face to face with the too often neglected study of "balance" in music, a study, moreover, which must be mastered by all who aspire to fame as players.

Teachers are apt to lay too little emphasis on "balance" and their pupils, as a result, fail to grasp the necessity of studying it.

The student should practise compositions ranging from *Ben marcato il basso* to *Ben marcato la melodia*, having always in mind the idea of balance and the correct blending of melody and accompaniment, bass and treble, intended by the composer. He will thus be taking a large step upwards in the ladder of progress.

THE EFFICIENCY OF COLLATERALS

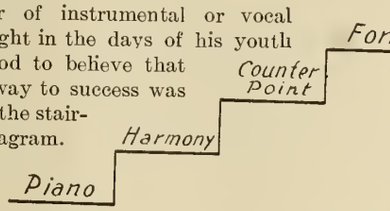
BY THOMAS TAPPER

Every man who thinks down to basic facts knows that he is working for *himself* and not for anybody else. Nothing has deluded more people than the thought that they were working for other people. Carnegie was working for himself when he was with the Pennsylvania Railroad. Frank A. Vanderlip, president of the National City Bank of New York, was working for himself when he was in the United States Treasury. If you have an establishment of your own, of course, you understand you are working for yourself; but if you are drawing a weekly salary—or a monthly salary—you are still working for yourself. *Emerson School of Efficiency.*

I

WE refer in the caption, to the factors of which this article treats as Collaterals; but that is not their full and proper designation. They should always be referred to as Collateral Essentials.

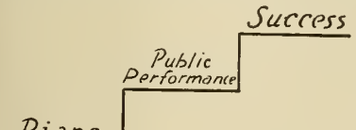
The teacher of instrumental or vocal music was taught in the days of his youth and studenthood to believe that the only true way to success was to be found up the stairway of this diagram.



He believed this and threw his ambition into the fight to win his toilsome way to the top step. But one day he made an interesting discovery, namely:

That singing or playing for others proved on experiment to be a present tangible and effective accomplishment by which one could win applause; while knowledge of the theoretical side of music was a deeply concealed virtue, which would never be exhibited with applausive results.

Therefore, he perceived how very easy it would be to pat the mountain on the head, and so to speak to shut the stairway up accordion-wise. Seeing this, he exclaimed, "Here goes," and so the bourne of all his earthly existence flattened out into this:

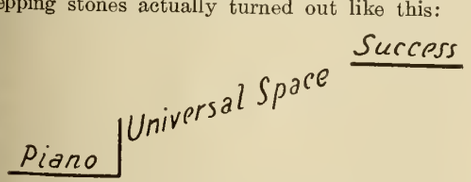


II

At some time in life everyone raises the pathetic inquiry:

Is it ever too late to learn?

And we give lectures, write books and articles, and urge, by all the means we can command, that it is never too late to learn. But it is always hard and embarrassing to build into a structure a portion of missing masonry. Its very newness seems to cry out the original omission on our part. What leads one (impels one rather) to voice this pathetic query is not the reawakened ambition of later years, but the rude awakening that the stairway of our ambition which we planned of few and near-lying stepping stones actually turned out like this:



The Editor prints a graphic statement in this issue of THE MUSICIAN concerning the value of ONE HOUR, pointing out what its potentiality is the moment it is strung, bead-like, with other hours; its force in association with many of its kind, not too far separated one from another.

In the editorial referred to it is pointed out that a young man may obtain a practical working knowledge of the science of electricity in seventy-two hours. This statement is vouched for by a distinguished efficiency expert.

Any one of the subjects in the stairway of the first diagram can be mastered to a degree in even this short space of time.

Let us select, for example, the subject of music literature, to be mastered not as critica writer needs to master it, but to be grasped as the student of history, esthetics, and interpretation should know it. What can one do in this domain of music with a brief time allowance?

Music literature is a department broad as to extent and numerous as to titles. One could spend a considerable part of all one's time at it and even then scarcely be abreast of its development. But fortunately all departments of literature are divisible into two sections:

a The portion we need;

b The portion we do not particularly need.

For example, a piano teacher must read Philipp Emanuel Bach's treatise on the *True Art of Clavier Playing*, but while he might find somebody's *Chats with 'Cello Students* interesting, it would scarcely be regarded as indispensable to him.

One can imagine the pianist setting the problem of music literature before him in this wise:—

What are, for example, ten indispensable titles in general music literature?

It is easy to ascertain ten such titles and inexpensive to come into ownership of them. Then with the books before him he says to himself:—

1. Do I know my reading speed? That is, have I ever ascertained (by an efficient method) how many words I can read in deliberate, thoughtful manner, say in fifteen minutes? (Every student and teacher should have this measure of himself just as he should know his age, weight, and height.)

2. As to book No. 1: How many lines per page? How many words per line? How many words per page? Hence, approximately, how many words in the entire book? And, finally, how long will it take me to read the book at my determined reading speed?

He now knows approximately the time investment of any book that may come to his hand. It is peculiar that once we know a fact like that it seems more easy to find the time, either as direct assignment or as made up of odds and ends.

The present writer has just made a test of reading speed with a deliberate reader, using Grove's *Dictionary of Music and Musicians* as a basis. The volume is not easy to hold and is of small type —two factors which may be said to favor the test in a way. The reader read two columns, approximately 1000 words, in six minutes. Thus, a 60,000-word book could be completed in 360 minutes, or six hours. This suggests that the teacher of the preceding paragraphs might commune with himself in this wise:—

1. Have I wasted six hours in the past two weeks?

2. Am I perhaps wasting time regularly at the rate of six hours every two weeks?

3. If so, I am losing the opportunity to know a 60,000-word book every two weeks.

4. Or twenty-six such books every year.

Let me (the Victim is speaking) close the eyes and imagine these twenty-six volumes all standing in a lovely row, in a lovely bookcase, flashing their attractive colors upon me as next year's possibilities.

I wonder how I should feel, here within me, if I had in the past year actually mastered these books by the simple process of just doing it!

I give this up. It is impossible for me to imagine so wonderful a feeling, and yet I know by the elementary mathematics of Efficiency (he is still meditating with the eyes closed) that I have lost every year, for years past, the food and flavor of just such a row of books. In ten years this means 260 volumes. I really feel great respect for the authority I might have been.

III

Efficiency has worked hard and always will to show that all things are possible to him who establishes a goal and persistently works his way toward it.

No worker can fail to be impressed with our low average of time use.

Most of us simply putter our way through the day. We dawdle, loaf, laze, shuffle, stumble, and do everything but proceed at a steady on-going rate of speed. What we have failed to discover in the gift of the gods is that every hour is a golden cup filled to the brim with sixty minutes. But as we appropriate it, reaching out the hand to receive it from Father Time, we spill twenty or thirty minutes in getting hold of the cup.

Our trouble then is that we miss a vast amount of what would make us significant in our profession, simply because we are trying to build a Temple of Life with twenty-minute hours, with thirty-minute hours. That kind of brick will never make a substantial wall. It will persist in falling about us and compel us to apologize for the dust in our rooms.

IV

It is stated that ninety-seven per cent of boys in the United States receive no college education. It has also been stated that 325 men in the senior class of an Eastern university spend, *each of them*, over four thousand dollars for his university training.

Yet the significant work of the world is being done only in small part by the three per cent of college men.

This means that it is being done for the most part by the non-college trained man.

But—

No work of enduring value is being done by anyone who is untrained.

The best positions in all the arts, sciences, and industries are opened to trained men, whether college trained or not

But all significant positions are forever closed to the untrained.

This is true in the Art of Music, more so today than ever before. And it will be more rigidly true ten years hence than it is today.

Any man who arrived at the station called Ten-Years-From-Now with exactly the same equipment with which he starts will, as the wit expresses it, "Never arrive." All the unsatisfactory work that is being done today (omitting that of the bluffers, slackers, pretenders, and the like), is that of men and women whose training is ten, fifteen, and twenty years old.

A conservatory graduate of ten years ago who has not since then added ten rings of growth around his heart wood is a decaying tree. Some day a careless breeze will blow him over to the destruction of every nest which he has encouraged the birds to build in his branches.

The one single danger lies in the compressed stairway of Success. There are no short cuts. And there is no expanding view for the one who has stopped climbing.

TEACHERS' FORUM

Address all questions relating to the work of this department to Mrs. Blanche Dingley-Mathews, 25 E. 18th Avenue, Denver, Colorado.

CONDUCTED BY BLANCHE DINGLEY-MATHEWS

I HAVE been very much impressed through my contact with teachers during the summer months by the deep earnestness of most of our teachers of music. The hundreds of teachers who combine a vacation with normal training thus testify to their desire for the very latest innovations in methods as well as to their need of new material and a freer and finer interpretation of the old.

This reaching out for new ideas is not confined to any small section but is very general as pupils come from the extreme South, West, and East to the Middle West for special helps.

As I have been giving normal courses for many years, it is a source of great pleasure to me to note the great gain teachers are making and how much more ground we can cover in a two weeks' course now than we could fifteen years ago. Teachers come to the large cities now with a very definite conception of their needs and they seek direct methods, practical helps, and inspirational suggestions rather than big names and certificates as they used formerly to do.

There is still, however, much work to be done in systematizing music teaching. Teachers must be urged to form some standards of their own (if they are not willing to accept the standards of others), that they may secure more co-operation from the parents of children as well as give children the satisfaction of obtaining credits for work well done.

I have been amazed to find how many teachers still think that if work is "graded," Art takes wing. Naturally these teachers have never seen a graded work, or the results obtained through requiring certain ground to be covered annually by the pupil, but get their idea of "grading" from certain graded courses on the market.

When a graded course of instruction is mentioned we have no reference to any graded books (though many of them are very helpful), but rather to a carefully thought out and tested scheme by which we place and teach in a certain year, technical exercises, studies, pieces, ear-training, and theory work.

Just as in a day school pupils have certain studies for which they obtain credit if the work is properly assimilated, so do we grade our music work that we may secure certain definite technical results, certain musical results, and certain pianistic development within each school year.

What is the result?

A far deeper interest on the part of all concerned, a growing chentéle because of that interest, and, finally, we become a power for good in the community, placing music on a sane educational platform along with other formative factors.

Children work in school not because they enjoy it, but because they want to keep up with their classes and make the grade. In music work where, previously, it has been next to impossible to secure practice of technic, that careless attitude towards technical practice changes as if by magic as soon as the graded schedule is adopted. The pupil can see a goal to be reached and, like the good American he is, joins the "Prepared Brigade."

So many of our old-time troubles vanish in thin air when the credit scheme is introduced, that I wish every teacher might be awake to what she is missing by sticking to her hit-or-miss methods of assigning material.

Will you be good enough to tell me through THE MUSICIAN how many elastic touches you use in the first two grades? I have been in the habit of playing all chords with a drawing in of the finger. Am I right in this? C. W. B.

I am using fewer and fewer elastic exercises in the first grades as they destroy the "steel" finger for which we are working.

We seek in the first two grades to secure the "steel" finger and responsive condition of hand and arm as well as arm weight in exercises. I find the elastic exercises of great use in vitalizing the finger point upon which all fine technic turns later on, but for elementary work I should not have such exercises practised other than occasionally.

The chord hand is a hand that is in a block. We do not consider the finger element at all except as we voice. Therefore the drawing in of the finger point is to be avoided. The more solid the hand, the firmer it is from the knuckle joint down to finger tip, the finer the chord.

* * *

In one of the large convent schools where I have been teaching this summer, I gave a technical examination at the close of the course. Among other questions was this:

Give explanation of pedals as to a child.

I give below the answer received from one of the Sisters which should prove helpful to piano teachers in elementary work.

The pedals are, like good fairies, always ready to help the hands out in their work of making beautiful music.

The one on the right, which is called the Damper Pedal, like a charm fairy, has a magic effect upon a tone. If we press a key and, while holding it, take this pedal, we shall hear, if we listen attentively—*very* soft tones ringing out with the one we are pressing, in a kind of echo chorus. Now, if we wish to hear what these sympathetic tones are saying let us sound a tone and, after taking the pedal with it, release the key depressed. We will then hear the fairy-like echo chorus of the tone just left. Thus we see that the Damper Pedal not only makes tones more beautiful, but can also prolong them after the fingers are released.

The pedal on the left, which we call the Soft Pedal, by making tones sound far away, acts like a little dream fairy. It muffles the voice of the tone but has no prolonging power.

The pedal is the middle, which is the tone Pedal, is like a most wonderful little fairy, for it sustains tones long after the fingers have left the keys. We will learn more about this pedal later.

* * *

Will you kindly advise me, through THE MUSICIAN, just what technic and theory a boy, thirteen years old—a beginner—should have in the first lessons to advance rapidly; also the names of pieces which will be of use theoretically, and at the same time keep him interested. F. F.

I would use my *Conversation Lessons* and work as hard as I could toward the chord and pedal. As soon as families are presented, work toward a chord formula that he can transpose readily in all keys, for boys like the chord work and pedals especially, and I think they show good taste.

I would use very little, if any, of the *Child's First Grade*, with so old a boy, for *The Doll's Tea Party* and such titles prejudice him against the message.

Try the *Student's Classics*. Such pieces as the *Air and Variation*, by Gurlitt, *The Jolly Hunstman*, by Merkel, etc., should interest him; and if you will push the chord work you will be surprised to see how soon he can take them safely.

Use Hannah Smith's *Plantation Melody* or her *Ballet Dancer*. Besides the chord work give plenty of arpeggios, changing the accent and chord each lesson. Some scale work and insist on its being properly done. Keep "General Efficiency" before him constantly, as in the Boy Scout movement. If the lessons are few and far between talk with him over the telephone every other morning and ask him what he has practised that day, how much memorizing he has done, and if he has struck a "snag" anywhere. Don't let him think that you are not on the job but keep your personality and your work before him, by using the telephone, if you can't have him for two lessons a week. Do plenty of transposition work with him and have him appreciate that he has certain definite responsibilities toward you and toward music.

* * *

Who is the greatest living piano teacher? M. L. M.

I would say that this is largely a matter of opinion and temperament. However, it is often the case that the most celebrated teachers are not the best.

There is a certain type of pupil, who enjoys taking lessons from an artist, as he delights in the playing and feels that the interpretations are more authoritative.

Then there is another type of pupil who feels that the artist takes little or no interest in teaching and therefore puts no time on the solving of the difficulties which confront the student.

I would not like to take the responsibility of saying who the best teachers are or where they are because this great country is full of earnest workers. The personality of both pupil and teacher must always be considered, in the choice of a musical guardian. I always have the feeling that a teacher should be not only a teacher, but a guide, philosopher and friend.

I am sorry to say that I have never heard of the Trio you mention in your letter.

A NEW SEASON ANNOUNCEMENT

THE card to the right is a copy (except the change of name) of an announcement sent out by two teachers in one of the large American cities. It is a good model.

MR. AND MRS. BLANK

Teachers of Piano

FIRST TERM—SEPTEMBER 11TH TO JANUARY 27TH. Vacation Christmas week.

SECOND TERM—JANUARY 29TH TO JUNE 15TH. Vacation Easter week.

Pupils of Mr. Blank who begin study the first week of the term will be presented with a year's subscription to THE MUSICIAN.

Pupils of Mrs. Blank who begin study the first week of the term may have THE MUSICIAN for half price (seventy-five cents).

All indications are that this is to be my busiest season. To get desirable lesson periods, as well as THE MUSICIAN, register at once.

I am reserving ——— on ——— for you. Kindly advise me on the enclosed card if it is satisfactory.

Sincerely yours,

MR. AND MRS. BLANK.

CHILDREN AND MUSIC STUDY

A Berlin magazine, *Die Dame*, collected from a number of eminent musicians their views on the subject of music study by children. The published replies were translated for *Musical America* and printed in the issue for August 5th, from which the following extracts have been taken:

Lilli Lehmann says: "Of course children should be taught an instrument. . . . For children not particularly musical the piano is better than the violin. . . . It is the most important, nay, more, it is the first and most vital demand that children at school should be taught not to *sing* but to *speak*. Children, without exception, copy the mistakes of their parents and their surroundings. . . . Singing in school is of importance but it does not greatly benefit the hearing of the children.

"Instruction in the art of speaking, and that alone, refines the ear. The children learn just as violinists produce the tone. Such lessons should be given for a year. During the second year the children will not only sing better, but their instrumental lessons at home will benefit. To attain any skill in music one must begin by being industrious. It is still true that genius is industry."

Mme. Carreno speaks strongly: "I know of no subject so interesting to me as that of the training of children. Most virtuosi are too proud to instruct children. But I have said to myself, 'Can there be anything finer than to train a child from its earliest years as one cultivates a flower and brings it to perfection?' I am the mother of many children and was grateful to my father because he brought me up with such care.

"Parents are stupid enough to believe that whatever is cheap and inferior is good enough for the children. To such parents I say: 'Why do you take such a poor teacher? Because he is cheap? Do not take any, and that is cheaper still!'

"The strength of children must not be overtaxed. Their ambition must be aroused. If you tell a little boy that he will know a certain line in an hour he is much more likely to have acquired it than if you had punished him. Do not permit children to practise too much. When at the age of thirteen I played before Liszt he said: 'Do not practise more than five hours a day. Five hours and fifteen minutes will spoil everything that you have learned in five hours.'

"Children playing alone should practise for twenty-five minutes at two intervals. The child sits down and before he is tired ceases to play."

Willy Hess, former concert-master of the Boston Symphony Orchestra, has an interesting reply: "As a violinist I naturally recommend the violin and advise that instruction on that beautiful instrument be assiduously pursued. But as a much better ear is required for playing the violin than the piano the selection of the violin should only be made when the pupil possesses an excellent ear, a healthy body, and a suitable hand. Generally speaking, one can begin at the age of eight. But another consideration far more important. I advise my pupils, particularly when they are a little too young, not to begin with the violin, but to devote themselves to the piano for a year or two. For the violinist the beginning is particularly difficult. Much strength is needed to held the violin correctly, to stand straight without getting tired, to learn the fingering while at the same time reading the notes.

"But if the child possesses a little preparatory gymnastic and musical training many difficulties will disappear. In that case tone, notes, and rhythm will be familiar to the pupil. He can then concentrate his attention entirely upon acquiring finger and bow technic, without having to fasten his eyes continually upon the notes, or worrying about their character and meaning. Before all a well-ed foundation is necessary."

NOTES ON THE MUSIC IN THIS ISSUE

October again brings us to the threshold of a new teaching season. It is true, that many teachers are not really started in their studio work until the end of the month at the earliest, yet the present time marks the period when one should begin to think about the work of the new season and to plan to carry it on efficiently.

This means being on the lookout for new material not only such as can be used with pupils but such as will be worth the teacher's while to study on his own account. It is a great mistake to allow one's technic to deteriorate, to allow the sharpness of perception to become dulled, to remain out of touch with the significant movements in music. Alertness and progressiveness are of the highest importance.

Following out this idea we try to select music for the young player as well as for the advanced pupil and the teacher, especially aiming to present, in the music section, compositions of musical as well as technical value. It is not an unusual thing for writers on the subject of music education through the piano and its music to caution against too great devotion to the work of developing a high degree of technical skill. And yet it is not well to decry thorough technical drill. Technic is the basis of interpretative skill. All the great players of the day have abundant technic, which they use for artistic ends. Therefore students are wise to work on technical exercises, part but not all of the time.

Movement de valse, Op. 10, No. 2, by Samuel Maykapar (pronounced Mai-ka-*par*), is from the pen of a Russian composer, born December 18, 1867, studied in St. Petersburg at the Conservatory, later with Leschetizky in Vienna, locating in Moscow for his professional career. It is light and graceful in style with a modern trend in harmonic quality, just the kind of a piece for a teacher to use for his own pleasure or to give to an advanced pupil as a study in a polished, refined style of playing.

Miniature, Op. 7, No. 1, by B. Kalafati (Ka-la-*fah*-tee), is also from the Russian repertoire and is distinctly a study of a technical character, but one which has very definite musical character as well. The figure in sixteenth notes is to be light and graceful, a sort of decorative background with a melodic character, very much as if it were being played by another instrument. The movement of the hands calls for free, unrestrained action, neither interfering with the other, and not showing, to the ear, any sign of break. It will be best to memorize this piece, learning a few measures at a time. Both this and the preceding number are from the volumes of Russian piano music, edited by Constantin von Sternberg, and recently published by the Oliver Ditson Company in their Musicians Library.

At eventide, Op. 6, No. 3, by Cedric W. Lemont, is from a set of charming pieces entitled *Dream Pictures*. It is contemplative in character and demands a full, round singing tone, one which makes a melody stand out prominently. The first sixteen measures are rather quiet, but at the *poco agitato* slightly increase the tempo as well as the degree of loudness. At the section marked *Allegro agitato* a more rapid movement is called for, with a certain bold vigor as indicated by the doubling of the melody in both hands, as if a violin and 'cello are playing, an octave apart. When the return to the first theme is reached keep the accompaniment in broken chords rather subdued and quite legato, but making the melody sing.

Valse aérienne (*Sounds from the South*), Op. 148, No. 1, by Fritz Spindler, is included as a study in velocity playing, and in octaves which give out a melody. Notice the tempo, a dotted half note equals 112, which means that a dotted half note gets one beat, and that there are 112 beats to the minute. Since six eighth notes equal one dotted half, the first part of this waltz requires that the player execute at the rate of six times 112, or 672 notes to the minute. Commence at one-half this tempo and gradually increase. It will furnish excellent drill in rapid scale playing.

In the cotton, Op. 1, No. 4, by L. E. Orth, is a delightful little character sketch suitable for players just entering Grade III. The melodic figures are highly suggestive of the negro's musical ideas, and the player should have in mind the banjo and its characteristics. This may have a place on a program of music in the folk song style.

Scrubbing song, Op. 35, No. 2, by Charles Wakefield Cadman, is one of a set of ten pieces, descriptive of the incidents of one day in the life of two children. The verse at the beginning clearly indicates the thought of the composer. Commence practice rather slowly and gradually increase the tempo. Learn a few measures at a time.

Dance of the flowers (Waltz), Op. 135, No. 3, by J. Frank Frysinger, is by an American composer who always writes interestingly. This is one of a set of three pieces in dance rhythms, for young players. It is graceful in style, charming in melody, and has exceptionally stimulating technical value, demanding considerable variety in touch effects.

Fall in line (March), Op. 318, No. 5, by Carl Wilhelm Kern, is one of a set of six "miniature dances." This is an easy march especially useful for school and gymnasium classes which work to music.

Little Folk Song, Op. 135, No. 1, and *A Fairy Tale*, Op. 135, No. 2, by Karl Komzàk, will be found effective for use in the ensemble class, and just about the difficulty for the average player. We call attention to the fact that in the left hand part of the *Primo* in *Little Folk Song*, the lower notes forming thirds in several measures can be omitted, making the passage somewhat easier. In the *Fairy Tale* follow the directions so as to get the appropriate tone color to the two sections. As usual we advise that the two players learn both parts so as to change about. It is not well for a player to confine himself exclusively to the upper part.

Andantino-reverie, by Théodore Dubois, transcribed for the organ by James H. Rogers, has pronounced melodic charm and should prove an attractive number for the church service or a recital. It is by a distinguished French composer.

Song of the Volga boatmen, a Russian folk song, transcribed for violin by Franz C. Bornschein, is a number which will repay careful study; the difficulties are not much from the point of technic. Tone, full, round, and sonorous, is what is demanded, and good intonation in playing in the higher positions. The transcriber has carefully marked essential fingers, phrasing, and bowings.

Devotion (*Zueignung*), Op. 16, No. 1, by Richard Strauss, is one of this great composer's most available songs for the young singer. It is broadly melodic, with here and there a break in the rhythmic continuity which suggests an undercurrent of intense and passionate sentiment. Don't sing the rests! In A for medium voice.

Expectancy, by William Stickles, is a short song which works up to a strong climax, the whole effect being very definite and highly artistic. This song has appeared on the programs of some well-known concert artists. In C for medium voice.

Jesus, word of God incarnate (*Ave verum*), by George B. Nevin, is a sacred song of fine quality and unusual value to the church singer. We have used the low voice edition, which enables a contralto, especially, to display the rich, deep quality of the lower notes of the voice. In A♭ for medium voice.

THE MUSICIAN Subscription Agency will save you money on your magazine combinations.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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Boston, Mass., U. S. A.

THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

One Hundred Million is A Hundred Million ONES

TIME is a flowing stream: Unhurried and undivided. But to use Time with profit we mus learn to divide it. So Nature provides us with the great factors:

ONE MINUTE-ONE HOUR-ONE DAY-ONE YEAR-ONE LIFE

How shall we learn to command these factors? For we must realize the law that unless we command them they will subjugate us.

WE MUST GET DOWN TO "ONES."

We must learn the value of the minute as it comes—a seedling—out of the garden of the Infinite. How it increases into more minutes, into hours and days and years, so growing into the Tree of Life!

What sort of a Tree of Life?

The sort we make of it as we manage the Minute and its growth

It has been said by an efficiency expert that a young man ca acquire a practical working knowledge of the Science of Electricit in seventy-two hours. That is, one hour a day for seventy-two days or one-half hour for one hundred and forty-four days; or a quarter o an hour for two hundred and eighty-eight days. [Even then there ar left seventy-seven days for vacation.]

Have you ever translated this seventy-two hour statement into terms of your own needs?

Would you consider yourself a better asset as one partner in the firm of 100,000,000 workers of the United States afte you have devoted seventy-two hours, split up as you can best manage it, to—

1. Knowledge of current musical events.
2. Knowledge of acoustics (a practical reading knowledge of the subject can be had in much less time than seventy-two hours).
3. Theory of music (including harmony).
4. The art of musical analysis.
5. Such modern biography as the life of Coleridge-Taylor, Bruneau, Debussy, Vincent d'Indy, César Franck, etc.
6. Left hand technic.
7. Score reading. (If you haven't learned Harmony you won't be able to do this. But seventy-two hours of Harmony should enable you to do it.)
8. Solfeggio and piano sight reading.
9. Piano and vocal ensemble.
10. Systematic reading of works on music, including at least o musical magazine.
11. Musical pedagogy.
12. Polishing your repertoire (and perhaps your speech!).
13. A foreign language.
14. Writing on music education.
15. Efficiency in business affairs.

It is amazingly easy to devote one hour to anything. Almo as easy to devote two. Seventy-two hours for one year to one su ject. In three years you can have three subjects well in hand.

But soon we begin to perceive that we are not touching the milestones of the hours on a level road but that we are traveli uphill, with constant changes in level, and curves which close off the view in both directions. But there is a way out! KEEP O

It is not the pull of the Steep that puts us out of the running as we start to climb this highway. It is the trench work of our enemies—The Snipers, the '75's, the Gas Bombs, Liquid Flame, Aviators, etc., or translated into terms of our profession:

Apathy, Self-indulgence, the Desire to be Entertained, Uncurbed Tendency for Self-excuse, Dodging Responsibility, and others that every one knows for himself. But let any one go forth with will to conquer these hidden foes to his progress and he will fi himself not only able to climb this incline, to the higher lev of the desirable things of life, but, like the Juncan Miner who said was willing to pursue Fortune not only up a vertical cliff but th that lean back.

FROM OBOE-PLAYER TO ROYAL ASTRONOMER OF ENGLAND

IN 1751 a nineteen-year-old German musician, William Herschel, came to England and for a time supported himself by playing the oboe in an orchestra at Bath, and the organ on Sundays. Not being satisfied to be merely a player, he studied Smith's *Harmonics*, a text-book on musical science. In this way he learned of the same author's book on optics, which he began to study. From this book he went to the study of astronomy. His work culminating in the manufacture of great reflecting telescopes. The discovery of the Georgian Sidus, commonly known as the planet Uranus, secured for him the appointment of Astronomer Royal.

FROM CARPENTER TO SURGEON-GENERAL

IN Scotland, in 1750, there lived a young carpenter, just twenty-one years old, who could barely read and write, and was handicapped by a poor memory. To train his memory he made it a habit to put on paper everything he thought or learned. Then he entered the dissecting room of his brother, as demonstrator in anatomy. No fact was too trivial for him to record, and in time he trained his memory and acquired an education, closing his life as a surgeon of high distinction. John Hunter's rule was: If a thing be practicable I can accomplish it if I give pains to it; and having begun, I never stop till the thing is done.

FROM COBBLER TO METAPHYSICIAN

TOWARD the close of the eighteenth centur young cobbler in Cornwall felt the need learning to read and to write. His study w his wife's kitchen. After he had learned read he felt his ignorance the more, but det mined to go on with his study. As he pegg soles on shoes he read Locke's *Essay on Understanding*. From reading he turned writing and then to further reading. variety of subjects, Astronomy, History, Me physics, took his attention. The publicat of several works brought him the degree Master of Arts. And in time Samuel Dr became editor of an important publicat and known as the "Cornish Metaphysicia

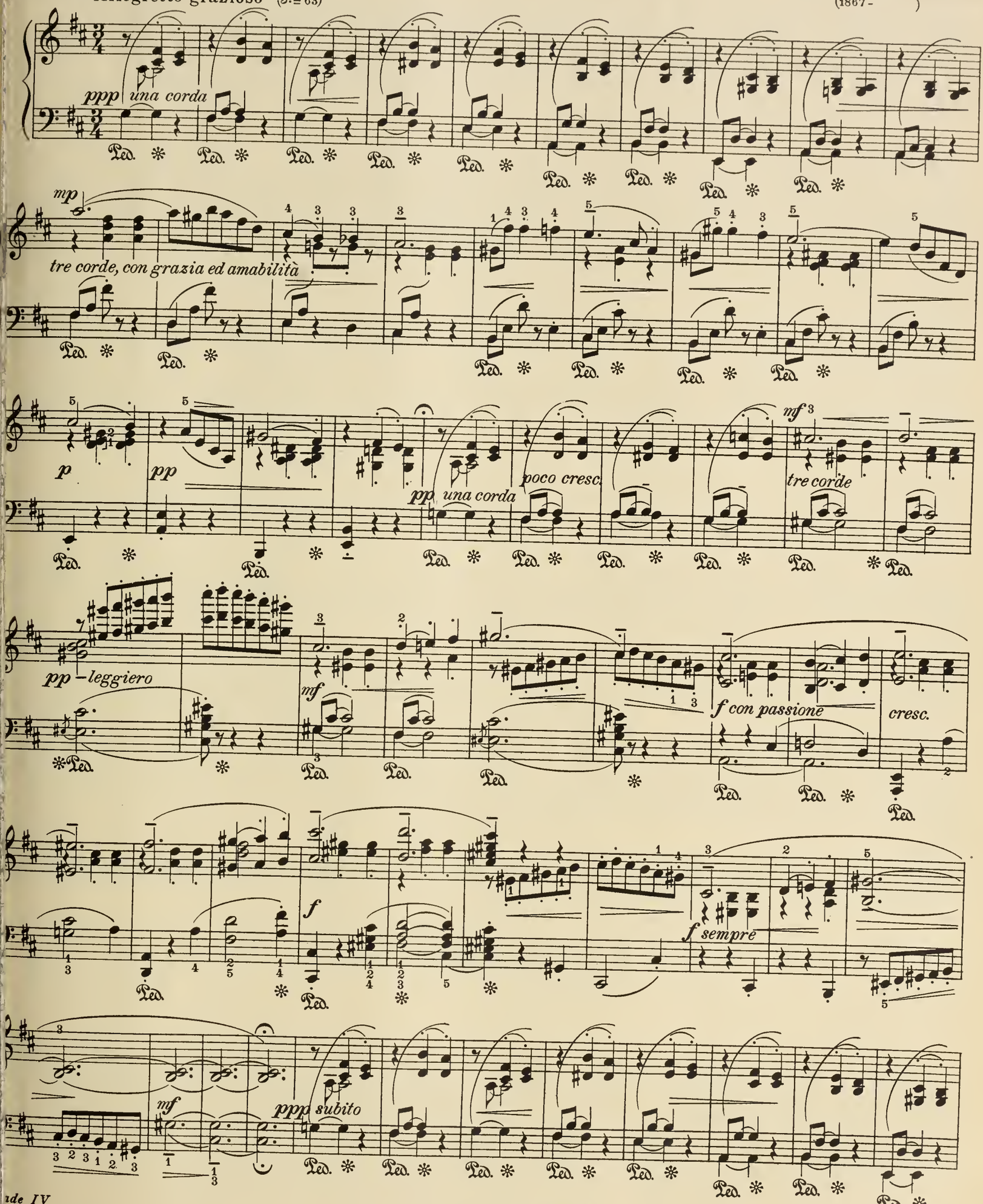
To Mlle. Olga Kalantaroff

MOUVEMENT DE VALSE

Edited by Constantin von Sternberg

S. MAYKAPAR, Op. 10, № 2
(1867-)

Allegretto grazioso (♩.= 63)



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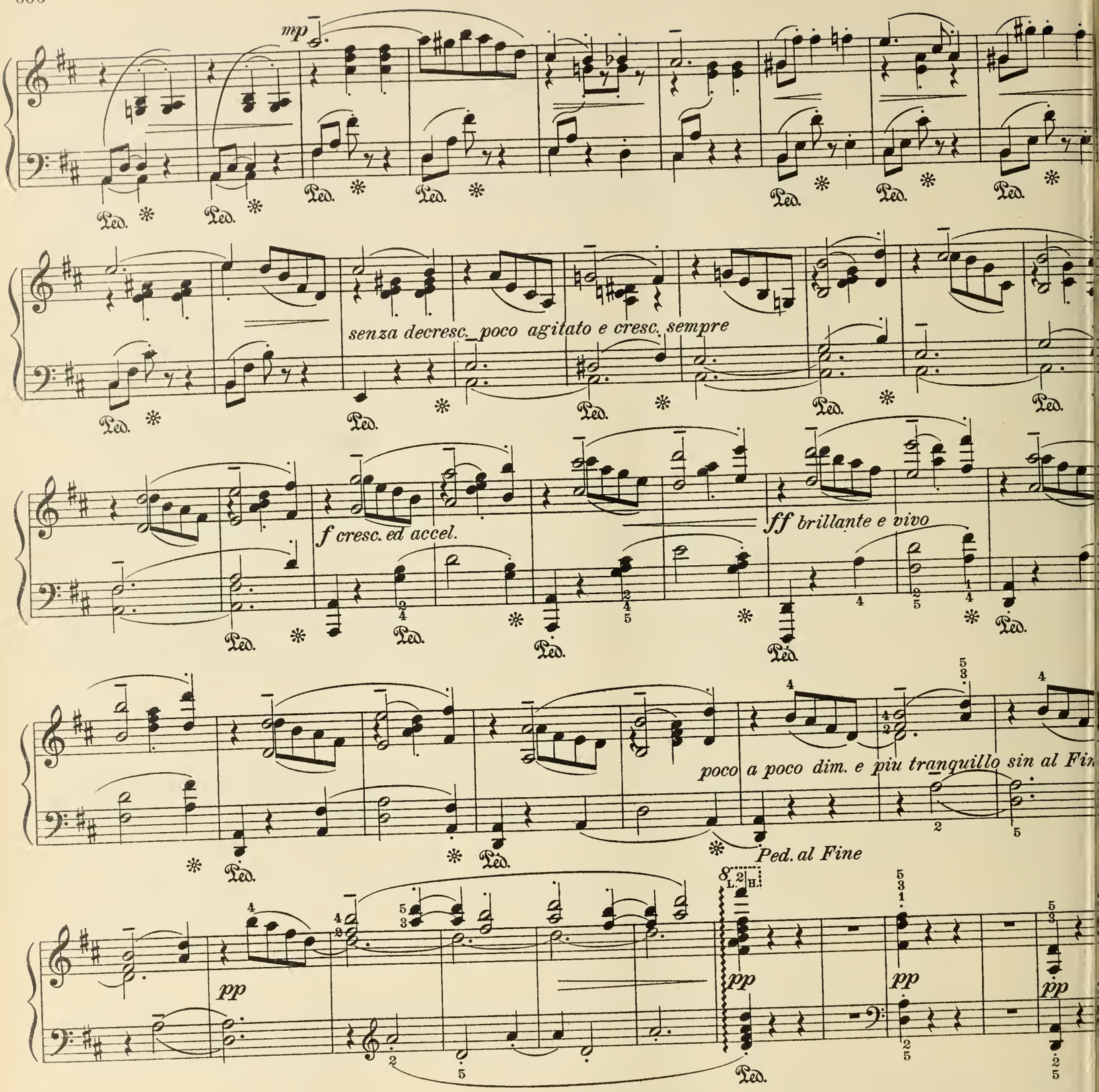
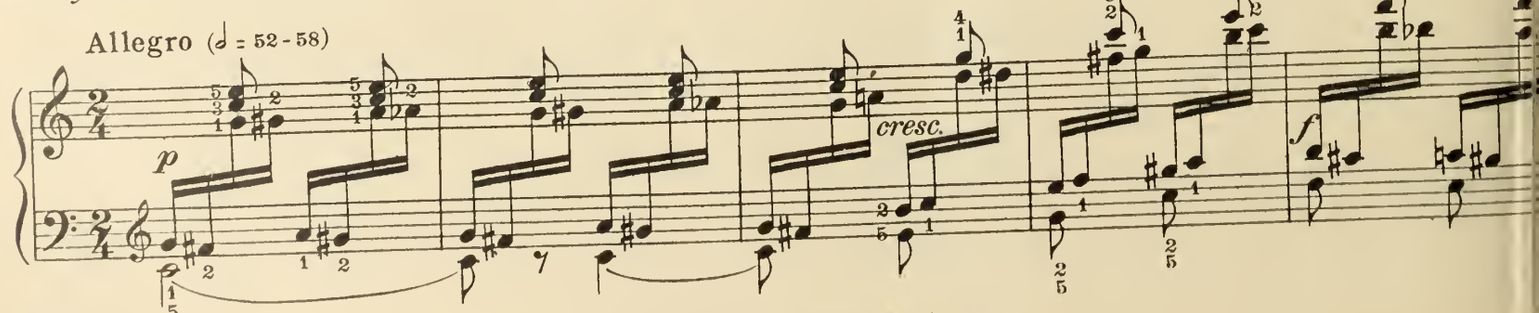


To my sister Hélene Kalafati

MINIATURE

B. KALAFATI, Op. 7,
(1869 -)

Edited by Constantin von Sternberg

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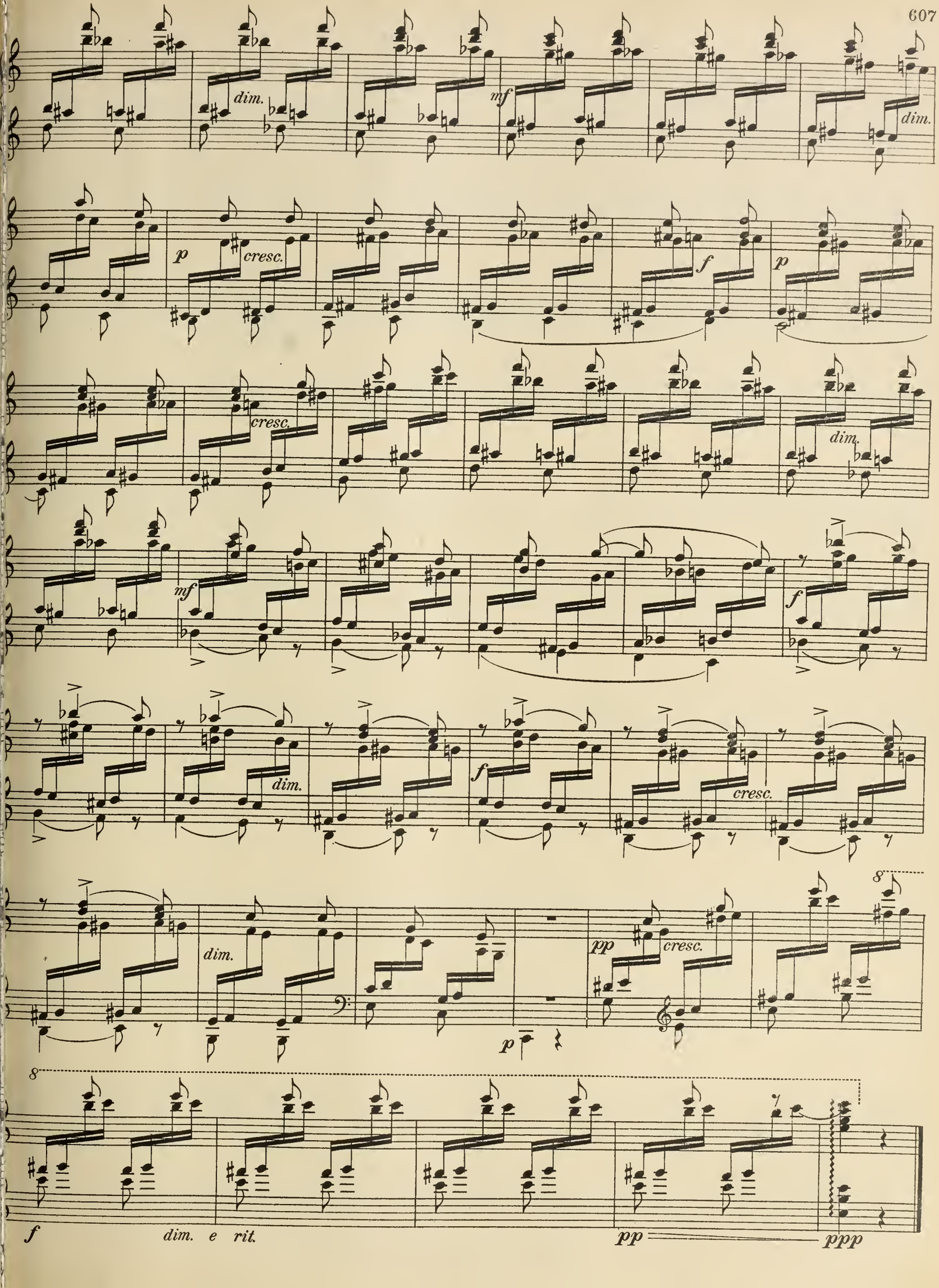
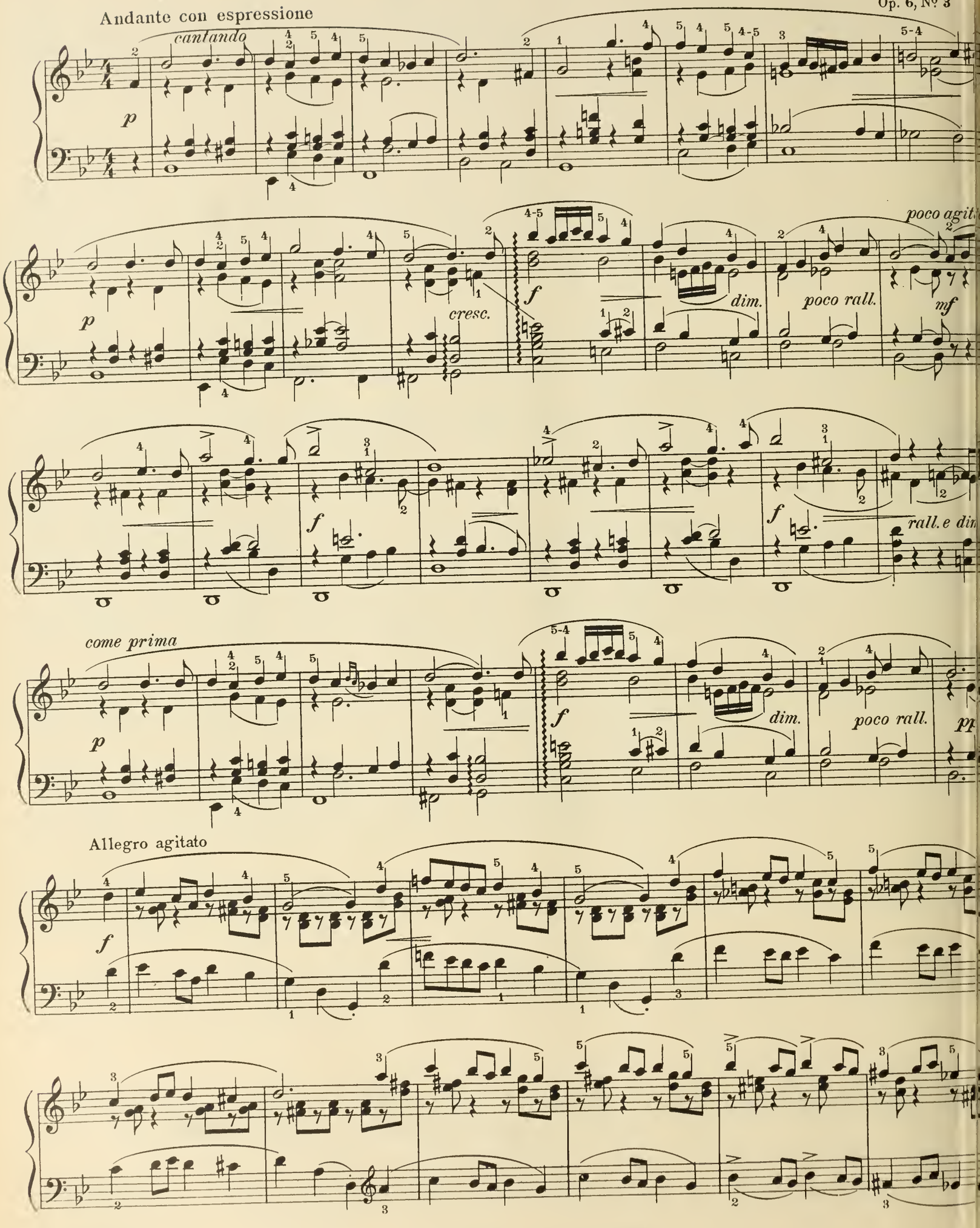

dim.
mf
dim.
p
cresc.
f
p
cresc.
dim.
mf
f
dim.
f
cresc.
8
pp
cresc.
p
8
f
dim. e rit.
pp
ppp

To My Father

AT EVENTIDE

CEDRIC W. LEMON

Op. 6, Nº 3



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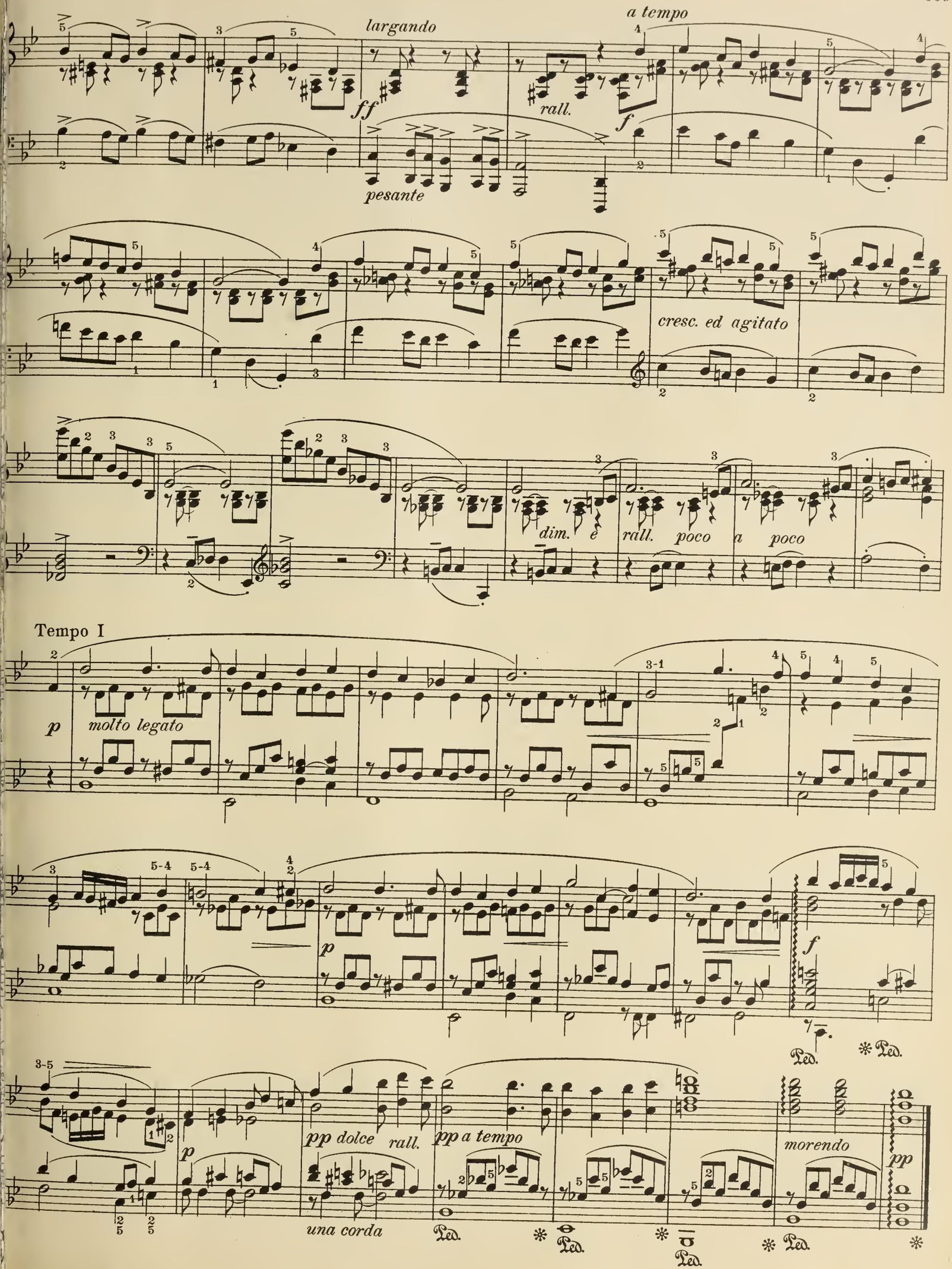

largando
a tempo
ff
rall.
f
pesante
cresc. ed agitato
dim. e rall. poco a poco
Tempo I
p molto legato
p
f
pp dolce rall.
pp a tempo
morendo
pp
una corda
Ped.

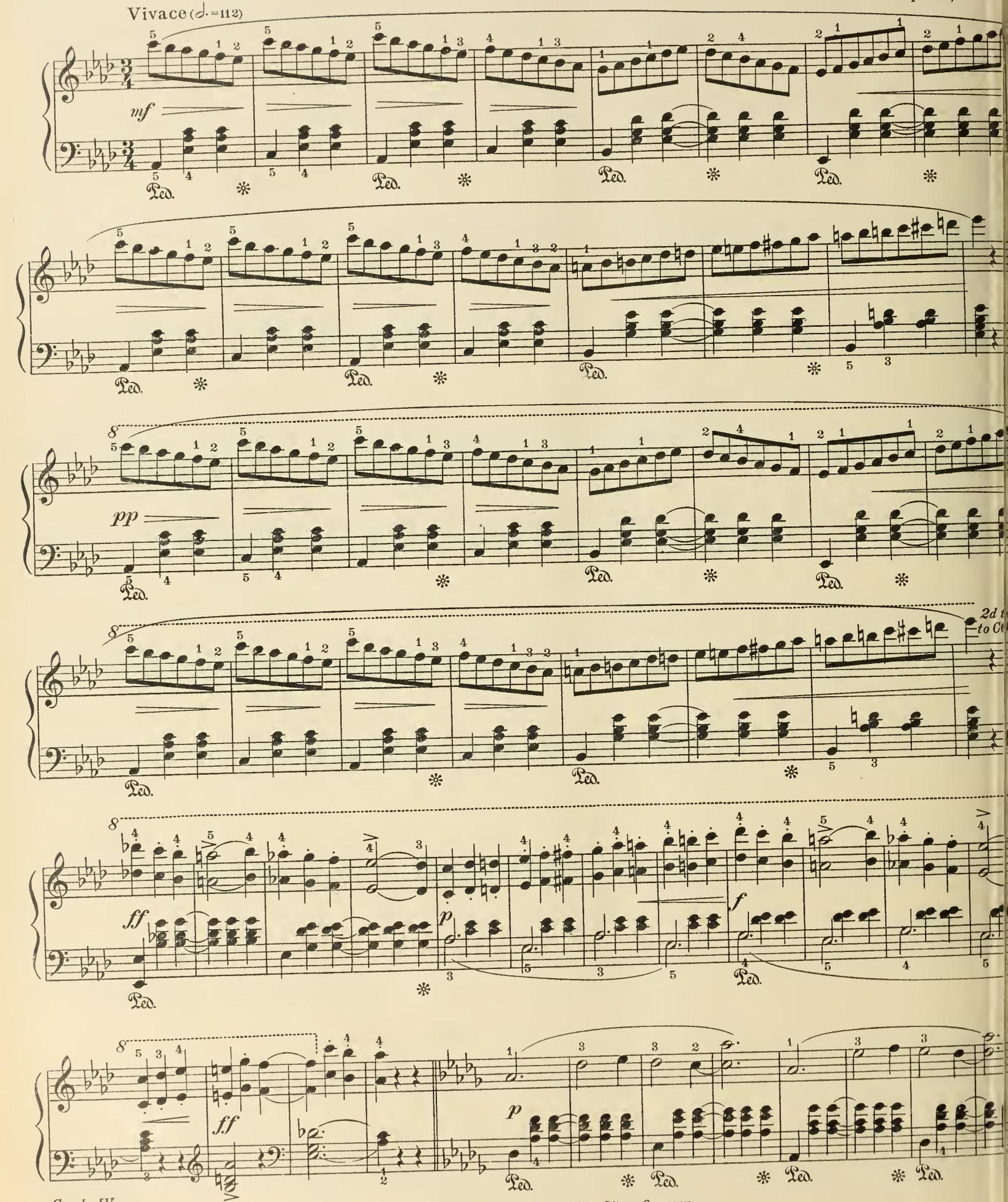
VALSE AÉRIENNE

(SOUNDS FROM THE SOUTH)

KLÄNG' AUS DEN SÜDEN

Edited by John Orth

FRITZ SPINDLE
Op. 148, No. 1



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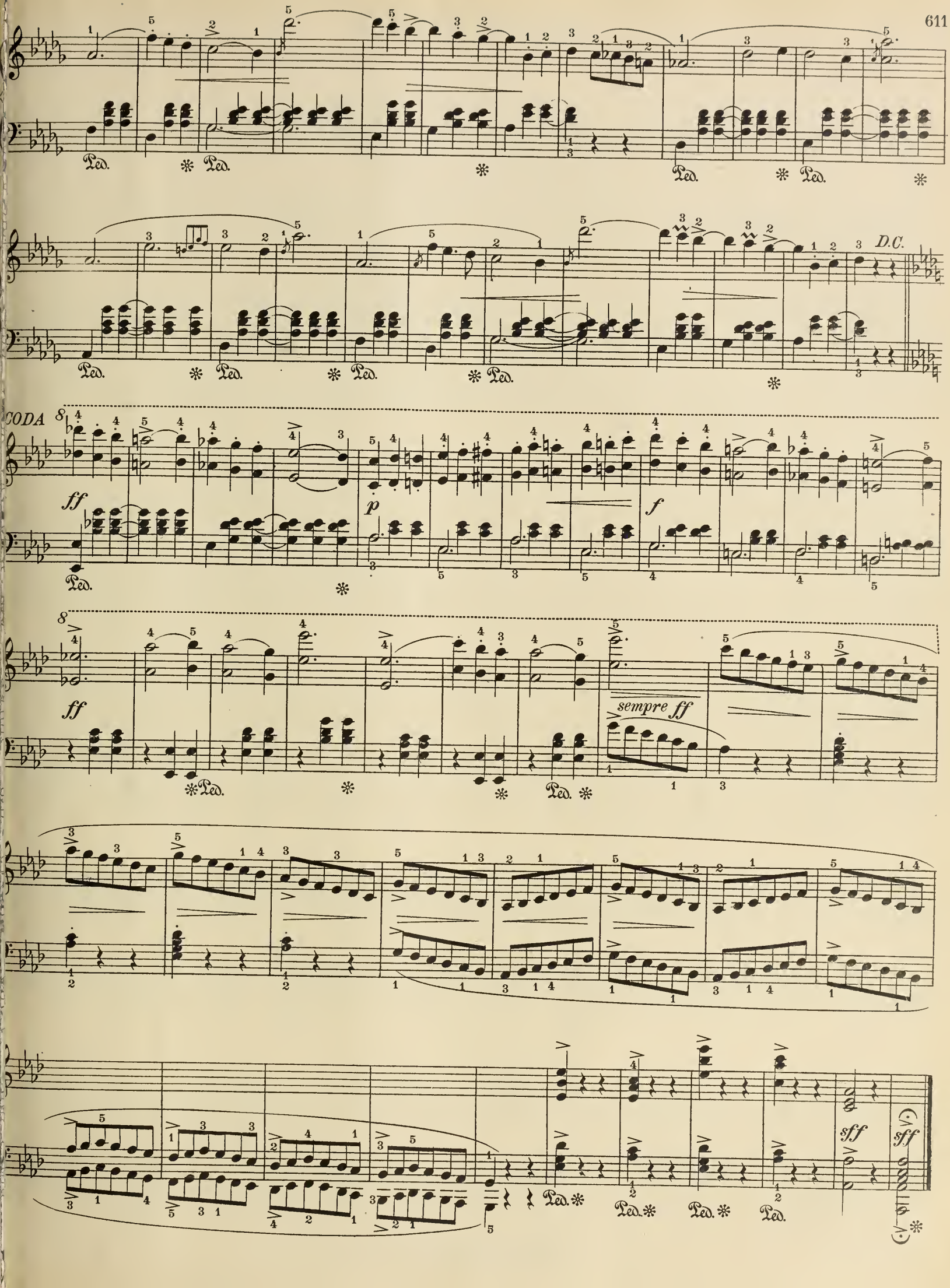
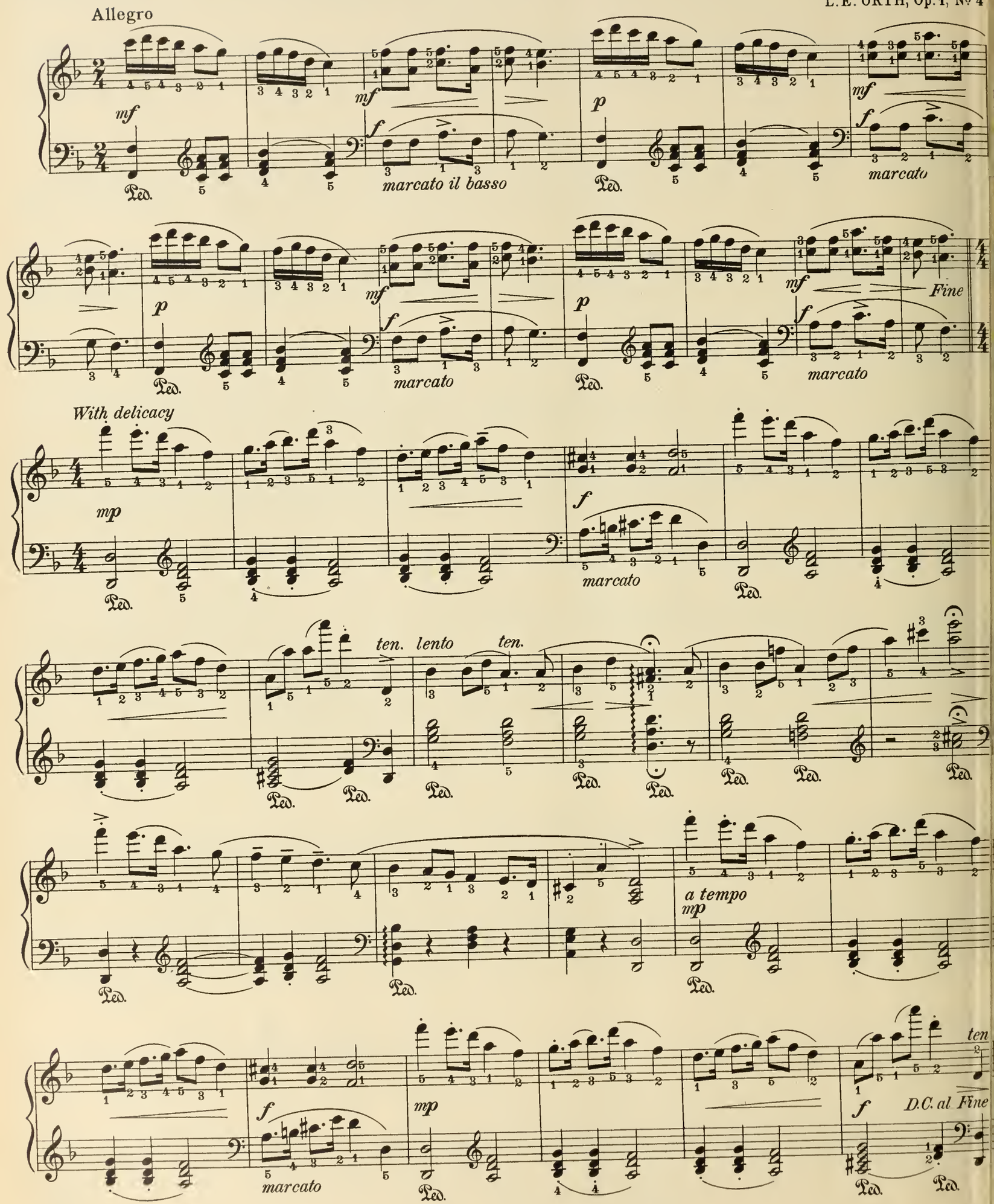

D.C.
CODA
ff
p
f
sempre ff
sff
sff

IN THE COTTON

L. E. ORTH, Op. 1, № 4



Grade III

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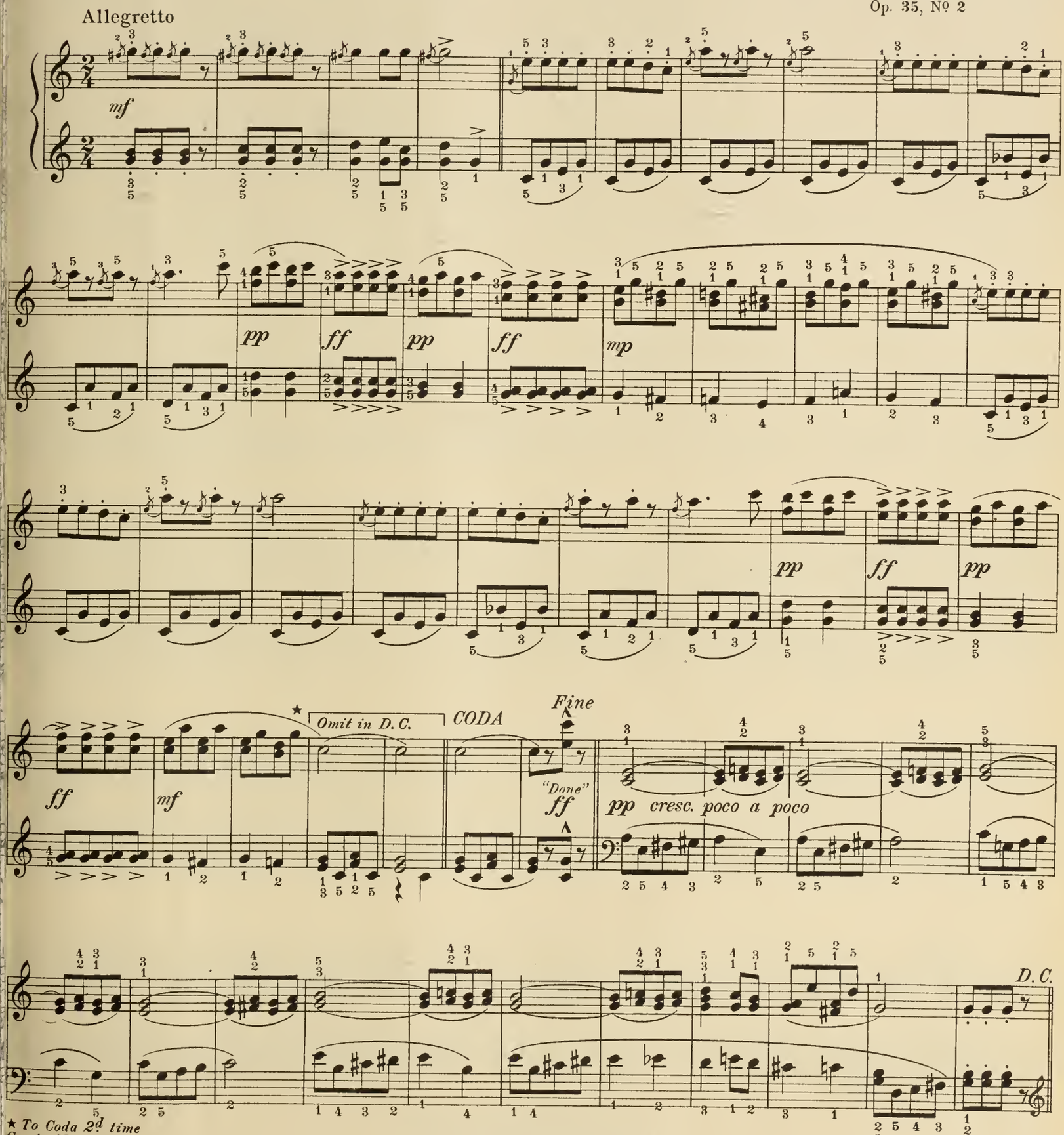
SCRUBBING SONG
(GALOP)

Scrub, scrub, scrub!
This is our Saturday's work.
Scrub, scrub, scrub!
'Twill never do to shirk.
For how can mother manage, pray,
Unless we do our share today?
So splash the water and work away,
Scrub, scrub, scrub!

Nelle Richmond Eberhart

CHARLES WAKEFIELD CADMAN
Op. 35, № 2



★ *To Coda 2d time*

Grade II

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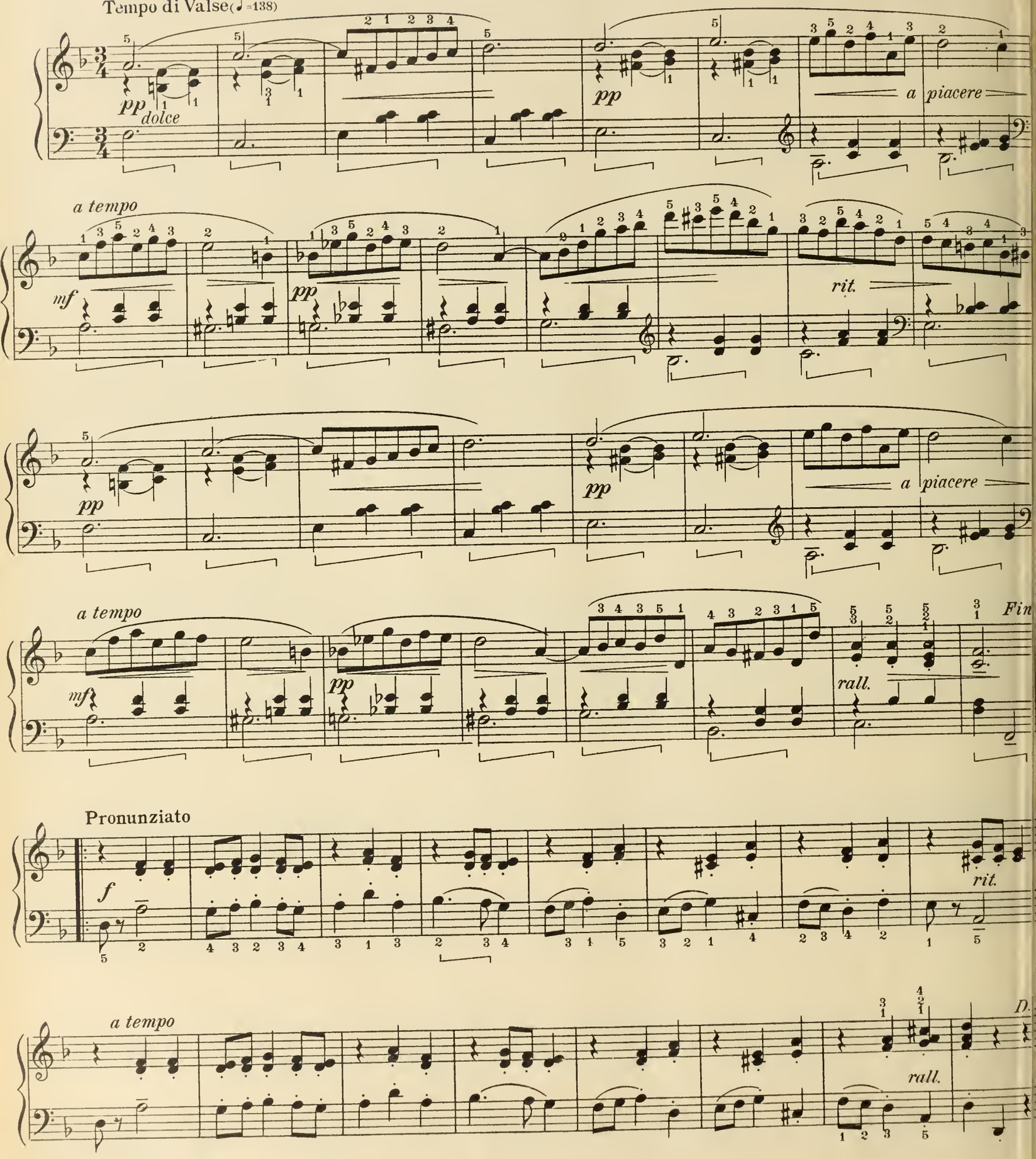
To Miss Achsah M. Wentz

DANCE OF THE FLOWERS

WALTZ

J. FRANK FRYSINGER
Op. 135, No. 3



Grade II-III

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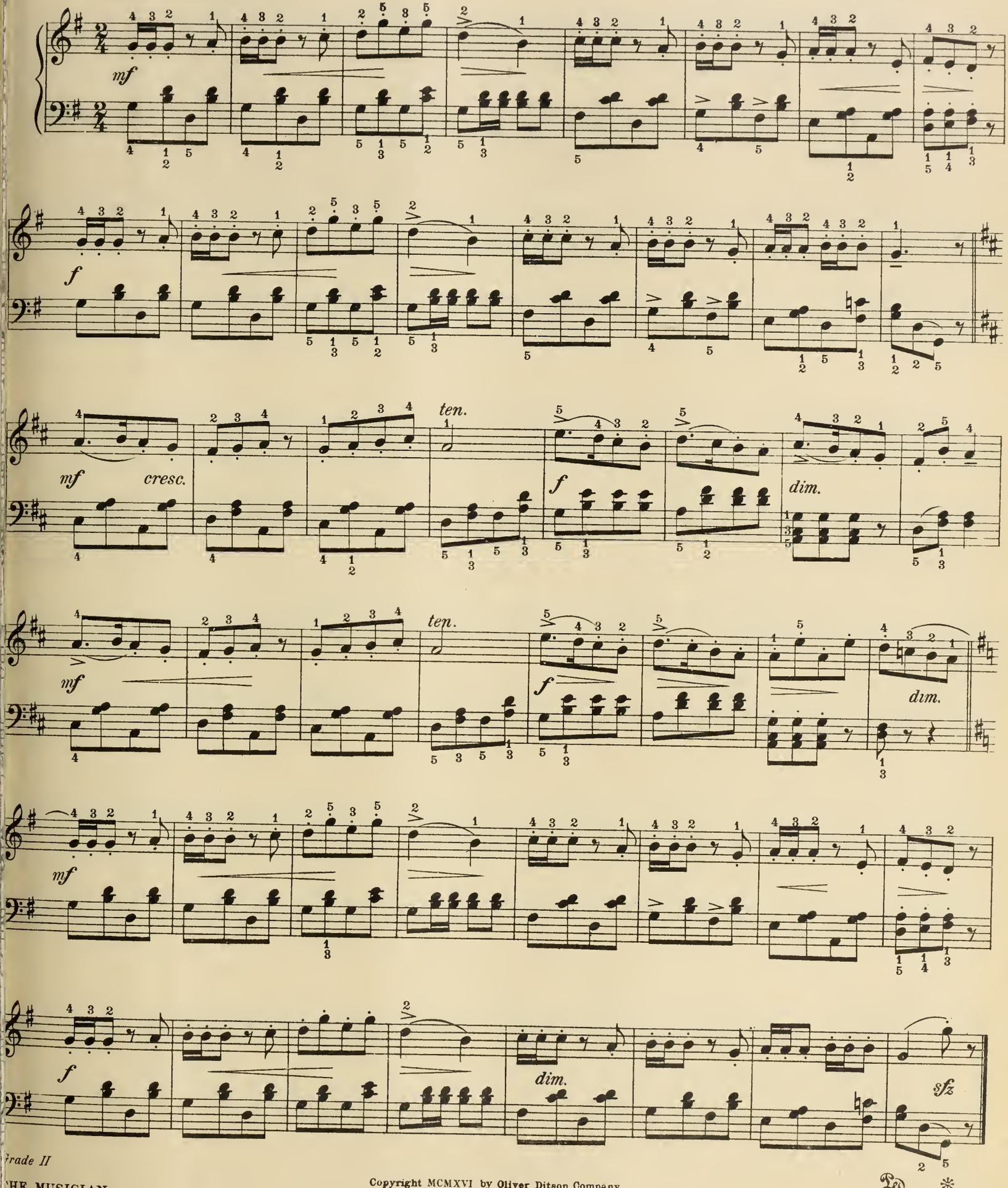
FALL IN LINE

MARCH

CARL WILHELM KERN
Op. 318, No. 5

Tempo di Marcia (♩= 126)



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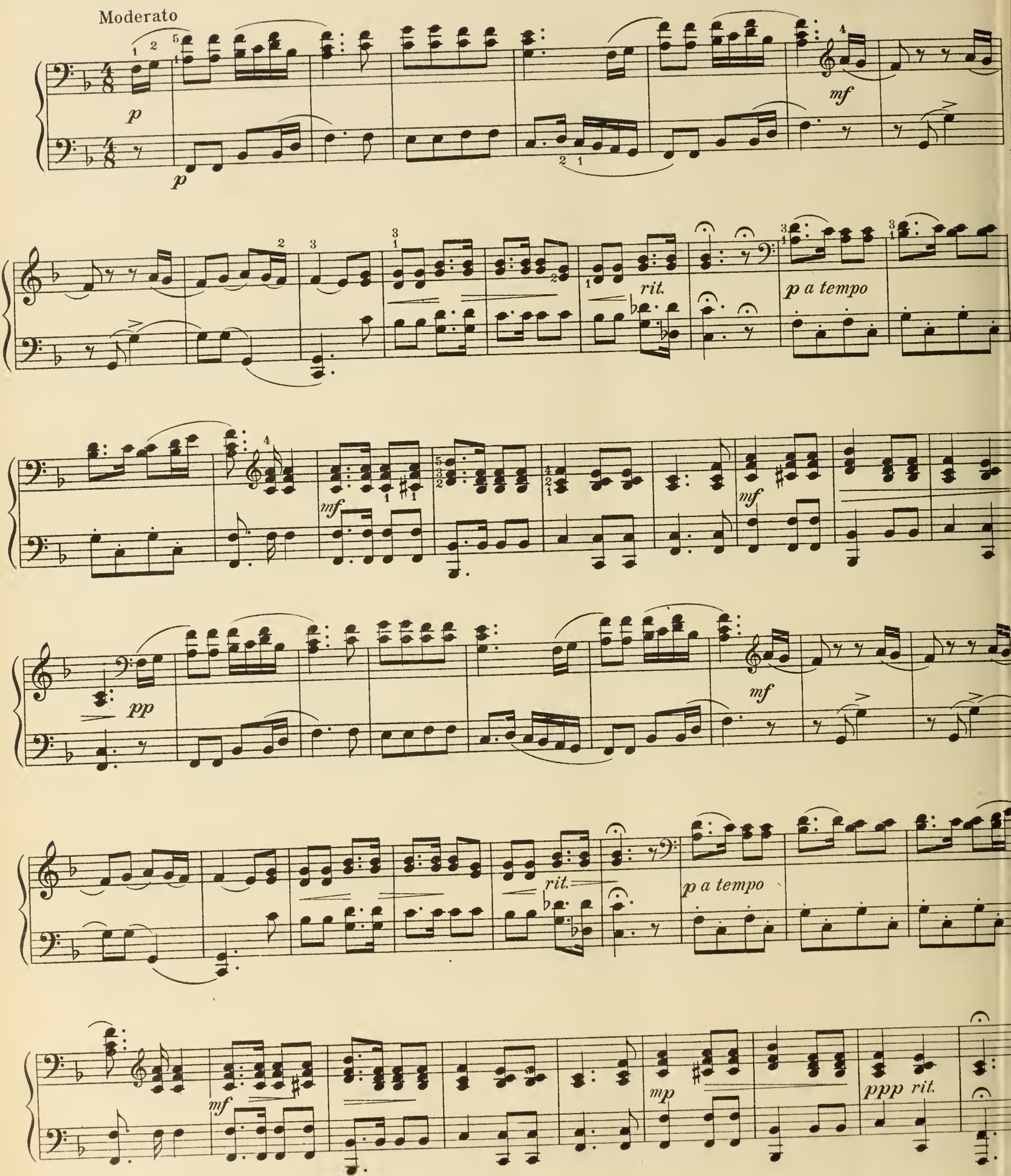
LITTLE FOLK SONG
(VOLKSLIEDCHEN)

KARL KOMZAK
Op. 135, № 1

SECONDO

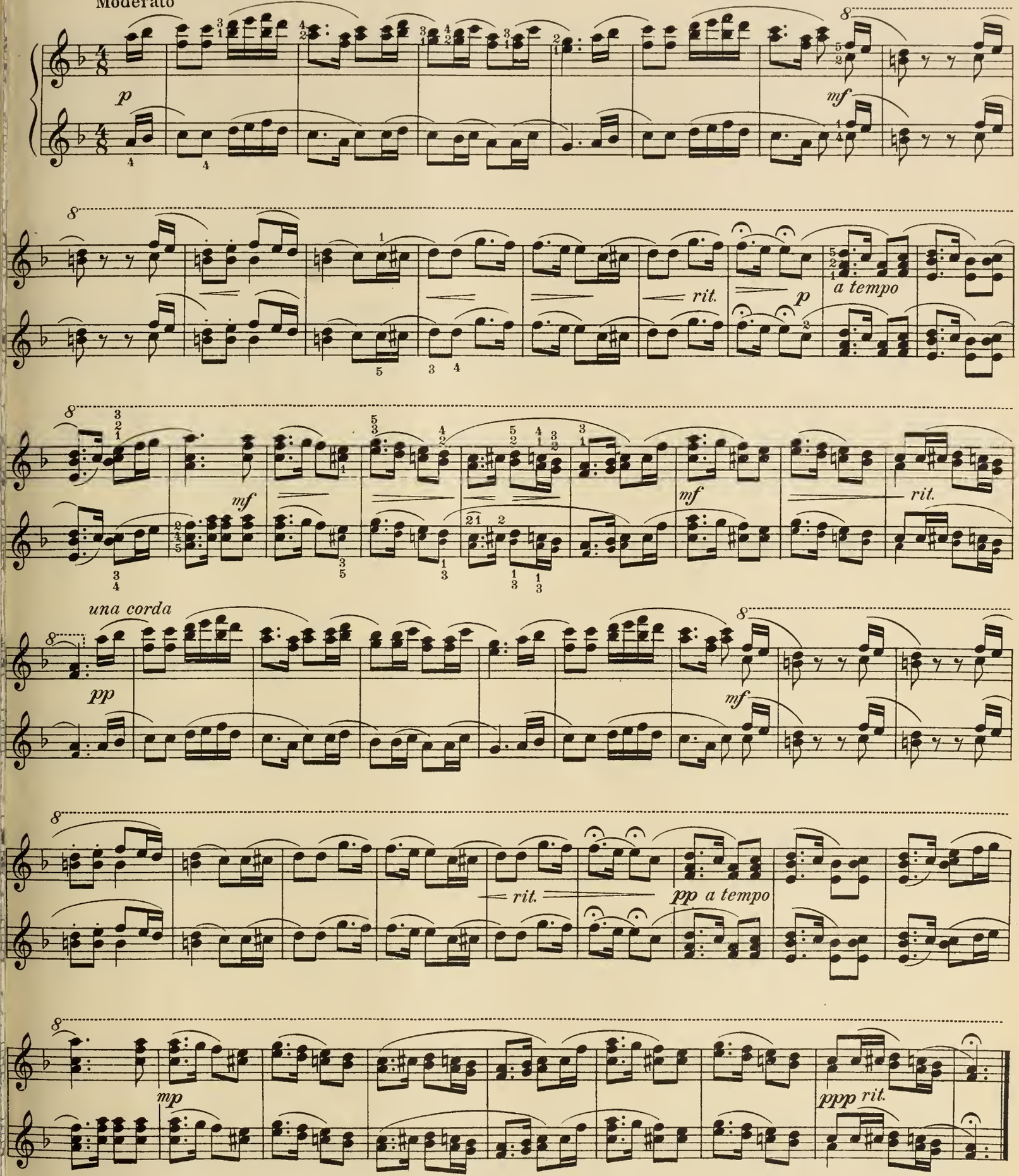


LITTLE FOLK SONG

(VOLKSLIEDCHEN)

PRIMO

KARL KOMZAK
Op. 135, № 1

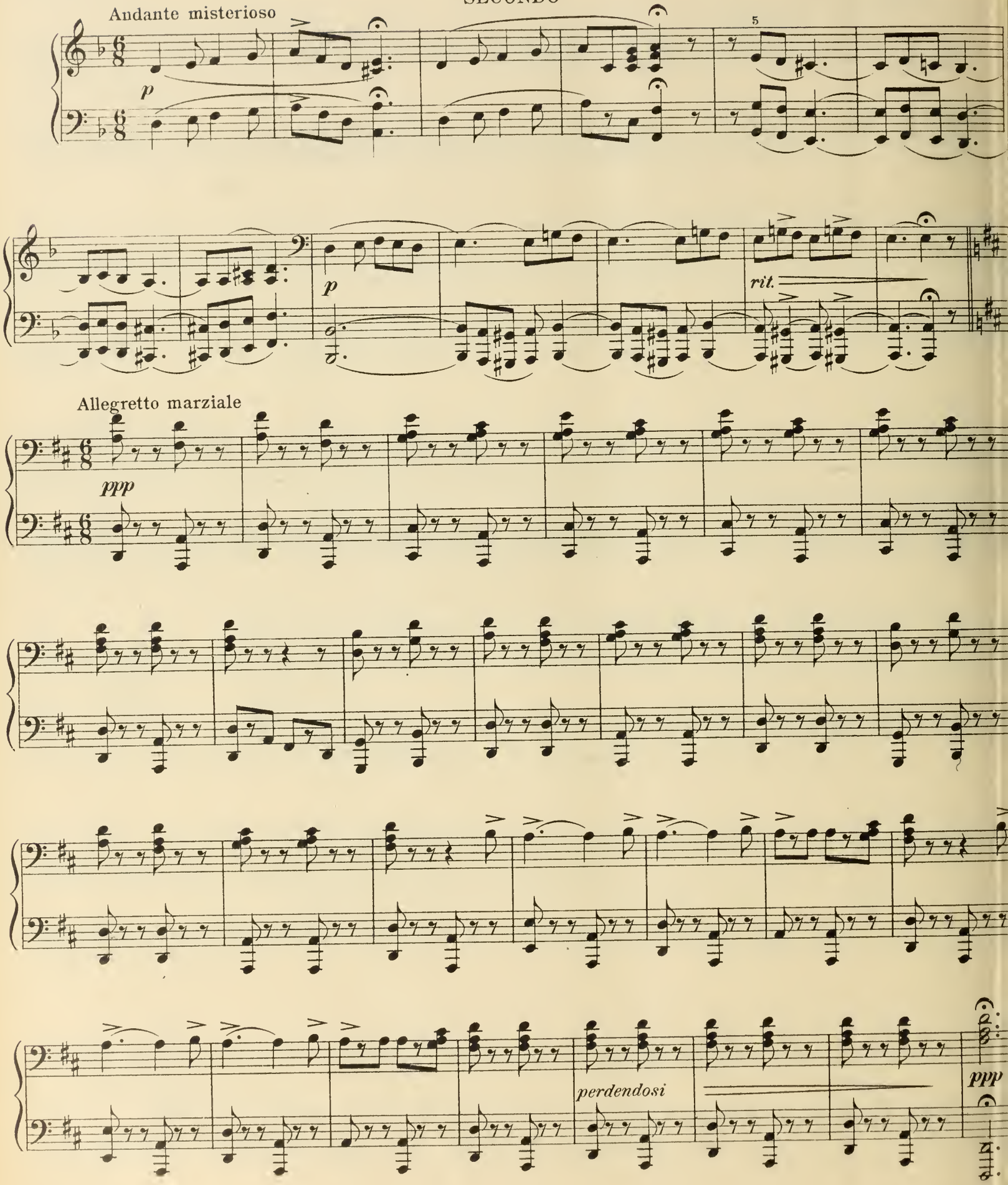


A FAIRY TALE

(MÄRCHEN)

KARL KOMZÁK, Op. 135, No. 2

SECONDO

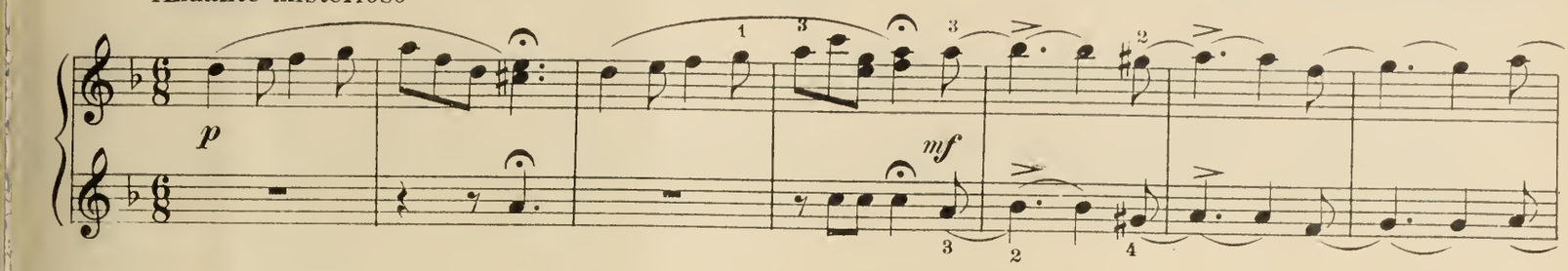
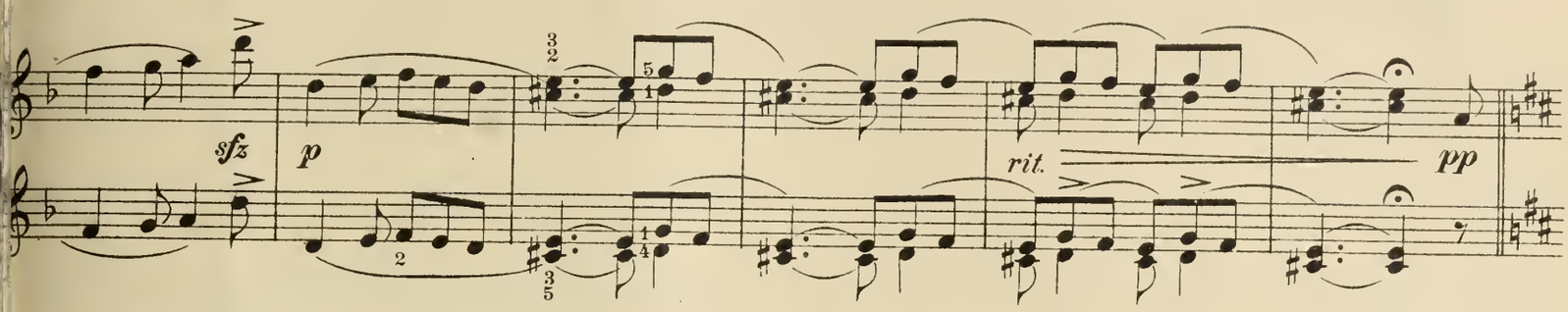
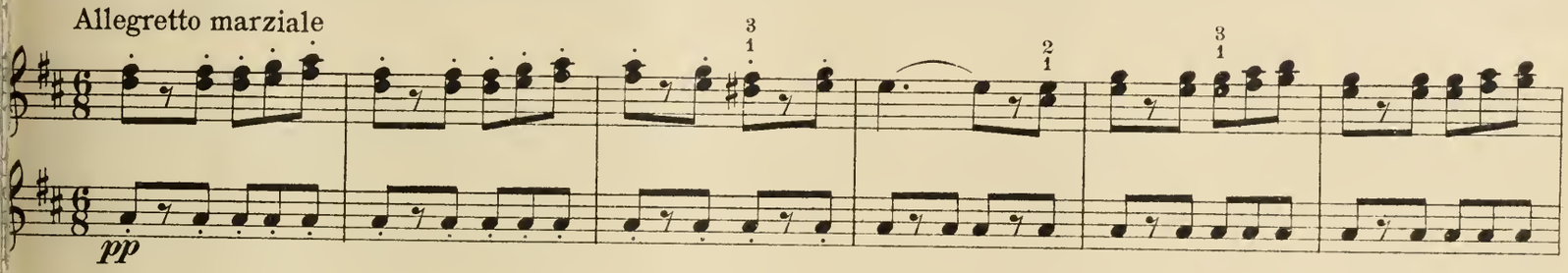
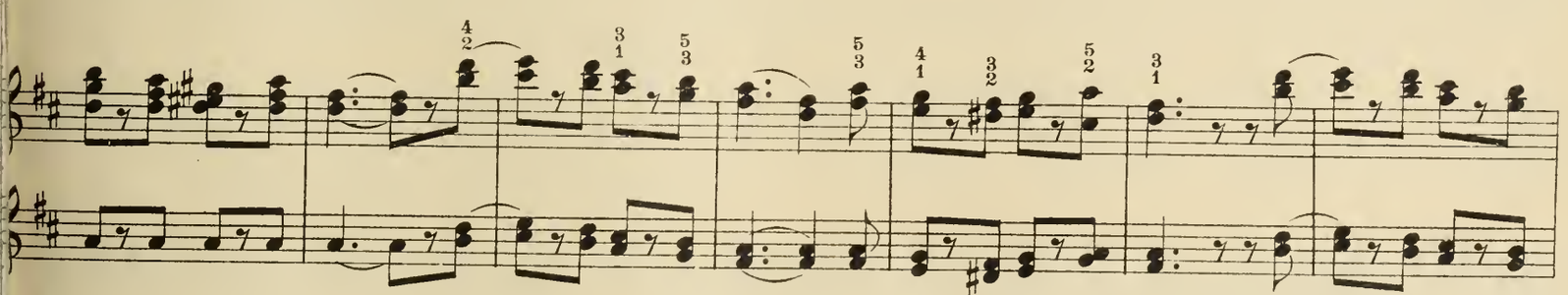
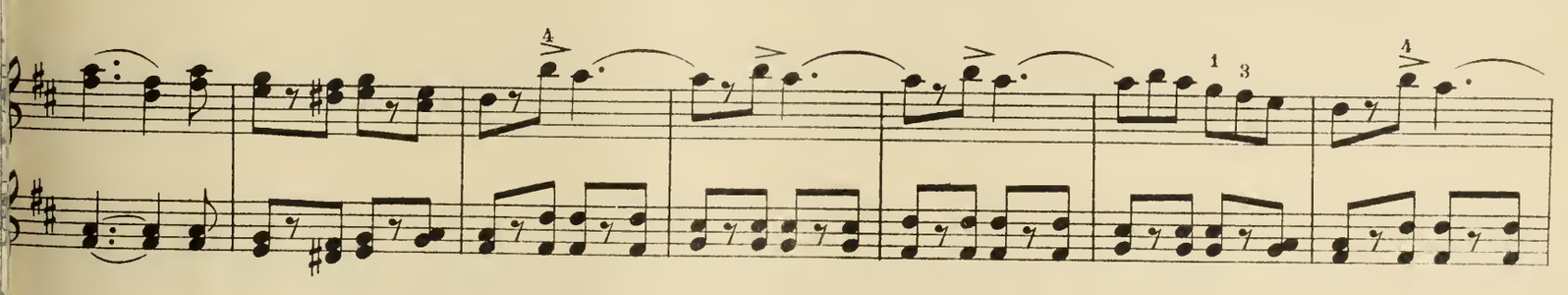
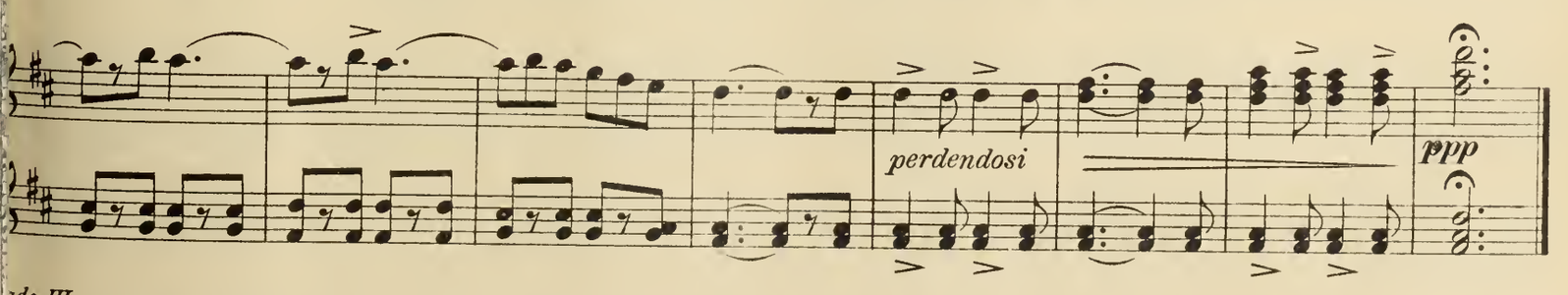


Grade III

A FAIRY TALE
(MÄRCHEN)

Andante misterioso

PRIMO

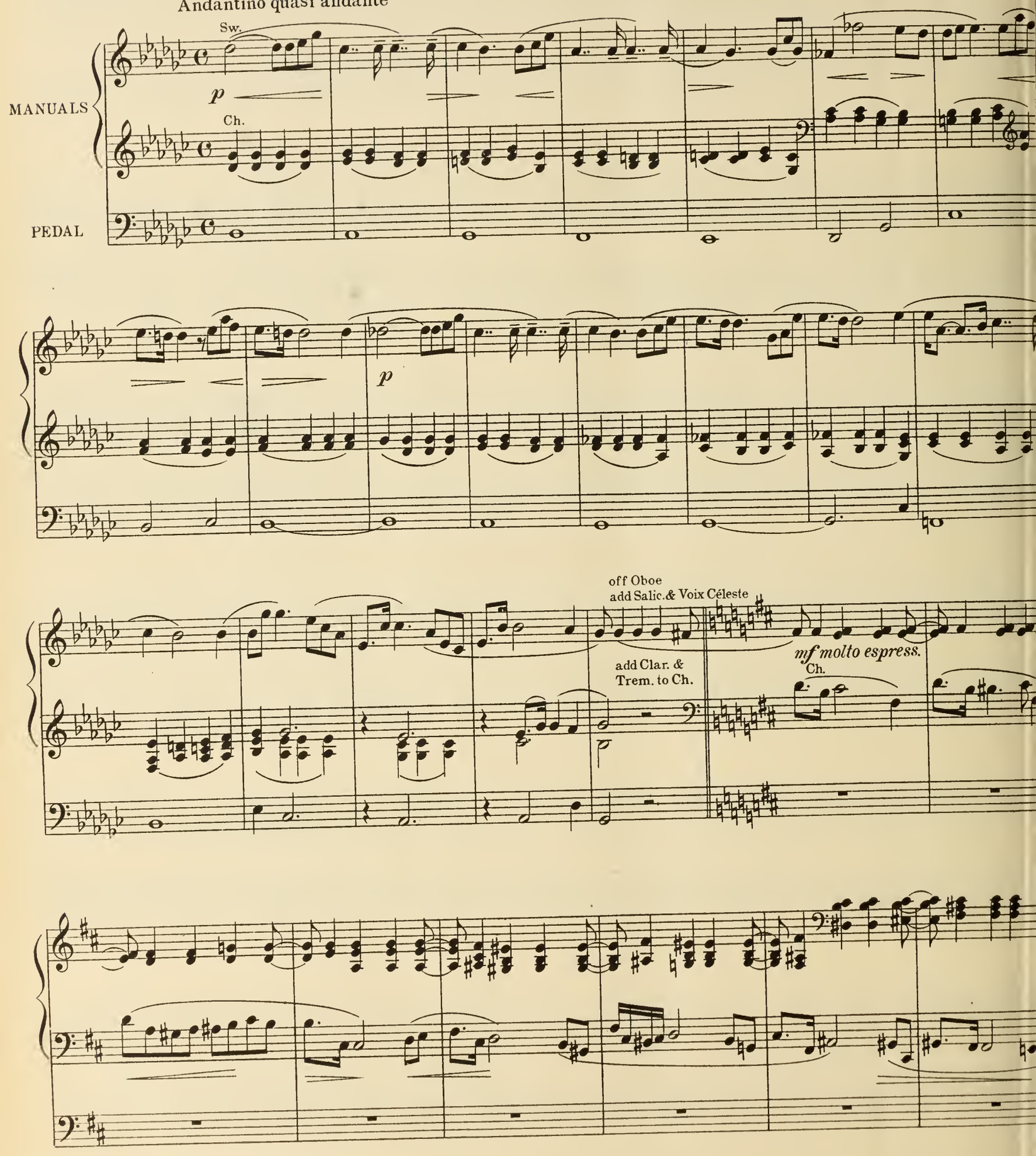
KARL KOMZÁK, Op. 135, No. 2

Allegretto marziale



ANDANTINO - REVERIE

Prepare
- Swell: Oboe, St. Diap.
- Great: Flute 8′
- Choir: Soft 8′
- Pedal: Lieblich Gedackt 16′

THÉODORE DUBOIS
Transcribed by James H. Rogers

Andantino quasi andante



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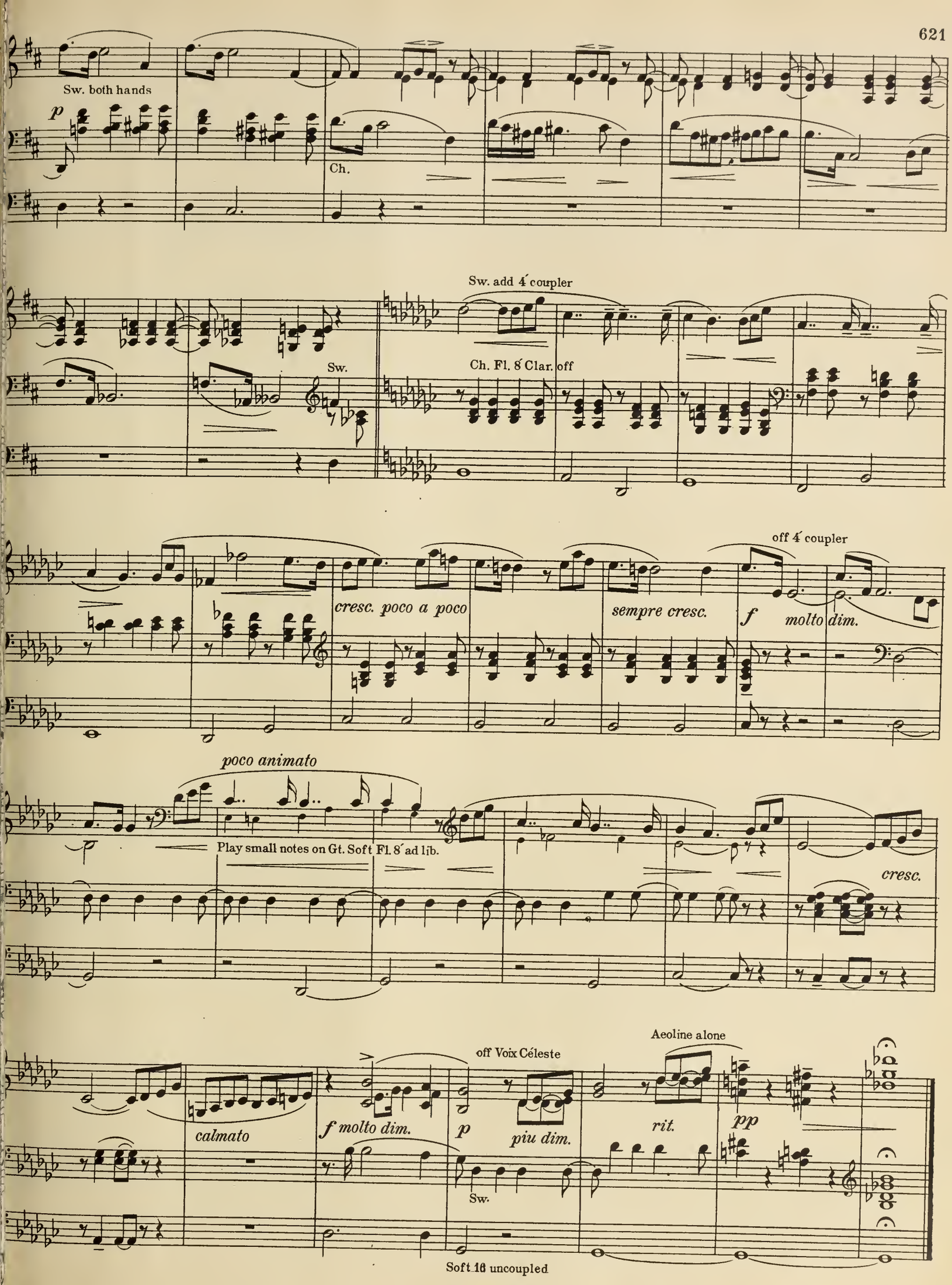
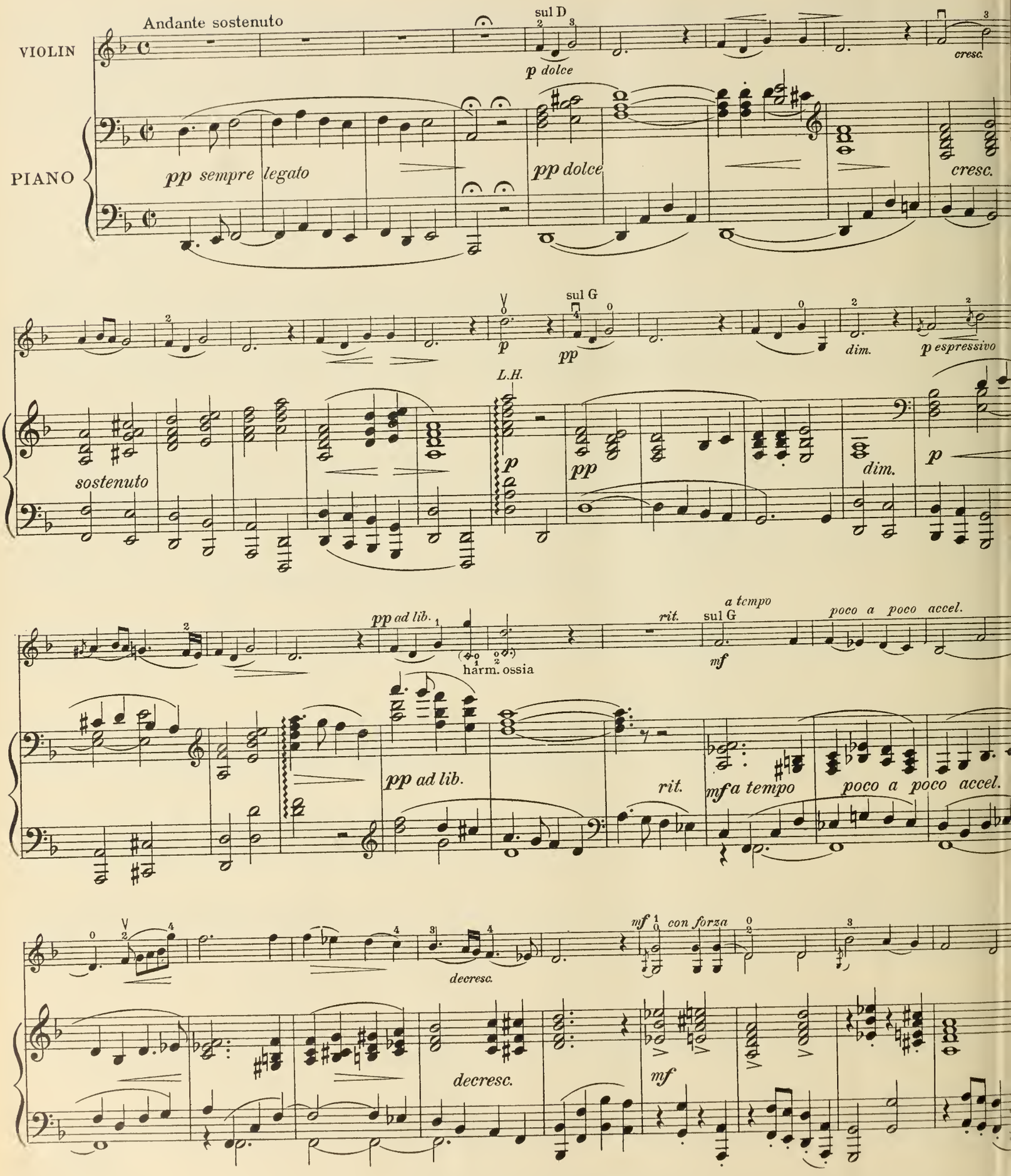

Sw. both hands
p
Ch.
Sw. add 4′ coupler
Sw.
Ch. Fl. 8′ Clar. off
off 4′ coupler
cresc. poco a poco
sempre cresc.
f
molto dim.
poco animato
Play small notes on Gt. Soft Fl. 8′ ad lib.
cresc.
Aeoline alone
off Voix Céleste
calmato
f molto dim.
p
piu dim.
rit.
pp
Sw.
Soft 16 uncoupled

SONG OF THE VOLGA BOATMEN

Transcription of a Russian Melod
by FRANZ C. BORNSCHEIN



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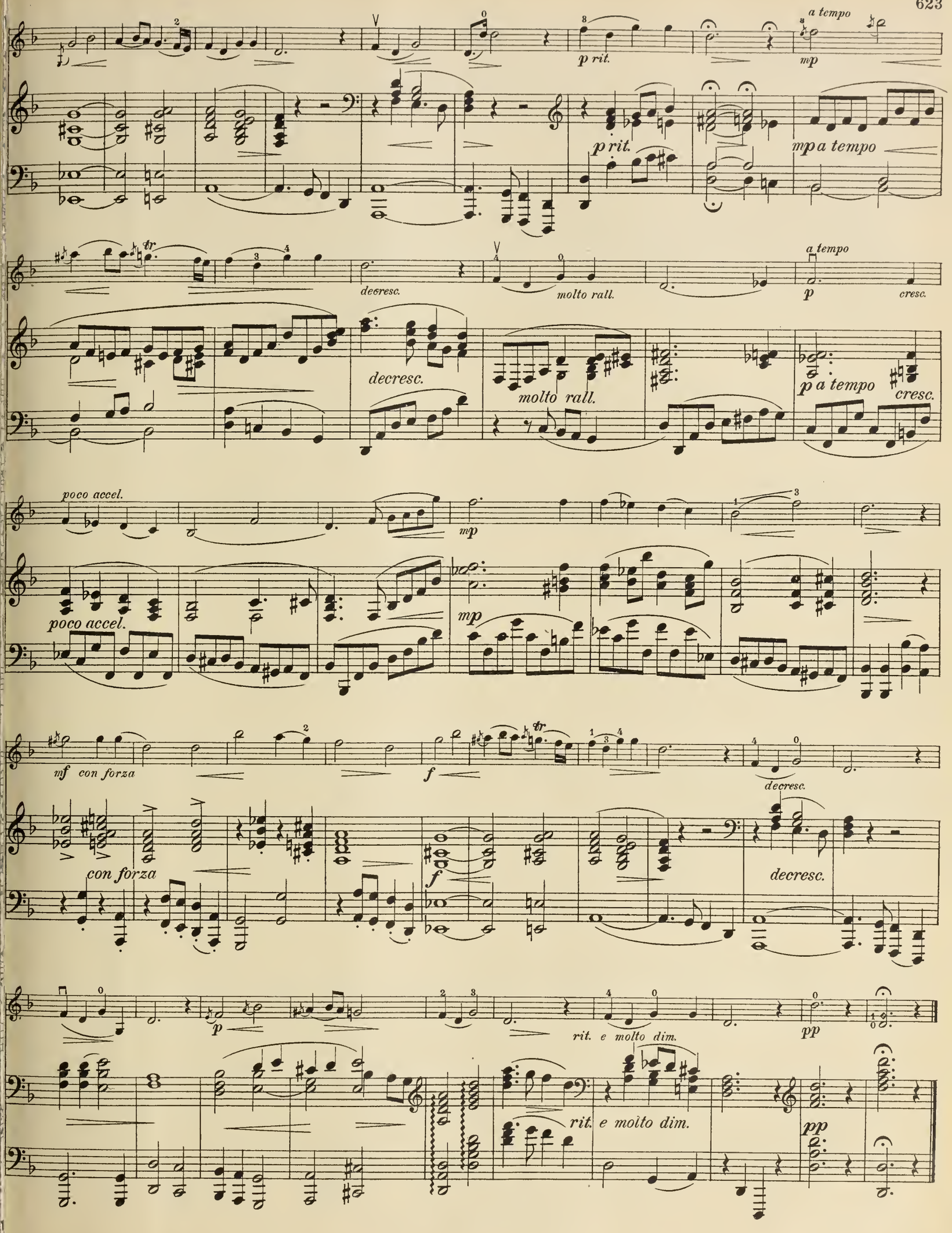

a tempo
p rit.
mp
p rit.
mp a tempo
tr.
decresc.
molto rall.
a tempo
p
cresc.
decresc.
molto rall.
p a tempo
cresc.
poco accel.
mp
poco accel.
mp
mf con forza
f
decresc.
con forza
f
decresc.
p
rit. e molto dim.
pp
rit. e molto dim.
pp

To Heinrich Vogl

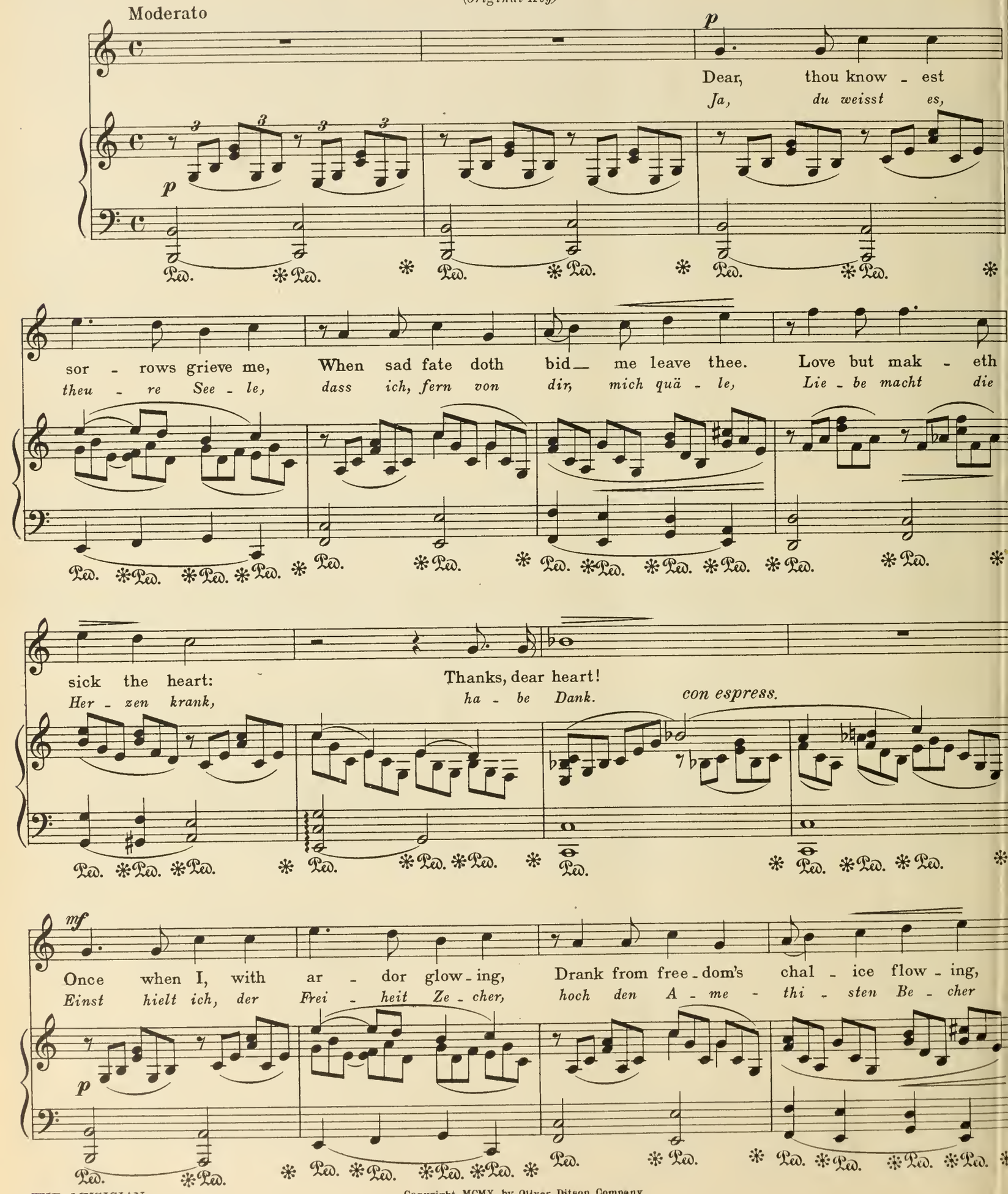
DEVOTION
(ZUEIGNUNG)

(Composed in 1882-1883)
(Original Key)

HERRMANN von GILM
Translated by Charles Fonteyn Manney

RICHARD STRAUSS, Op. 10, No. 1

Moderato


p
Dear, thou know - est
Ja, du weisst es,
sor - rows grieve me, When sad fate doth bid_ me leave thee. Love but mak - eth
theu - re See - le, dass ich, fern von dir, mich quä - le, Lie - be macht die
sick the heart: Thanks, dear heart!
Her - zen krank, ha - be Dank.
con espress.
mf
Once when I, with ar - dor glow - ing, Drank from free - dom's chal - ice flow - ing,
Einst hielt ich, der Frei - heit Ze - cher, hoch den A - me - thi - sten Be - cher
p
Ped.

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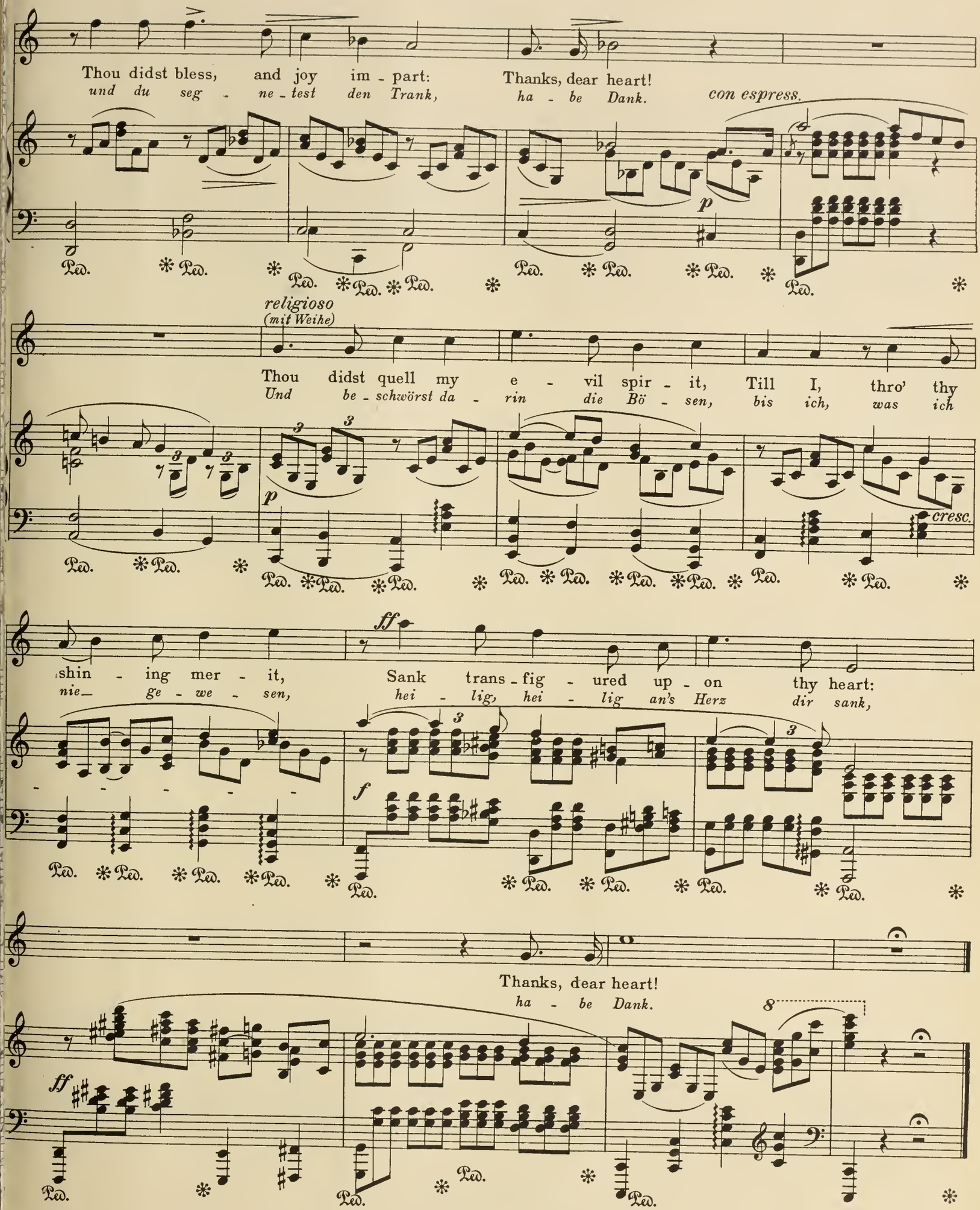
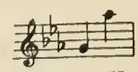

Thou didst bless, and joy im - part:
Thanks, dear heart!
und du seg - ne - test den Trank,
ha - be Dank.
con espress.
p
religioso
(mit Weihe)
Thou didst quell my e - vil spir - it, Till I, thro' thy
Und be - schwörst da - rin die Bö - sen, bis ich, was ich
p
cresc.
shin - ing mer - it,
Sank trans - fig - ured up - on thy heart:
nie - ge - we - sen,
hei - lig, hei - lig an's Herz dir sank,
ff
f
Thanks, dear heart!
ha - be Dank.
ff
8
Ped.

To Mme. Johanna Gadski

EXPECTANCY



(Original Key)

FREDERIC F. SNOW

WILLIAM STICKLES

Moderato

mp

Out on the waves and

far a - way To where the wa - ters meet the gray,

rall. e dim. *più lento p*

Twi - light is fall - ing in sil - ent gloom, And one lone soul is sail ing

rall. e dim.

pp *p*

a tempo

home.

p

All oth - er ships have

a tempo

pp

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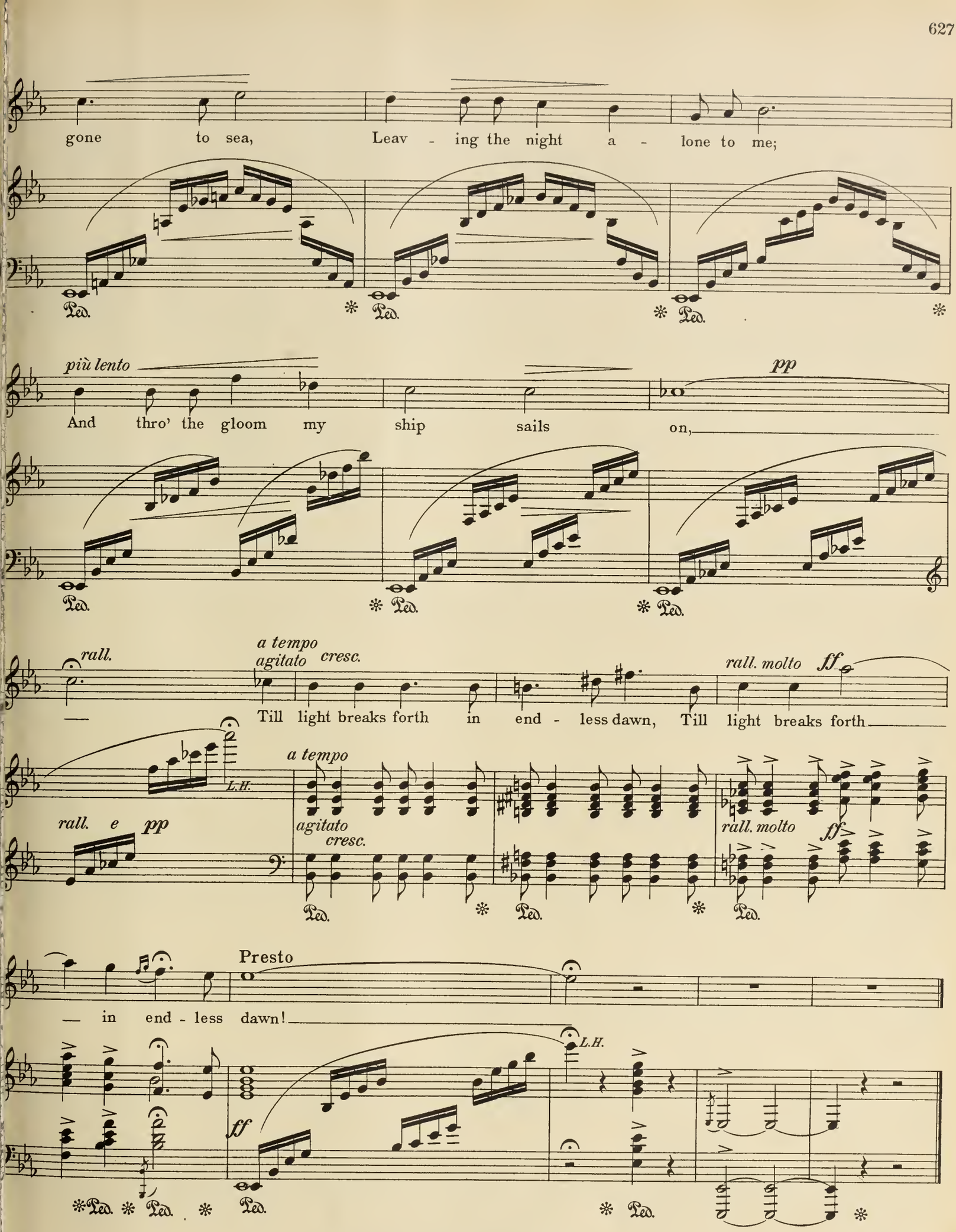
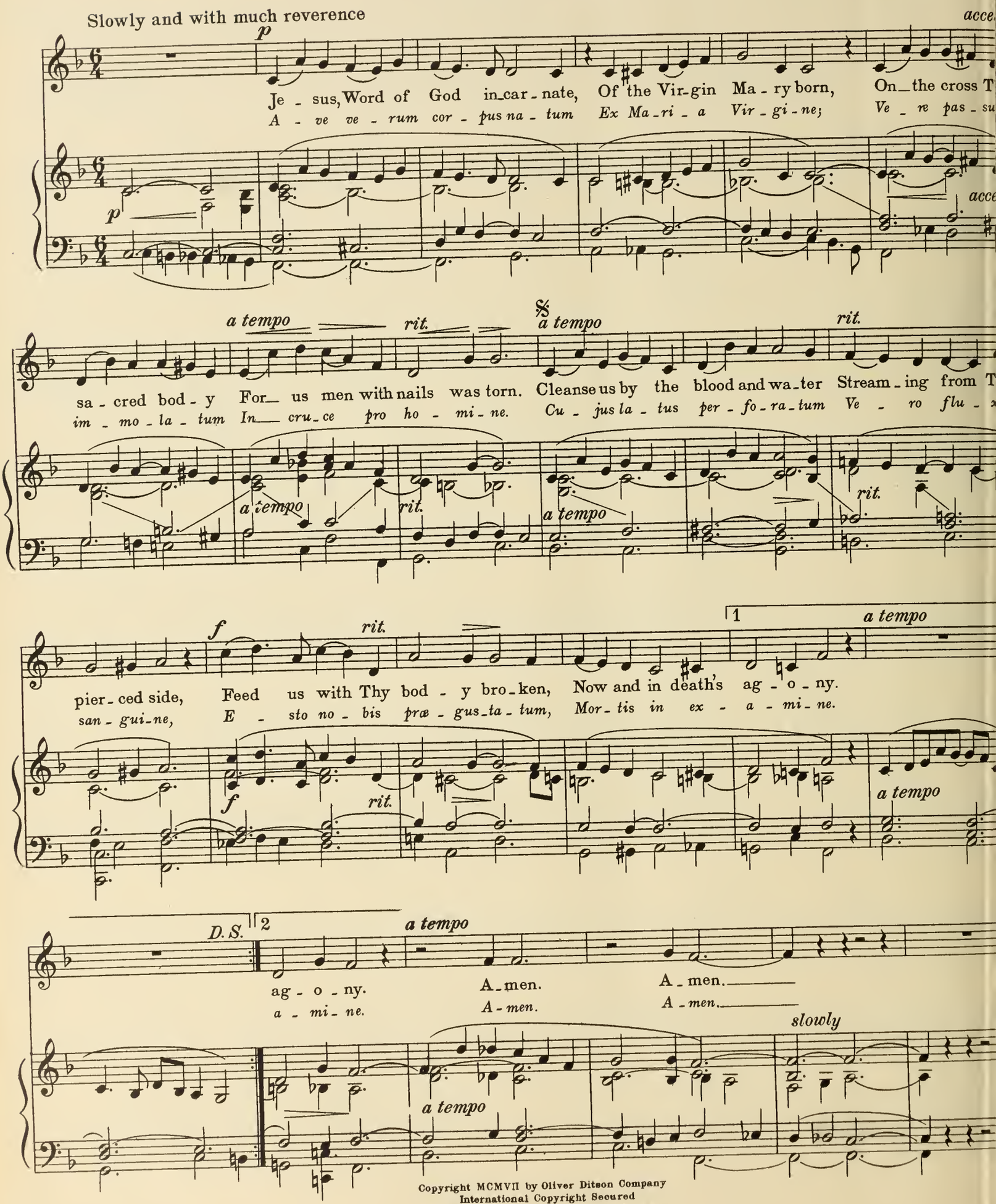

gone to sea, Leav - ing the night a - lone to me;
Ped.
più lento
pp
And thro' the gloom my ship sails on,
rall.
a tempo
agitato cresc.
rall. molto
ff
Till light breaks forth in end - less dawn, Till light breaks forth
L.H.
rall. e pp
a tempo
agitato
cresc.
rall. molto
ff
Presto
in end - less dawn!
L.H.
ff

JESUS, WORD OF GOD INCARNATE

(AVE VERUM)

GEORGE B. NEV


Slowly and with much reverence
p
acce
Je - sus, Word of God in-car-nate, Of the Vir-gin Ma-ry born, On the cross T
A - ve ve - rum cor - pus na - tum Ex Ma-ri - a Vir - gi - ne; Ve - re pas - su
a tempo
rit.
sa - cred bod - y For us men with nails was torn. Cleanse us by the blood and wa-ter Stream-ing from T
im - mo - la - tum In cru-ce pro ho - mi - ne. Cu - jus la - tus per - fo - ra - tum Ve - ro flu -
f
pier-ced side, Feed us with Thy bod - y bro-ken, Now and in death's ag - o - ny.
san - gui-ne, E - sto no - bis præ - gus-ta - tum, Mor-tis in ex - a - mi-ne.
1
2
D.S.
ag - o - ny. A-men. A-men.
a - mi - ne. A-men. A-men.
slowly

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The SINGER and HIS ART

RECITATIVE AND ITS RENDERING*

BY R. J. PITCHER

Probably no branch of the singing teacher's vocation offers greater scope for study and investigation than the work of teaching how to render a recitative in an intelligent and artistic manner. More individuality and greater artistic skill are requisite for singing recitative than for the interpretation of airs and ballads.

A recitative may be compared to an outline picture which is given to a student to fill in with details and coloring; or, again, it is a mass of dry bones which may be conjured in life by skilful interpretation.

It is almost impossible to assign a definite inventor; but Cavaliere (1550–1600) has been named, and there is much evidence in support of his claim. Be that as it may, its discovery has exercised almost as important a bearing on the art of music as the discovery of harmony itself. It is worthy of note that Cavaliere was among the very first to use *basso continuo*, and he has the distinction of being one of the earliest to use vocal ornaments.

Recitative may be said to be declamation in music, and for this reason it has been extensively used in opera and oratorio. When the sentiment of the poem constantly alters, or the action of the drama leads rapidly from one crisis to another, formal rhythm and aria become impossible. Then it is that recitative comes to the aid of the composer, and thus variety and additional interest are added to the work.

Some of the earliest examples of recitative in its true meaning are to be found in Cavaliere's oratorio, *La rappresentazione dell' anima e del corpo* (about 1600). No other form of music has undergone so little change in three hundred years. *Recitativo secco* (or dry, simple, unaccompanied recitative) is now to-day what it was in Cavaliere's time; as now, so then, it was built on a simple *basso continuo* (thorough bass), with figures for the harmony which was filled in by an organ or harpsichord. This plain announcement of the word made it necessary to avoid melody (as it is generally known) and the rhythmic division of music, as being opposed to the effect needed. Blank verse is much more suited to be set in recitative, the symmetry and design of the usual lyrical form, almost demanding rhythm and phrasing, is not so suited to this form of music; this explains why composers of absolutely opposite tendencies employ the same cadences, chordal progressions, etc., over and over again.

It will be noticed that, as a general rule, key signatures are not used, sometimes also the usual time signature is omitted. A recitative often begins in one key and, after many modulations, finishes in a key far remote from that in which it began. These numerous modulations enable every kind of diction to be expressed, and the monotony which, from the character of the music, must result if one key were dwelt in is avoided. As an example of numerous changes of key we cite the beautiful recitative, *Deeper and deeper still*, from *Jephthah*.

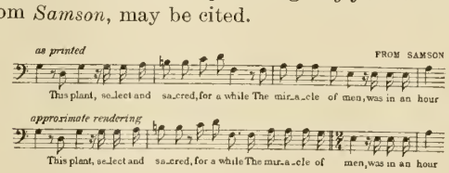
Handel is probably the greatest composer of recitative the world has ever known. The most consummate orator could exhibit no greater perfection than that obtained by this immortal composer, and with the simplest harmony he has so clothed the prosody as to bring out most forcibly every minute detail. Bach, Haydn, Mozart, Beethoven, Weber, Rossini, and many other great composers have left priceless examples of this class of music, and countless examples might be given of recitatives by all these masters.

Diction, musicianship, and fine intelligence are all requisite for one who seeks to become an interpreter of these wonderful conceptions, and they will repay the utmost study and labor.

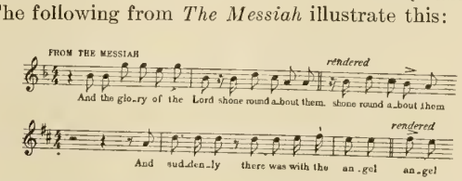
We shall name some details connected with recitatives and formulate some rules which are generally to be observed.

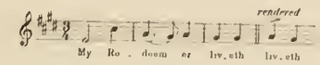
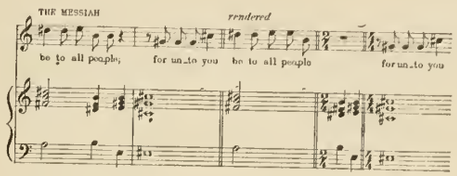
Recitatives in the writing are largely disconnected, rests are inserted, completely severing the ideas of the prosody; in performance the actual notation is largely set aside, and phrases separated by rests are sometimes united, while rests are often inserted where they do not exist in the music. It is difficult to assign a reason why composers do not write exactly what they want, but it may be said that it would almost be an impossibility to denote absolutely accurately the proper rendering of a recitative, and it was often customary with Handel to leave much to the genius of the performer.

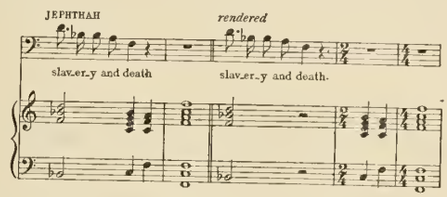
As an instance of complete opposition to performance the recitative preceding *Thy glorious deeds*, from *Samson*, may be cited.


as printed
FROM SAMSON
This plant, se-lect and sa-cred, for a while The mir-a-cle of men, was in an hour
approximate rendering
This plant, se-lect and sa-cred, for a while The mir-a-cle of men, was in an hour

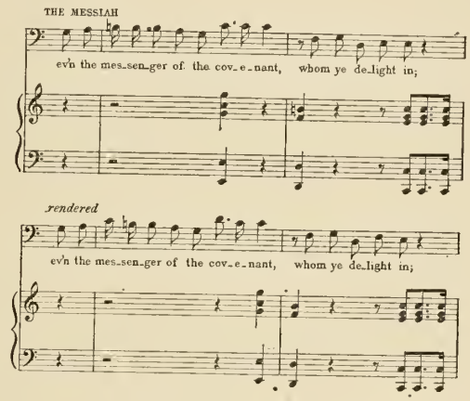
Appoggiaturas are generally introduced at the ends of phrases, or in an accented prominent position in a phrase, when two notes or their equivalent occur at the same pitch. This is done to give prominence or to raise the voice on accented words or syllables. The following from *The Messiah* illustrate this:


FROM THE MESSIAH
rendered
And the glo-ry of the Lord shone round a-bout them. shone round a-bout them
rendered
And sud-den-ly there was with the an-gel an-gel

This idea of an appoggiatura is frequently carried into the domain of aria as in *I know that my Redeemer liveth:*

Examples might easily be multiplied, and the student can readily find others. Another variation in the text generally occurs when, at the end of a phrase, two notes are repeated after a leap down. The appoggiatura then takes the form of repetition of the upper note, or note from which the leap has been made, serving the same purpose as the ordinary appoggiatura. For example, the following from *The Messiah*:

In accompanying a recitative a pause or wait in the accompaniment is nearly always made for a cadence, whether at the end or in the middle of the recitative. The time in these places, therefore, is elastic, and full allowances for these points must be made. The following from *Jephthah* shows the practice:



In certain cases chords disconnected by a rest are joined and the rest omitted, as in the following from *The Messiah:*


THE MESSIAH
ev'n the mes-sen-ger of the cov-e-nant, whom ye de-light in;
rendered
ev'n the mes-sen-ger of the cov-e-nant, whom ye de-light in;

A TALK WITH GARCIA

In looking over an old copy of *The Messenger*, issued by the Music Teachers' National Association, we noticed an account by Frederick W. Root, the well-known teacher of singing, of Chicago, of a conversation with Manuel Garcia, who was then ninety-five years old.

Mr. Root says that Garcia had come to treat the whole subject of teaching singing with the greatest simplicity. In the course of a discussion on the subject of "voice placing," he said: "The voice is made in the larynx and issues from the mouth; that is all there is to it."

Nor would he give sanction to the custom of localizing sensations of tone in the cranium, forehead, nose, etc., stating his view that it was all superfluous.

The question of energizing the diaphragm for voice control came up. "Let me see you breathe once, and describe to me the process," he said to Mr. Root. The latter did as requested.

"Is there anything rigid about it?" asked Garcia.

"No," replied Mr. Root.

"You can't improve on that," was the master's comment.

"I tried one thing after another of the devices voice teachers use," writes Mr. Root, "to get his opinion of them, but he only shook his head."

*From a book on the subject published by Novello & Co.

HOW TO SING

BY ARTHUR DE GUICHARD

V

Before continuing our inquiry into the Art of Singing, an appropriate digression may be permitted in order to reply to a question from a correspondent who, evidently, belongs to that category of singers who believe that all they have to do to sing well is to study the *technic* of the Science of Singing, and by this means become excellent artists.

The correspondent says as much in his letter and goes on to declare: "We have only to consider the case of Caffarelli, who studied with the celebrated Porpora—the most wonderful teacher of the old Italian school" (*poor O. I. S.! your cloak covers many excruciatingly curious fables!*). "It is related of Caffarelli that his master gave him a page of exercises"—*one page only!*—"and told him to go away and practise them for five years—nothing but the one page. At the end of that period, he returned and sang his page to Porpora who, after listening enthusiastically to the execution of the technical exercises, sent him away, saying: 'Go my son; you are now the greatest singer in the world!' Does not this prove that, provided the voice be good, all we have to do is to practise a few technical exercises to get flexibility?"

THE FABLE OF 4 Ps

This story of the Pupil, the Professor, the one Page of exercises, and the Practice-period of five years is quite well-known as a story. It belongs to the *ben trovato* species (*se non è vero è ben trovato*! "if it is not true it is well invented"). If it were true, instead of esteeming Porpora among the greatest of singing teachers, we would have, like Dogberry, to "write him down an"—idiot!

For my part, I refuse to believe the story as it stands. It may, however, contain a certain amount of truth, just enough to give currency to the spurious version. The truth underlying the fable was the need, in Caffarelli and Porpora's time, of great agility in execution of rapid trills, scales, and arpeggios. The singer in question was a sopranist (or male soprano, *castrat*) whose performance of what is known today as coloratura music was exceptionally brilliant; he seems also to have been the first to have cultivated the singing of chromatic passages.

But the ability to sing trills, runs, chromatic scales, and arpeggios, while generally necessary to a singer's technical acquirements, *does not* in any way or manner, as my correspondent implies, *constitute the whole Art of Singing.* Indeed, we are told that even Caffarelli excelled in the pathetic style.

SOME SINGING ESSENTIALS

Let the former ask himself: "How much could have been written on that celebrated page?" And again: "Were the coloratura exercises of that period sung to only one vowel, or to all the vowels? Were consonants also included? Were there any words?"

Then there was the matter of word values and color; the study of phrasing, of declamation, of style, of expression appropriate to the various emotions—more kaleidoscopic and more fleeting than the evanescent iridescence of the rainbow.

All these attributes must form an integral part of the equipment of an artist of today. (And they could not possibly have found a place on that one short page.)

The real artists of today are not those who can astonish by their rapidity of execution, or by the lustiness of their lungs, or by the emission of phenomenally high notes, but those who, like a Clément or a Bonci, can sing emotionally with comparatively little voice and yet with such exquisite style and perfect diction that their auditors are put in complete sympathy with the intentions of author and composer, as well as with the artists' *personal interpretation.*

Despite all these *absolutely necessary acquirements,* my correspondent and the others like him believe that as soon as they have taken a few, a very few, lessons in "voice placement" they are ready for any vocal eventuality, either on the operatic stage or on the concert platform! Or, if they consent to study seriously they devote all their endeavors to the production of "perfect tone," to such an extent that words and interpretation are completely neglected. These mistaken and misguided persons are eventually seen and heard striving vainly to rival, for beauty of tone, with the orchestral instruments which have *no words* to render and to impart to an audience!

THE OBJECT OF SONG

If the ultimate goal of song were the rendering of musical sound, a page of exercises *might* suffice; but the object of song is the intelligent interpretation of a story or of a poetical idea, by means of words. Therefore,

Whenever a choice has to be made, music must be sacrificed for the words and not the words for the music.

Consequently, the answer to my correspondent is very emphatically: NO. The singer's art cannot be summed up in a knowledge, no matter how deep, of his vocal mechanism or in the emission of perfect tone (can we imagine ourselves worrying about the production of a perfect tone for the culminating cry of the boy in Schubert's *Erlkönig?* We would kill the climax!) That "one page" was very apocryphal in Porpora's time. It has become an absolute impossibility today.

REAL GOAL IS MUSICAL EXPRESSION

Paradoxical as it may seem, the art of a great singer of the present day consists of knowing *how to do without voice.* This does not mean that technical exercises (slow tones, intervals, scales, arpeggios, shake, agility, and so forth) can be omitted; on the contrary. Not "one page" alone, but many are necessary. But they are not the goal; they are only a means to the end, and

That end is musical expression imparted to word interpretation.

The art of expression does not consist in actually feeling the sensation or sentiment to be expressed; for the actual feeling would probably deprive the artist of his voice, when most needed. It is the *art* of expression; a simulated expression. The artist must understand and be able to feel the expression, in order to simulate its various phases; but *he must not feel it when interpreting.* He must employ all the resources of his art to convey to his auditors the emotion he wishes them to feel, and thus play upon their feelings without abandoning himself to his own; which latter would result in the loss of all control of expression, for himself and for his audience.

THE TRUE ART OF EXPRESSION

Thus, the singer who is a true artist studies the words, fathoms their meaning, endeavors to feel them and to note down their effect so that he may be able to reproduce the exact state of mind desired and,

By his art (that is, his artificial means) convince the audience and make them feel the wave of real emotion, which he is only simulating.

Divested of all technical details, this is the true art of expression: the highest point to which the conscientious artist is ever striving.

A GREAT TEACHER'S WORDS

As to those details, read what one of the finest interpretative artists of the present time has said: "*First of all, study the musical part profoundly and precisely, even to the most minute detail,* with the constant determination to fathom and respect the composer's writing, down to its smallest particulars. After which, there will come the vocal practice, or sound-realization of the preceding by means of singing. The part having been already memorized accurately all the resources of the art of singing, all the nuances and every variety or contrast of quality and vocal color must co-operate in as sincere a realization as possible of the musician's intentions.

"Must I speak of declamation and of the study of the poem, with the object of giving due value and importance to sentences and words? If so, it would only be in order to point out the faults of prosody, and then the contradictions and even the antagonism that too often exist between the musical and the literary phrases, particularly in translations.

"There is not merely one difference between a speaking and a singing part; there are numerous differences. In addition to the actor's difficulties the singer has to think of the music, of the time of his voice, of that voice which he certainly abuses and uses abnormally, and which is affected by the slightest occurrence or the least indisposition. The preoccupation of shortness of breath, and of emotion—that emotion that even the most hardened may succumb to. Emotion, which is *really felt* and which adds deeper intensity to the actor's art *contracts the singer's throat and deprives him of his voice.*

"In conclusion: I do not think that work has ever produced genius; it is much too ambitious a word. But I do firmly believe that constant work, in a well-balanced temperament, can produce talent and talent only; and that is a result which is much less common than is supposed."

AN ARTIST'S EQUIPMENT

The author of the foregoing admirable counsel is M. Maurice Renaud, one of the world's chief exponents of lyric declamation. In order to learn lyric declamation (recitative) we must learn phraseology, articulation, breathing, style, music, languages, literature, esthetics, facial play, and deportment. The absence of any one of these acquirements from an artist's equipment may nullify his best endeavors and render his interpretation ridiculous; because artistic poise, or balance, will be destroyed.

As a practical aid to the study of facial expression I would strongly recommend the student to obtain from a seller of drawing materials, a set of outline sketches of the face which serve as models for the drawing student to copy, in the delineation of the various emotions: love, hate, fear, courage, melancholy, joy, etc. Standing before a mirror, with the model by its side, the student will endeavor to depict different sensations by striving to imitate in his own face the lines and expression of the model. It is surprising the rapid mastery over the features that may be acquired by a daily twenty-minute practice of this nature. Facial play for the expression of emotion is just as necessary to the concert singer as to the operatic artist. There is probably, nothing more aggravatingly disappointing than to see a singer, on the concert stage, give utterance to the most emotional music and words while maintaining a rigid attitude of body and countenance as stolid as that of a deaf-mute.

GREATEST ATTRIBUTE OF MUSIC EXPRESSION

I have insisted upon this subject of expression such length, because, as a matter of fact,

Adequate expression includes everything that constitutes the singer's art.

Every little tributary stream, whether it be termed voice, legato, sostenuto, agility, coloration, diction, color, intensity, phrasing, what not, flows into the great ocean of *expression:* the greater the number and the perfection of these tributaries, the deeper and more wonderful will be their aggregate of EXPRESSION.

Music is emotion; the musical art is an emotional art; therefore the greatest attribute of music is expression. If the expression, or the music, is to be perfect no little tributary may be omitted or incomplete, but must be practised until the co-ordination of the perfect parts results in a perfect unity.

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CARUSO ON TECHNIC AND EXPRESSION

me months ago Caruso, in the course of a talk a representative of the *Christian Science itor*, of Boston, spoke very freely on certain s connected with the art of singing. We re- here some quotations from the published t.]

ORDS are the first consideration in singing. text of an aria rather than the music should be rtist's principal guide in performance. The cto, coming into existence before the notes, and in fact the reason for the composer's writing ly, ought to be the foundation on which an preter builds."

the query "Where do you locate the source of ssion in singing?" came the answer:

find it in the words always. For unless I give earers what is in the text, what can I give them? ust produce tone my singing has no meaning." izing a series of scale passages such as are used dio practice, Caruso commented:

ow, when I do that I don't say anything. I make musical sounds, but I express nothing. even execute the notes with a good staccato ato and still, having no words to go by, I make ect on my listeners.

ok at the question in another way. Suppose e to sing a line of text with a meaning in my that contradicted the idea of the words. Would not that be nonsense? People have observed that I sing as though I were talking. Well, that is just what I mean to do."

Singing, then, as Caruso began to define it, is a sort of exalted speech, its purpose being to illuminate the imagery and sentiment of language. The mere music of singing he seemed for the moment to put in a subordinate place.

By way of further emphasizing his point, he referred to a theme in Donizetti's *L'Elisir d'Amore*, which is used in two opposing situations—by the soprano in a mood of joy, and by the tenor in a mood of sorrow. He sang the measures of the soprano as though laughing. Then he sang those of the tenor as though weeping.

"But those two passages of melody cannot be identical," objected the interviewer.

"Oh, yes, they are," the tenor declared; and he quickly proved it by singing them over again with a less marked indication of the moods. "Here you plainly see where expression must start. It has to be from the words, of course. The performer puts in the feeling of gladness, or sadness, without regard to the notes, paying attention only to the text."

The next question was as follows: "But surely you must present some part of your thought in terms of music alone, for everybody knows that you believe in thorough technic and in finished phrasing."

"Yes; and I like to sing a tenor rôle like the one in the *Muta di Portici*, which is hardly anything but technic. I also like the bravura music of the *Barber of Seville*. A singer cannot do much without training in the old school works. Too many nowadays are in a hurry to sing the modern repertory. They do not like to study. A man with a voice gives a year to learn a rôle in a popular opera and gets on the stage as quickly as he can. When such a man is asked to take a part in one of the old operas, he cannot do it. I believe in a thorough technic certainly.

"When I sing I think of an instrument. In a *legato* phrase I think particularly of a violoncello, which, when played well, is almost the same as a human voice. I am much inspired by that in my central range, and often I lead my tones up the way the player does it on his A string. Quite regularly, too, in taking certain long intervals down from my middle to my lower voice, I do it in the manner of the violoncellist."

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TWO MORE "INSPIRATION BOOKS"

IN the issue of THE MUSICIAN for September we called attention to a series of small handy volumes edited by Dr. Thomas Tapper, and published under the general name "Inspiration Books." In the present issue we mention two more which offer extremely useful material to readers of THE MUSICIAN, not as persons interested in music, but as interested in life and in making the best of one's opportunities.

For several years past we have heard much about the great benefits of organization, and clubs and societies of many kinds have been formed with a great variety of aims. But in all this busy turmoil it would seem that many of those who accept the tale of the advantages of organization do so without considering the attendant obligation to organize themselves into a Club of One.

We offer this as a suggestion to every reader of THE MUSICIAN. Join organizations if you have time to do something for them and are in sympathy with the purposes. But be charitable to yourself, and begin at home. Organize yourself.

And you must think about the motive power, that something which starts you to self-improvement and keeps you at it. Inspiration is a good name for it. Therefore seek inspiration from all possible sources.

We mention these two:

Making Life Worth While, by Edmund T. Ker, and *Women Who Have Made Good*, by Cecil Ker, both books published by Platt & Peck Co., New York, price 35 cents each.

Here is a thought from *Making Life Worth While:* "Viewed as a period of time, Life may be regarded as capital. . . . Considered as a state of being, Life may be regarded as equipment. . . . Life as the potential of animating principles is vital force or power. . . . Hence we have a simple proposition the terms of which are Capital, Equipment, and Power. 'Making life worth while' involves conserving our capital, improving our equipment, and controlling and directing our power."

These three points are worth reading about.

In *Women Who Have Made Good*, the author presents in a concise way the life stories of ten women, Jane Austen, Mary Lyon, Elizabeth Browning, Charlotte Brontë, Clara Schumann, George Eliot, Jenny Lind, Clara Barton, Rosa Bonheur, and Louisa Alcott. Each story has a message for the reader.

BERLIOZ ON MELODY

IT is quite easy for others to convince themselves that, without even limiting me to take a very short melody as the theme of a composition—as the greatest musicians have often done—I have always endeavored to put a wealth of melody into my compositions. One may, of course, dispute the worth of these melodies, their distinction, originality or charm—it is not for me to judge them—but to deny their existence is either unfair or foolish. They are often on a large scale; and an immature or short-sighted musical vision may not clearly distinguish their form; or, again, they may be accompanied by secondary melodies which, to a limited vision, may veil the form of the principal ones. Or, lastly, shallow musicians may find these melodies so unlike the funny little things which they call melodies that they cannot bring themselves to give the same name to both.—*Berlioz.*

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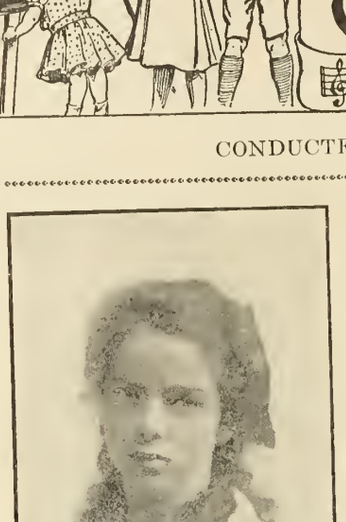


RUTH ALICE MILLER

A YOUNG PIANIST WHO BELIEVED IN WORKING HARD.

Last June, Ruth Alice Miller, a ten year old Cincinnati girl played Mozart's D minor concerto from memory, her teacher, Mrs. Alice Hardeman Dulaney, playing the orchestral parts on a second piano.

After the concert a musician talked with her about her music and her playing. The following remarks have the right ring and show a spirit which should carry the little girl musician very far.

"I expect to be a concert pianist. To attain to this will require 'elbow grease' and 'sticking plaster.' This summer we will camp in a cottage in the Rocky Mountains. I shall climb trees, swing, play tennis and golf. But every day I shall practise one-half hour on my dumb keyboard so that I shall not lose my technic."

The June program included a number of other pieces by classical composers, with Debussy's *Arabesque* as a modern number.

———o———

GUIOMAR NOVAES A YOUNG BRAZILIAN PIANIST

One of the interesting personalities of the past season was Guiomar Novaes, a Brazilian girl who won high recognition for her playing of the piano. To an interviewer she gave the following items:

"I began to play the piano when I was four, by listening and picking out everything on the piano by ear. When I was six my studies really began. I was placed under a most excellent artist and fine teacher, Chiafarello, an Italian musician, who had achieved success in Brazil. Under his direction I started to give concerts in Sao Paulo when I was ten years old. Prof. Chiafarello was my teacher seven years, and then our Government sent me to Paris, where I studied with Philipp for nearly four years. Then came my début, some concerts, a return to South America, and then the United States—and here I am."

———o———

MUSICAL MAGIC

FOR HALLOW E'EN

To carry "Musical Magic" through successfully at your "Hallow E'en" club meeting, select the cleverest member and dress him in a long black robe with wide flowing sleeves and an imposing high hat. Very solemn!

As he enters the room in which all are seated, he carries a metal tray, which he places on a table in the center of the room; on this he places a white envelope. Beside this a basket covered with a black cloth on which are pasted crescents and stars. He then lifts the basket and hangs it on the chandelier.

Next he commands, in a terrible voice: "Let everyone in this room think *hard* of a great musician!"

While they are thinking he tears up paper into as many strips as there are people in the room. This done he commands each in turn to come up to the table and pronounce distinctly the name of the musician of whom he (or she) has been thinking.

As each one pronounces the name he writes rapidly on a slip of paper, and, reaching up, places the slip in the basket, with profound thanks.

When everyone has given a name he asks the company to select one of their number to reach up and take a name out of the basket. The person being selected, he warns her to remove the slip carefully, so that there is no possibility of his seeing, even turning his back. This done he takes down the basket saying, "I now leave the room. In my absence pass that slip around so that all may see the name. Then place the slip in this envelope, seal the envelope, and replace it on the tray. Let me know when this is accomplished." *Exit.*

When this is done (we will suppose the name taken out to have been Beethoven), word is given for the magician to return to t room. He comes in this time blindfolde produces matches, and commands that f be set to the envelope, and to tell him when is entirely reduced to ashes. He then pr ceeds to make strange passes over the tra and to chant a weird incantation. (Some sa peter or Japanese incense sprinkled in t tray helps along the illusion.)

When nothing remains of the paper t magician removes the bandage from his ey and still chanting, raises his sleeve and ru the ashes onto his arm, when, behold! name *Beethoven* appears in black letters on flesh!

This is a trick which will mystify and ent tain a roomful of guests for an hour at a ti as it can be done over and over without guests discovering how it is done. It really only a "trick" as, of course, is "magic" or "black art" so called, and thi how it is done:

In the first place, although the magic insists that each guest shall give him a *ferent* name, he only writes *one* name do the same name thus going down on ev slip, and this is why he is careful to write that no one can see that he is not wri down every name that is given him, but *same one every time.* This means that *one* name can be drawn from the baske they are all one and the same. He t takes the basket out and destroys the o slips that no one may discover the fraud, while he is out he writes this name on his using a tooth-pick dipped in milk. dries at once, and is invisible, but when rubs the ashes over his arm he does so in a way that it adheres to the flesh over w these letters have been traced, and so name appears on his arm in a most wond manner! Helena Maguir

———o———

LITTLE LESSON FOR THE MO

THE DANCE

If you read the musical magazines, or l to your elders discuss music, you are bou come across many and different opinions a Form. And most likely you will wonder it is all about; for, to young people, "gr ups" always seem to start in the midd things, and it is *so* difficult to get at the "w of it.

So here it is. As everyone knows, *thing* has form. Animals have form, have form, the stars have form, so hav clouds; and they are not all alike, c But there is always a definite form there makes you quite sure of what it is you ha deal with. Well, then, so has and so music have form too. Never mind how people argue over it—*you* stand out for *f* And it is enough to know just now that kinds of musical form come from these the Dance and the March, two whic know very well indeed, don't you?

I'd like awfully well to quote here from a splendid essay on form by Ap

y there are too many long words in it for department, but these bits are pretty ar. First he says: "With the March l the Dance—that is, with the familiar acts marching and dancing,—Music has one ential element in common; namely, *rhyth- motion.* And this element contains in lf a form-giving principle for all three." en too—"without some underlying form- ing principle, Music would be unintelligible, the confused muttering of a crowd."

Now, then, what is the dance?

Here are two definitions: 1. A graceful vement of the feet or body, intended as an ression of various emotions, with or with- the accompaniment of music to regulate rhythm.

. A *tune* by which the movements in dance- are regulated.

You may read about ancient dance forms l modern dance forms. It is an excellent to make a list of all the different kinds of ce forms that you know, and hand them to your teacher; also the names of the -dance forms of the different countries. en notice how "pat" it is that the different ts of the sonata which once upon a time e only different *dances* came to be called ovements"—"a graceful movement"—"in- ded as an expression of various emotions,"

H. M. M.

———o———

DISCIPLINE

AM sure that some people went from *your* n, during the past Summer to one or more the "preparedness camps" for training. tors and lawyers and students, men, nen, girls, and boys—each had their camps their months of discipline—and what did ll mean?

Was it not, largely, that these earnest people t away from home to learn how to do kly and well things which they did not icularly *like* to do? Things like getting at unearthly hours in the morning, taking ibly long "hikes" in the hot sun with a heavy roll of equipment weighing their lders down—or, if it were girls—washing out of dreadful wounds, remaining for our perhaps at a time in a most horribly mfortable position, while holding a limb had to be placed in a cast, "set" or laged, and hundreds of other unpleasant gs which no one really *likes* to do, but which makes necessary.

nyone who went to a preparedness camp cting a pleasant vacation returned might- disillusioned, for they found there just one g—Discipline. And it goes without saying, n't it, that those who came back best pre- d for the work of a soldier or a nurse were e who took such an interest in what they commanded to do that they learned to ne most unpleasant things well?

ell, there you are in your music practice. too is a discipline—for the more musical are the less you *like* the drudgery part of ice.

But if you will think of this as a "discipline" and keep doing what your teacher tells you to do until you can do it as quickly and as well as those who have been trained at the preparedness camps can do their "stunts"—why then you will not only become a good musician, but you will also be a good "subject" if the time comes that your country needs *you.*

It is the "discipline" that counts. And discipline means learning to do quickly and well something that you do not particularly *like* to do.

H. M. M.

MOTHER GOOSE GIRLS

A MOTHER GOOSE RECITAL FOR HALLOW E'EN

BY LAURA ROUNTREE SMITH

(Book rights reserved)

THE Mother Goose Musical may be given as a whole or in part as desired, and many familiar *Mother Goose* rhymes may be added at pleasure.

Suitable costuming will add to the success of the entertainment. Invitations are written on a booklet cut double, shaped like a pumpkin. Inside it contains the following verse:

Mother Goose (how we all love her)
Bids you meet us in October,
On Hallow E'en we will sing and play,
And help you while the hours away.

PART I. ON PRIMROSE HILL

(The Goose Girls enter and go through any short drill. The Old Woman and children stand in groups about the Shoe.)

1. Goose Girl's Drill and Dialogue.

(They enter half from the right, and half from the left, pass each other several times, marching right and left, meet, hook their crooks, and recite. After their first selection Mother Goose enters from the back and marches between them.)

GOOSE GIRLS:

We are the Goose Girls of Mother Goose Town.
High upon Primrose Hill,
Each with a crook and wonderful gown,
We go walking wherever we will.
'Tis this way and that way we dance o'er the green,
Late in October upon Hallow E'en!

Mother Goose has come to town,
Heigh, ho, heigh;
In her quaint, old fashioned gown,
Heigh, ho, heigh,
Soon we will away, away,
Singing at the break of day,
And we'll have a holiday,
Heigh, ho, heigh.

Mother Goose of olden time,
Heigh, ho, heigh;
Famous still in song and rhyme,
Heigh, ho, heigh.
Welcome then we sing anew,
To this poor old crowded shoe,
Mother Goose, we all love you,
Heigh, ho, heigh!

2. Song. *Goosey, Goosey Gander.* (*Sixty Songs from Mother Goose.*)

3. Dialogue.

MOTHER GOOSE:

Old Woman, Old Woman, living in a shoe,
Old Woman, Old Woman, pray what can you do?
A musical we'll give 'tis true,
And buy for you a fine new shoe!

CHILDREN:

Three cheers for Mother Goose,
Famous in song and rhyme,
Three cheers for Mother Goose,
In merry autumn time!

OLD WOMAN:

Tom, the Piper's Son can play,
Over the hills and far away.
And I think you'll all agree
We will need the Fiddlers Three,
And Boy Blue, piping at early morn,
From his little silver horn.
Of course we'll welcome Tommy Tucker,
Singing sweetly for his supper.

4. Song. *Little Boy Blue.* (*Thirty Songs for Children.*)

5. Piano. *Little Boy Blue,* Lemont; *Bye Baby Bunting, My Son John, Jack and Jill, Peter, Pumpkin Eater, Little Tommy Tucker* (*Mother Goose Songs without Words*).

(While these selections are played the children whom they represent are seen back of a picture frame, one at a time.)

6. Dialogue:

MOTHER GOOSE:

On Hallow E'en
Who comes a tripping o'er the green,
On Hallow E'en, on Hallow E'en?
Elves and fairy folk are seen,
Dressed in gold and silver sheen.

Skip again and foot it lightly,
When the stars are shining brightly,
Pause and bow to all politely,
This night of Hallow E'en.

OLD WOMAN:

Gipsy Autumn

(She passes in front of the stage with basket of fruit.)

Autumn is a gipsy maiden,
With her fruits and flowers laden,
And we cannot help but love her,
She's our bonnie bright October.
Hi, ho, for the gipsy maid,
Prettiest ever seen,
Hi, ho, for the gipsy maid,
October's a gipsy queen.

Autumn is laughing as she passes,
O'er the tender curling grasses,
And she paints the trees all over,
She's our bonnie bright October:
Hi, ho, for the gipsy maid,
Prettiest ever seen,
Hi, ho, for the gipsy maid,
October's a gipsy queen!

7. Piano. *Little Bo-Peep* (*Mother Goose Songs without Words*). *Dream of the Shepherdess.* Labitzky.

(Little Bo-Peep dances to and fro, shading her face with the right hand and left, looking for her sheep.)

8. Song. *Old Mother Goose.* (*Sixty Songs from Mother Goose.*)

9. Any pretty drill by Goose Girls.

10. Dialogue.

Simple Simon

Oh, Tom, Tom, I heard you play
Over the hills and far away.
I think it is the strangest thing
That I can neither play nor sing,
Morning, night or afternoon,
I cannot keep a single tune!
So salute poor Simple Simon,
Always sighing for a Pie Man,
Of sharps and flats of course I've heard,
But I still think them quite ABSURD!
My music is quite experimental,
And if pleasing 'tis ACCIDENTAL!

ALL:

Over the hills and far away,
Hear the Piper's merry lay,
Over the hills, over the hills
Over the hills and far away!
(Tom, the Piper's Son, leads them all off.)

PART II. IN MISTRESS MARY'S GARDEN

(Pretty Maids stand in rows at right and left of stage. They wear white dresses, red sashes, and red sunbonnets. In front of each maid is a red geranium in a pot. They skip about and Mistress Mary enters at the back and marches between the rows, about each one, etc.)

1. Song. *Mistress Mary.* (*Sixty Songs from Mother Goose.*)

2. Piano. *In the Garden.* Gurlitt. (*Rhythm and Action,* Norton.)

3. Song. *Merry Are the Bells, There was a Little Girl.* (*Sixty Songs from Mother Goose.*)

4. Flower Recitations.

Lady Hollyhock

Little Lady Hollyhock,
Very shy and tall,
Wears a pretty autumn frock,
Hears October call,
Says, "I'm stately, as you know,
And grow with others in a row.

Little Lady Hollyhock,
Dainty as can be,
In her pretty rosy cap,
Nods her head at me,
Says, "When autumn breezes blow,
Mistress Mary's flowers grow."

Asters

Asters purple, asters white,
Nodding in the pale moonlight,
Sing "All hail to glad October,
In the autumn time we love her,"
Asters purple, asters red,
Each one nods its sleepy head.

Daisies

Daisies, heigho! We love you so,
In autumn when the breezes blow,
Then blow it east or blow it west,
Daisy is the flower we love the best.

Daisies, heigho! You soon must go,
Under a coverlet of snow,
Then blow it north or south today—
Daisy bud dances the hours away.

(The stage is darkened, and very little children in white dresses and caps, with hair hanging, nod and dance as a field of daisies.)

5. Piano. *Daisies.* Kern.

6. Recitation. Miss Muffet.

Little Miss Muffet is so very shy,
Heigho, heigho, heigho;
To sit quite still she never will try,
Oh no, oh no, oh no!
When in comes a spider to sit down beside her,
What will Miss Muffet do, pray?
On Hallow E'en night, when the moon is so bright,
He will frighten Miss Muffet away.
(Miss Muffet runs across stage.)

7. Piano. *Spider Dance.* Cramm.

8. Recitation. Goldenrod.

Dream, little goldenrod, dream,
Of flowers that nod by the stream,
Of leaves falling down, o'er all Squirrel Town;
Dream, little goldenrod, dream.

Dream, little goldenrod, dream,
Of the autumn with sunshiny gleam,
October, October, all the world over,
Dream, little goldenrod, dream.

9. Piano. *Goldenrod.* Kern. *March of the Flower Girls.* Wachs.

(All march off. Enter Goose Girls singing.)

10. Song. *Owl Song.* (*Sixty Songs from Mother Goose.*)

PART III. AT THE COURT OF KING COLE

(The King is seated on a throne, at th right, the Queen of Hearts, at the left, th Knave. The Fiddlers enter.)

1. Song. *Old King Cole.* (*Folk Songs f Children.*)

2. Violin and Piano. (By Fiddlers.) *H Cross Buns, See-Saw, Nobby Grey.* Hamilton.

3. Recitation. (By King Cole.)

Jack o' Lantern now is seen,
On Hallow E'en, on Hallow E'en,
Elves and fairy folk and fay,
Dance about at break of day,
Moon elves come with song and rhyme,
In the happy autumn time.

4. Piano. *Jack o' Lantern.* Krogman (Boys pass with lighted Jack o' Lanterns *Sounds in the Night.* Cadman. *By Moo light.* Rollinson.

5. Recitation. Moon Elves.

(The stage is darkened and little girls wi pale blue dresses and wreaths of autun leaves, go through a dance.)

Little Moon Elves, elves in October,
Hence jolly rover, hence jolly rover,
Dance in the evening dew, who are so g as you?

Little Moon Elves, elves in October,
Summer is over, summer is over;
Join your hands two-and-two, dance skies are blue!

6. Piano. *Frolic of the Pixies.* Valenti

7. Song. *Fairy Song.* (*Sixty Songs fr Mother Goose.*)

8. Song. (By sailor boys.) *Where go Boats?* (*Posies from a Child's Garden.*)

(Three ships are sketched on a screen a three pretty girls seen behind them. "A one could whistle, and one could sing, and could play on the violin."

MOTHER GOOSE:

Once I saw three dream ships sailing,
O'er the deep blue sea,
Every ship was heavy laden,
With rich gifts for me,
And three pretty maids, and three pre maids,
Sailing away, away,
And three pretty maids, and three pre maids,
Sailing 'til break of day.

In the dream ship I'll go sailing,
Now you understand,
With dear Mother Goose this evening,
On to fairyland! etc.

In the dream ship pretty maidens,
Riding low and high,
Hear their airy, fairy voices,
Softly sing "good-bye!" etc.

ALL:

Hail, hail to Mother Goose,
How we love her name,
Hail, hail to Mother Goose,
Lasting is her fame.

10. Song. (Led by Goose Girls.) *M Are the Bells.* (*Sixty Songs from Mother Go*

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

KNOW YOUR VIOLIN

BY RAY G. EDWARDS

How many advanced violin players, or even chers of the instrument, are there who, if asked play a series of modulations on the related dom- nt seventh chords, would be able to do so? ould they not be more apt to look at you rather nkly and ask you what you said? Yet any sec- d year student of the piano should be able to through the dominant seventh chords, B, E, A, G, C, ending on the tonic F chord.

Why should not the violin pupil know enough ut his instrument to be able to do the same? y is he so unfamiliar with the fingerboard that, rived of the printed page, he is at absolute loss arding scale fingering and has no knowledge atever of broken chords, arpeggios, and simple dulations?

o far as the scales are concerned he cannot have excuse that might apply to the broken chords, ely, that he has not studied harmony.

However, I should immediately say to the teacher t he has no business to lower the profession by mpting to teach in his benighted state of un- elopment.

o the advanced player I should offer condolences, mpanied with the advice to secure harmony in- ction immediately, or at least purchase and study ook on harmony. Those by Goodrich, Goet- us, Norris, York, Boise, and Clarke are excel- . If you must work alone, study the chords on a piano and violin; find out how the chords, in ltaneous harmony on the piano, are broken into essive harmony for the violin, or dispersed so as ring one note on each string.

ne language of music being founded on chords scales, how can the violinist pretend to know nstrument if he cannot grasp the relationship of chords and scales, and think of their position he fingerboard? He ought to know all the en chords and how to finger them in several ent ways, in various positions and shifts, in two, and three octaves.

resented thirty-one ways of fingering the three e D minor broken common chord in the series *ft Hand Technic* which appeared in this de- ent several years ago. I merely mention this ow what may be done in the way of becoming familiar with your instrument. If one can do so much with a common triad, what of the more complicated chords, their combinations, and modulations?

I advise the advanced students (and it will also help the teachers) to buy a quire of large sheet music paper and write their own violin studies. Not that these studies will take the place of études, but that the student may begin to gain an acquaintance with the instrument of his choice. This home-made book of exercises is to contain only the germ or motive of each series; to serve as a reminder, when it comes to practice, for the purpose of familiarizing oneself with the fingerboard and really knowing the violin. The sheets should be bound, using the outside pages for a cover and title page. Then on the third page begin your exercises. I shall present a few, to start off. To these you can add others from your present knowledge of harmony or as you learn of them in your study.

First, there are six common triads, three major and three minor, starting from the open G string. (See the first line of accompanying plate.) After the first two measures I have abbreviated, showing only the start of each ascending broken chord. It will be best to abbreviate thus as much as possible in your book, to avoid the danger of following out each exercise with the eye and thus missing the mental training, as well as the whole point of this study. You are trying to "know your violin," and for present purposes we are assuming that you can read notes so perfectly that we need not bother with that phase.

Understanding, then, that each group between the double bars represents only the start of a broken chord, ascending and descending, and that you may then go through the same series of six chords beginning on A♭, then on A, and so through all the keys, starting always on the G string, and that beginning with B♭ any of the series can have two distinct sets of fingering (as they begin with first or second finger); the next series may be written in abbreviated form as in No. 2. In this exercise we start from the upper G and play the same six chords. To descend first is much harder than always to do the ascending scales and chords first, as given in most exercise books.

No. 3 is a very familiar vocal exercise; the tonic chord ascending and the dominant seventh chord descending. Repeat each two measures and work up speed, still holding to absolutely true intonation and full tone. Long, slurring bows. Then go on to A♭, then A. When you reach the B♭ series, begin with the second finger. The next series begin with the first finger, 3d position, and so on. Or, to vary the fingering still further, you can begin with the third finger all keys above C, and with the fourth finger all keys above D. Start always on the G string.

No. 4 reverses the last exercise and may start with almost any finger, as we change to the higher positions on the E string, going through the entire series of keys.

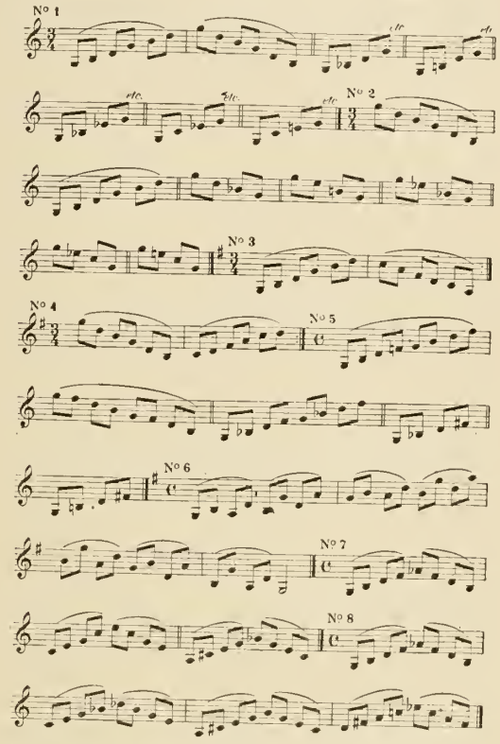
With No. 5 we leave the common triads entirely, taking dominant harmonies made up of four notes. All start from the same note. Carry these through the different keys as before.

Next we have two notes from the tonic chord and two from the dominant chord, alternately through two octaves ascending and descending. In this key it is two notes from the G major tonic, followed by two from the dominant seventh on D. Carry this through all the keys. The keys of B, D, and F start with second finger, in the 1st, 3d, and 5th positions respectively and require the extension of the fourth finger for the highest note on the E string. The keys of C, E, and G start with the first finger in the 3d, 5th, and 7th positions. Play in all the keys.

No. 7 brings in a chord with five letters, the minor ninth being included. The second measure contains the resolution of this chord to a common chord, the tonic triad. Following this, take the dominant beginning on A, then B, C♯, etc., each time a whole tone above the last dominant harmony.

No. 8 is almost like the last one, only the tonic chord is changed each time into a minor ninth chord, so all the chords have minor ninth.

As to fingering the last two exercises, you can stay in the first position as long as possible, only shifting when it becomes convenient to do so, on either the A or E string, or you can start each time from the G string by shifting immediately to the position desired. In these various fingerings the minor ninth chords are made to start with any finger, a very good thing to know and requiring considerable practice.



Play each exercise in all keys and with different shifts and fingering as suggested in paper entitled *"Know Your Violin."*

It is not my intention, however, to tell you all that is to go into your book of studies. They will not be your studies if someone else writes them all out for you. But if you would know your violin, know it as a pianist should know his instrument; know it so that you think of chord formations on the fingerboard; know where to find any modulation; know it so that you recognize chords by their names as you play them; then will your knowledge aid you in reading new music, in improvisation, in mastering difficult passages and in memorizing solos.

The fear that you may be getting hold of a special bit of technic out of the regular order, before you are prepared for it, need cause no alarm; the thing to fear is that you will never get on familiar terms with your violin, which, indeed, you never will unless you learn its language, and can speak in terms of chords so that you become intimate chums, you and your violin. When you understand each other, when you know chords and scales for what they are, and where they may be found on the violin, you will have a wonderful new interest in the instrument and in music in general.

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A NEGLECTED OPPORTUNITY

BY EDWIN H. PIERCE

A few weeks ago there appeared in the columns of a prominent musical journal the suggestion that it would be a fine thing if an orchestra could be organized with the express purpose of giving young composers a chance to hear their compositions rendered, and thus to perfect themselves in the practice of orchestration, by means of laboratory work, so to speak. Admitting without argument the excellence of such a plan, it is to be feared that there are too many practical obstacles in the way for it ever to be realized in fact, and meanwhile young composers with orchestral aspirations must worry along as best they can with the means at hand.

There is one great opportunity close at hand which composers of more serious artistic aspiration fail to grasp in its proper significance, the numerous small orchestras in existence in the larger theatres, summer resorts, etc. Although obliged by the character of their employment to play a great deal of trivial and vulgar music, these organizations are often composed of excellent players, and occasions arise when they are at liberty to play something of a higher order, and indeed, when it is expected.

On these occasions it often happens that they attempt some of the standard classical overtures or even a movement or two from a symphony, but the thinness and meagerness of effect which results from attempting to render with ten or a dozen players music scored for an orchestra of at least fifty or sixty (even though by clever "cueing in" of parts there is no *hiatus* of any important melody or counter-melody), is so depressing as to give but little satisfaction either to the players or the audience, and still further to increase the prejudice of the ignorant against classical music.

On the other hand, the better class of popular music of today has been scored for orchestra by men who have made a special study of the powers and limitations of the small groups of instruments which pass under the name of "orchestras" in our American theatres, and they often produce really rich and interesting tonal effects with very limited means. In spite of the banal subject matter of much of this music, I maintain that this is a real artistic achievement, and that if the best composers here in America would make themselves masters of the same art (which they could do by earnest and repeated efforts therein), they might add enormously to the advancement of music, and find a grateful field for the expression of their musical genius. Incidentally, instead of eating their hearts out over huge orchestral scores lying stillborn on their library shelves, they would have opportunity to hear their works performed, and to be in touch with the public.

Let none be so snobbish as to despise the possibilities of a very small orchestra. Mozart's first few symphonies were scored for two oboes, two horns, and the usual strings. Now oboes and horns are at present rare with us, outside of symphony orchestras in the larger cities, but cornets, trombones, and clarinets are common. The cornet is a far more flexible and varied instrument than either the horn or trumpet of Mozart's day, and the clarinet (suppose we cannot have both), is an instrument of greater range and variety than the oboe. Trombone players of today are virtuosos compared to those of former times, and more than reconcile us to the frequent absence of the bassoon. The bass and snare drums form perhaps a rather gnoble substitute for tympani, yet even they are capable of legitimate artistic effect, and the orchestral "bells," which most drummers play, have charming uses.

If I were a young composer with symphonic aspirations, and found the road closed before me in the direction of performance by large orchestras, I would sketch out a sinfonietta, a suite, an overture, or a symphonic poem, for a combination of instruments such as the following:

Flute, Clarinet, Cornets I and II, Trombone, Drums and the usual Strings, leaving space on my score for a possible future addition of second clarinet, oboe, two horns, bassoon. I would prepare also an *ad libitum* piano part, representing an arrangement of the second violin, viola, and bass parts.

Then I would make up my mind to forget, so to speak, all I had learned in Jadassohn, Prout, Berlioz, and other standard works on orchestration, and begin humbly at the bottom again, by taking one of the best-sounding modern arrangements for small orchestra—for instance a "selection" from one of Victor Herbert's operas—and preparing a score for study, by copying out the orchestral parts in proper form on to score-paper. (There are practically no printed scores available in the lighter class of modern music for small orchestra, and the proceeding just recommended, though laborious, will be exceedingly instructive.)

With this preparation, I would go ahead and score my own composition, copy out the parts, and then seek every opportunity for rehearsal or public performance, making changes freely as the effect in performance might suggest.

Often hints from the instrumental players themselves prove exceedingly valuable, and should always be received in a courteous and friendly manner.

It may perhaps increase the confidence of those who feel an inclination to follow the suggestion in this article, if I add that the writer himself experimented in just this line, in former years, with a fair measure of success, writing two overtures and a portion of a symphony for a small orchestra like that described. Circumstances later turned his attention toward other branches of music, and prevented his time and thoughts from further efforts in this direction, but he is still of the opinion that it offers an excellent and strangely unappreciated opportunity for the young composer who wishes to develop his latent talents for orchestration.

Possibly a few words may be in place in regard to two of the most serious difficulties which strike the beginner in this line of composition.

The first is the terrible uncertainty as to the exact number of instruments which will be available in actual performance. To a composer of chamber music this would be an insurmountable obstacle; but in a true orchestral style, the ideas are not so fine-wrought and delicate, and though they suffer somewhat when one instrument is substituted for another, the effect is not altogether spoiled. One will learn by observation, how to cue a 'cello melody into the lower register of the clarinet, or in case a more robust tone is needed, into the trombone, how to give what might be properly an oboe melody to muted cornet, or to clarinet, etc. This cueing in of parts calls for ingenuity and taste, and implies considerable added labor in the copying out of parts but the former is part of one's art, the latter a necessary evil.

The other obstacle which one encounters is the absence of well-balanced complete bodies of tone, —the familiar "strings, wood-wind and brass" o the symphony orchestra. Of these, the strin section alone is usually complete, though too scant in numbers for the best effect. One clarinet, tw cornets, and trombone make a fairly good quarte to respond to the strings, with other wind-instru ments added if desired. If one has a realizing gras of the materials at hand, it is perfectly possible t produce an artistic effect with them. It is onl when one thinks in terms of the symphony orche tra and then tries to translate his ideas into theat orchestra idiom that the pinch is felt.

THE VIOLIN IN THE PUBLIC SCHOOL

No longer does the term public school mus means the practice of vocal note reading and chor ensemble. Instrumental music is coming in view, both the piano and the violin, and the latt instrument seems to be getting the greater atte tion, in the school at least. It has the merit portability and cheapness, for it is a poor chi indeed, who cannot provide himself with an strument at the very low prices at which violins a offered.

And there is another point which deserves me tion, namely, that boys who do not feel attracti to singing—perhaps even have no voice for singi —will begin the study of the violin which th accept as an instrument for the masculine s and not so definitely feminine as the piano. Bu is not to be thought that the violin is for bo alone. On the contrary, in a class of 200 sch pupils at least one-third were girls.

It must be remembered that the growth of cl singing and instruction in singing was a matte development. Experience had to show the m practical and helpful material and the best meth of imparting the desired instruction. As pedago methods improved so did methods of m teaching. As a result children in schools wh have the advantage of thoroughly competent enthusiastic teaching accomplish much in t music. In quite a number of cities they t part in choral concerts on festival occasions.

Violin teaching in the public schools means c teaching and not individual lesson giving, as is case in private work. Therefore the demand is a system which can be used for class work an textbook to use with these classes. We h profited by the systematization which has c about in all teaching in late years, and it is not necessary to make long, slow, laborious ex ments to determine just how to get young interested in the violin and its music, and just lesson material is to be placed before them.

More than a year ago The Musician publi an article describing the violin class work do certain schools in Boston under the direction o Albert G. Mitchell, and more recently we ga report of the demonstration of a year's work by 200 pupils. To this we add that in other violin classes have been organized, and s orchestras formed. Therefore we may con that it has been demonstrated that it is possi teach violin playing to classes of children.

But we have progressed one step in advance the present year, and have reached the point normal instruction is offered to teachers who wish to take up the work, thus going to the beginning of the problem by training teachers system.

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By HENRI LEONARD

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mmer, Dr. Mitchell conducted a class for teachers the violin in the public schools with the purpose explaining the peculiar problems of the work and w to carry on the classes. So radical a proposion did not fail to attract the attention of the press d several reporters came to watch the unwonted ght of a class of men and women playing the olin in concert and learning the rudiments of the t as well as the best, easiest, and quickest methls of getting children to play acceptably. Says a riter in the *World:*

"For the last three weeks a class of music supersors and teachers at the summer school of the ew York University has been busy with the violin. he school director, Dr. Mitchell, believes that hool children should be taught to play the violin hile they are learning arithmetic and geography. "It must be admitted that neither Elman nor ubelik have any reason to be jealous of the young en and women—at least not yet. But they ayed among other things—a theme from Beethon, a Norwegian dance, *Auld lang syne, The weoring the green,* etc., for about an hour. Which after t thirteen lessons is some playing."

In speaking to the *World* representative Dr. itchell said; "Although only a small proportion those who take violin lessons develop into first ss musicians it instils an appreciation of music o the others. For years singing has been taught the public schools. Why not instrumental music th the multiplication table and geography?"

The following is taken from an account in the w York *Globe:* "Seventeen violins, all held at ctly the same angle—the correct angle; seven- bows, *ditto,* seventeen young men and women o, three weeks before, had never held either a lin cuddled up under their chins or a bow in ir hands; a soft-sounded chord on the piano, l—the violin class is soaring into the poignant etness of *Auld lang syne.* . . . Three weeks this class of seventeen knew no more of the lin than they knew of running a linotype machine. w they bow and finger correctly, and they are playing scales. They are really causing to soar upon the quiet, somnolent atmosphere of the iversity campus honest-to-goodness tunes."

n speaking of his work in the Boston schools, Mitchell said: "When I first planned to do this k I thought that perhaps fifty per cent of the dren might be found to have musical ability if y had opportunity. I underestimated the ber. Eighty per cent of the children show lity—real ability.

I have one school in which there are Russians, ians, Poles---children of almost every nationality. y go half mad with the joy of the music. Their ies sway to it and their eyes are rapt. They e any sacrifice to be able to buy their violins.

There are teachers who tell me that the whole of their schools has changed since their chil- have been able to express themselves in ic. The children are cleaner, happier, and more table.

To every child is given a practice card with the s of practice ruled off on it. An hour of prac- a day is the rule, and the card must be filled out and signed every week by the child's father or mother. If a child falls below a certain standard of practice he is dropped from the class. But few are dropped. And there are many who soon outstrip the class and make such rapid progress that they must have private teachers to supplement the class work."

The reporter for the *Evening Post* is full of the preparedness spirit of the day; it may be that he has been to Plattsburgh to tell what he saw there. Therefore when he went up to University Heights and saw a class of tyros drawn up before Dr. Mitchell he viewed it with recollections of a military camp.

"The squad took its drill standing up. Twelve music stands were ranged in a semicircle about an upright piano before which stood Dr. Mitchell. The rookies, ten women and two men, took their places before the stands and with the ease of veteran performers slung their shiny new fiddles into position and proceeded to tune up. You would think that that much alone would take two weeks to master. But everything has been simplified in this short-cut course in the violin.

"For instance there's the chin rest . . . that makes the gripping of the violin easy. The patent chin rest works in conjunction with another device called a shoulder rest that fits under the violin and keeps the instrument at the proper forty-five degree angle whether supported by the hand or not. Then there are the patent non-skidding pegs which tighten the strings and keep them tight. . . . These, plus the fact that Dr. Mitchell has introduced wire stringing, have practically eliminated all string troubles so popular with most novices. But the greatest simplifier of all is the finger chart of Dr. Mitchell's own invention. This chart is pasted on the neck of the violin and shows just where the fingers should press to obtain the desired tones."

At the demonstration of the work of the class given August 17, the following program was played, all of the numbers being found in *The Public School Class Method of Violin Playing,* compiled by Dr. Mitchell.

Au clair de la lune (page 20); *Auld long syne* (25); *Graduation march* (26); *The wearing of the green* (32); *A morris dance, A Norwegian dance* (36); *A minuet* (38); *A country dance, A lullaby* (39); *Cymbal dance,* Berner, (46); *Theme* from a violin concerto, Beethoven (51); *Andante,* Pleyel (52).

———o———

It is not often that a teacher is able to felicitate himself in regard to the gratitude of his pupils. And violin teachers do not differ, in this respect, from those who represent other instruments. Recently, however, Victor Küzdö, of New York, had a pleasant demonstration of the regard in which he is held by two of his pupils. Finding it necessary to undergo serious surgical operations they willed to Mr. Küzdö their valuable violins as a token of their appreciation for his work with them. It is gratifying to say that both pupils recovered.

———o———

The publishers of THE MUSICIAN have in press a new work on violin playing of unusual educational value, entitled HOW TO STUDY THE VIOLIN, by Pavel L. Bytovetzski. Every teacher and every player who studies about his art will want a copy of this book, which will be ready in a few months. Due announcement will be made in a later issue.

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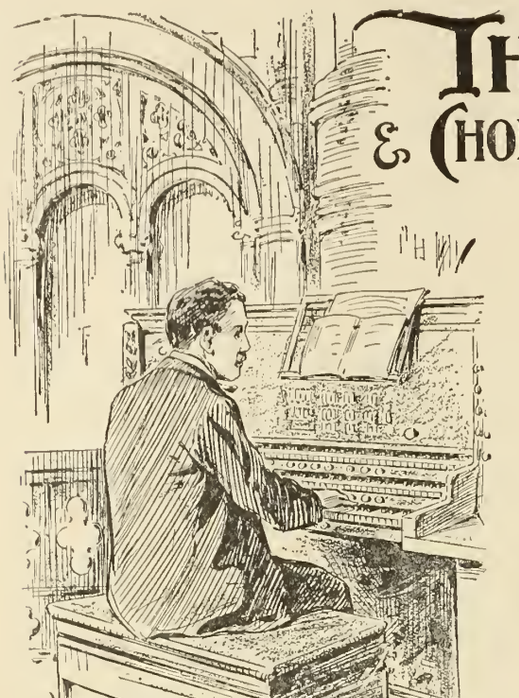
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The Western Theological Seminary, Pittsburgh, Pa., has acquired the library of the late James Warrington, of Philadelphia, one of the finest and most complete collections on psalmody, hymnology, and church music to be found in the United States.

It contains 9,000 printed books and manuscripts, with 300,000 index slips, with extracts from diaries, biographies, histories, and travel, in fact anything and everything which throws even the faintest hght on the history of psalmody among English speaking people. It is the most complete collection of books bearing on the subject directly for it contains English books not found in the British Museum or any of the large libraries of Great Britain, and American books not in the Congressional Library or any library in this country.

The collection is rich in books of the sixteenth to eighteenth centuries, and also in early American books. Upwards of $50,000 is represented in the purchase of the various volumes and the work of classifying, cataloguing, and indexing.

———o———

THE LATE MAX REGER AS ORGAN COMPOSER

BY HARVEY GRACE

If mere fecundity were the test of genius there would be no questioning Reger's right to a position on the highest of fame's pinnacles. We have no record of his activities during the past two years but at the age of forty his opus number had reached 123, besides which he had to his credit a long list of works without opus number, and many arrangements.

Mere opus numbers may flatter, of course, but in the case of Reger, their multitude understates the quantity of his work, since many numbers comprise bulky sets of pieces. Op. 38, for example, consists of two volumes of folk-songs for male chorus, two volumes for mixed chorus, a volume of sacred songs for seven to twelve voices, and seven male-voice choruses; Op. 42, four violin sonatas; Op. 49, four sonatas for violin alone and two for clarinet and pianoforte; Op. 54, three string quartets; and Op. 79, fourteen (!) volumes of pieces for pianoforte, organ, violin, voice, etc. Bearing in mind the complexity of almost all his work, this amazing output points not only to immense industry and facility, but to an intellect of uncommon power.

The composer of today so frequently rushes to the orchestra as a means of expression that Reger must be accounted somewhat of a freak in having resisted its blandishments until his ninetieth work. (For orchestra alone, that is; Op. 21 and 71 are for chorus and full orchestra.) Since then he has written for it alone, and in conjunction with solo instruments; but his orchestral output in any case is so small as to be practically negligible. He has confined himself almost entirely to works for organ, voice, chorus, pianoforte, and strings. He is thus, perhaps, the only composer of our time who has built up a big reputation without the aid of orchestral or operatic works. Of his position in Germany it is only necessary to say that his works appear to have an enormous sale, that there is (or, at all events, was) a Reger Society, and that his fellow-countrymen have for a long time shown their appreciation of his music in the only way that matters,—by playing and listening to it. A complete list of his organ music may be of use and interest. I hear of some new works produced during the war, but can get no particulars. The list is as complete as I can make it up to 1912:

Op. 7—Three Pieces.
Op. 16—Suite in E minor.
Op. 27—Fantasia on *Ein feste Burg.*
Op. 29—Fantasia and Fugue in C minor.
Op. 30—Fantasia on *Freu' dich sehr.*
Op. 33—Sonata in F sharp minor.
Op. 40—Fantasias on *Wie schön leucht't* and *Straf' mich nicht.*
Op. 46—Fantasia and Fugue on B-A-C-H.
Op. 47—Six Trios.
Op. 52—Fantasias on *Alle Menschen müssen sterben*, *Wachet auf*, and *Hallelujah, Gott zu loben.*
Op. 56.—Five Easy Preludes and Fugues.
Op. 57—Variations on *God save the King* and Symphonic Fantasia and Fugue.
Op. 59—Twelve Pieces.
Op. 60—Sonata in D minor.
Op. 62—Twelve Monologues.
Op. 65—Twelve Pieces.
Op. 67—Fifty-three Easy Choral Preludes.
Op. 69—Ten Pieces.
Op. 73—Variations and Fugue on an Original Theme.
Op. 79b—Thirteen Short Choral Preludes.
Op. 80—Five Easy Preludes and Fugues, and Twelve Pieces.
Op. 85—Four Preludes.
Op. 92—Suite in G minor.

Without Opus number:

Introduction and Passacaglia in D minor.
Three Pieces.
Suite in E minor.
Arrangements of Bach's Two-part Inventions.
Arrangements of Fifteen of Bach's Clavier Works.

Reger is popularly regarded as an iconoclast; but I think this is a delusion, based on the fact of his being so frequently noisy and discordant. So far as his organ music is concerned (and, as will be seen, it is a very important and characteristic section of his work), he broke very little new ground either in the matter of form or harmony. His use of unrelated chords is generally crude, and his modulatory methods are often awkward and sometimes even a little old-fashioned. His most chromatic passages often strike one as being thick and restless rather than rich and luscious. He has next to nothing of the elusiveness that is one of the chief charms in modern music. In his worst moments, when he seems bent on dragging in every possible accidental, the result is mere Spohrishness turned sour.

He is generally acclaimed as the successor of Bach—chiefly, I suppose, on the grounds that he wrote largely in the forms used by Bach, and that counterpoint seems to be his natural method of expression.

But the resemblance to Bach is rarely more than one of idiom. Bach's music is so very much alive today because of the emotional impulse behind it. Other men before and since his day have written clever fugues and canons, but who wants to hear them? When we have played such organ master pieces as the great B minor, D minor, E flat, or A minor fugues, the impression left is not that of a composer showing his skill but that of a great mind expressing noble thoughts and choosing the fugue as a medium because it was the best available. This emotional impulse was almost entirely lacking in Reger. He had the letter of Bach, with little of the spirit. If Karg-Elert fulfils his early promise, I think the real successor of Bach is to be found in him.

Thanks to the use of some of his works as tests pieces for the Royal College of Organists' examinations, a good many of our young English organists are familiar with some of Reger's music. Those who wish to increase their acquaintance may be advised to turn to the *Fifty-six Choral Preludes* (many quite short and simple, and the collection, as a whole, showing him at his best), the *Five Short and Easy Preludes and Fugues*, Op. 56 (easy only in comparison with his other fugues, and containing in the *Prelude* in E music of almost uncanny beauty), the *Five Trios* (excellent for study, and mostly pleasing music—two of them, by the way, are in four-part harmony), the set of *Thirteen Little Choral Preludes*, Op. 79 (perhaps his easiest works, and more worthy than anything else of his of being placed side by side with the *Little Organ Book* of Bach), the splendid *Variations and Fugue* on *God Save the King*, the *Benedictus* from Op. 59 (a beautiful piece of music with unexpected warmth of feeling; had Wagner written organ work it might have been this one), and the *Introduction* and *Passacaglia* in D minor. He will find, even in these smaller works, that Reger, who was so often a crabbed Teuton, could on occasion reveal himself a Titan.

Heaven forbid that any of us should be judged by aught but our best efforts. When we have placed the dull part of Reger on that topmost shelf from which no composition returns, there still remains a goodly pile of short works full of vigor and admirably suited to the instrument, and a handful of big ones that in their stark elemental grandeur are unique.—*The Musical Times.*

———o———

MUSIC BY MEANS OF LIGHT RA

A New York inventor, Dr. Lee De Forest, cla that he has been able to change light rays i sound rays.

The essential part of the apparatus is the aud an incandescent lamp used as a detector for w less signals. It is by means of this that the extr dinarily long distances lately witnessed in transmission of wireless telegraphy and teleph have been made possible. This little bulb be made to generate alternating current; in o words, it is a transformer of energy. The alter ing current, if of low frequency, can actuate telephone diaphragm and make musical notes. F one bulb, by an arrangement of keys and swit the inventor produces the various degrees wi an octave, another bulb being used for next octave. The further statement is made it is possible to vary the tone quality, for exa and secure the characteristics of the flute, co and stringed instruments.

THE ORGANIST AS A CONDUCTOR

BY ROLAND DIGGLE, MUS. DOC.

low often do we find that the organist in a small ce is the conductor of the local choral society or hestra? This work calls for particular gifts, l an unfailing tact which will enable him to deal h all kinds and conditions of persons.

Training an orchestra is not quite the same thing training a choir, but both require an unlimited ount of patience. The organist will find his la- s much lightened if he knows, or is willing to rn string instruments. If you are ignorant of the lin or 'cello I would advise taking up the viola. re the notes do not lie so close together and the nands on the technic are not so great; even a v lessons and the ability to play the scales will of material help in many ways.

Such an orchestra as I am speaking of will con- almost entirely of amateurs, not the easiest of ple to deal with. The violins will be the easiest secure, violas can be recruited from the poorer lin players, 'cellos will not be so plentiful, and double-bass can usually be had even in the allest places. The wind is always a sore point. rinets can always be got, but oboes and bas- ns will be lacking unless you can get them from local theatre. The same applies to the trum- s and trombones unless there is a band from ich they can be recruited. But if the conductor the necessary enthusiasm to stimulate his flock hard work it is possible to get together a really od orchestra even in cities of a few thousand ulation.

As to the choice of music, the early Haydn sym- nies will be especially useful as they contain wind parts, and the finales are so bright and that the players will enjoy them. The Mozart phonies are a little more difficult but are excel- practice during the second season. There is, wever, plenty of excellent music to be had and no iculty will be found on that score.

n small places concerts are often given in a rch; this being the case the organ can be used h excellent effect in filling in the wind parts, . If in a hall or theatre I have used a good d organ and found it answered the purpose nirably.

As regards the conductor: He must train his ear make his band play in tune; he must be able read the score and feel what is required, as to t and shade; he must cultivate a clear sense of, five degrees of loudness, *pp*, *p*, *mf*, *f*, and *ff*, at t he must be content with three, the others will ne later as will *accelerandos* and *ritardandos*. will be all he can do at first to make his players any time at all. A well educated musician can something to help a young player with his in- ument, whether he is an actual player of that in- ument or not, and it should be possible, in a lit- time, to get together a number of players of a ndard of efficiency higher than is usually found a voluntary choir. The work is very interesting with encouragement and sympathy you can get reat deal more than you think, even out of the st unpromising material.

———o———

THE ECHO ORGAN

BY H. C. M.

OME of our readers may have heard of an English nposer named Joseph Holbrooke. Holbrooke is ting a series of letters on his "Adventures in erica," for *The London Opinion and Music Trade iew*. He scores us severely for our faults—and t they are many, we admit—and finds little or hing here to admire. Here is what he says about cago: "The parks are all fine, but the city unfor- able. Elevated trains, trains like railroads, eleva- , bells, whistles, yells, shouts, accents, Jews, dirt misery, with the hellish rush of everyone. What for? Poor devils! And the roads!—infernal roads—dangerous even to pedestrians! Motorists tear about the city like madmen. Their cars are cheap and nasty, but the owners are nastier! Good-bye, Chicago. And I have not seen the stockyards. No, Sir! d——n the stockyards and the men who traffic in them."

Poor old Holbrooke: he feels pretty bad, doesn't he!

* * *

THE English journal to which I referred a moment ago has a writer ("Autolycus") who has a pretty gift of satire. He has this to say in regard to the faults and foibles of singers:—

CARMEN VOCIS

Dedicated to the average English Singer.

My Soul is my Breath: and with my Breath will I lift up my Voice in speech and song.

A part only of my Breath shall be turned into tone: the residue shall be heard escaping, like unto the Gas when it escapeth.

And the sound shall not be true or steadfast: rather, by the insecurity of my breath, shall it tremble exceedingly and so be expressive.

My neck shall be the Ring in which my Adam's apple shall be set as a Jewel, and my Adam's apple shall bob up and down: as the notes of the song bob up and down, even so shall the Adam his apple bob up and down.

The inner portal shall be ajar only; thus shall I ensure that the tone be tight and the timber hard.

And I will shock my glottis: yea, I will so shock it that they who hear will say, "Lo! he is as one that hiccupeth."

About the outer gate my lips and jaw and tongue shall do all manner of things; and one thing only shall they not do,—they shall not bring to life the beauties of my native speech.

For I will lift up my Voice in unknown tongues: in tongues unknown to me and my hearers will I lift up my voice, and they that listen shall say, "Behold, he singeth in Italian, he chanteth also in French, and Russian is to him a familiar thing;" and they shall depart with my praises in their mouth. *Selah.*

And when I sing songs in my own tongue, they shall in no wise be the best that my countrymen can produce, but rather the worst; and of these I shall choose only such as the publishers thereof shall pay me for singing.

And to composers and publishers who pay me not I shall say "Tush; likewise go to; I will not touch your songs even with the pole of a barge."

And if I am a Tenor or a Soprano I will end all

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my songs with a very high note; and if I am a Bass tho last note or one of its fellows shall be very low and hollow, like unto a draught in a drainpipe.

And my countrymen at tho sound thereof shall rejoice and smite their hands together; and shall lift up their voices and prophesy in Italian, signifying "Sing again unto us!"

And I will do so with gladness, even though the hour be late, and the singers that are to come after me shall be many in number: and they shall wax impatient, and shall curse me in their hearts, though they shall smile and shall pat my back.

And to the singers who do not as I do, the agents and the public shall give the shoulder that is cold; but I shall swank, pose, wobble, and play unto the gallery and shall get me much gold.

And when I can no longer sing, I shall become a teacher; and shall teach others to do even as I did myself.

And my method shall be called the old Italian method, or the *bel canto;* because such names are pleasant to the ear, though the brain understandeth them not.

* * *

A SINGER who is at the same time a "good musician" is a tower of strength to any choir director. I remember one singer only in my personal experience who came under that designation; he is still living and practising his profession. I wish I felt at liberty to name him, but he is a modest man and would not relish the publicity. He had had a wide experience in concert and opera, had written a little, could arrange for orchestra, knew harmony, and was a man generally intelligent. Add to all these purely musical qualities that he was even-tempered and absolutely without a bit of jealousy in his make-up and I describe a very rare singer indeed. That man was a great comfort to me at a time when a feud in the choir was extremely troublesome.

* * *

WHAT is it to be a "good musician"? There are men and women to whom the title properly belongs that are not distinguished as executants or composers; yet there is something extremely solid and dependable about them. You appeal to them when you want to be sure of something. Here is a dispute in an orchestra as to a note in one of the parts or as to the correctness of the harmony; the "good musician" settles the question. A choice has to be made between two men as directors of a musical enterprise; the better musician of the two gets the decision.

Is a knowledge of theory necessary to a "good musician"? Certainly. Must a man be a composer in order to be in the class? I think so. He need not be a facile or successful one, but I do not see how he can have a real grasp of music unless he can make music himself. Must a "good musician" be able to arrange for voices in orchestra or both? He certainly ought to be acquainted with voices and with all musical instruments to a certain extent, for these things occupy a large part of the world of music. To be a "good musician" is not however to be a specialist in all these things. It is necessary to do one thing well and to be fairly proficient in many others

* * *

BUT this, you will say, is being a Jack-at-all-trades. Yes, the danger is there; a man may easily become so fascinated with the various sides of the art of music that he dips into many of them, mastering none. Every man must do one thing well.

The trouble with the ordinary musician, however, is that after studying five or six years on his instrument, he then considers himself finished and does no more studying! He does not look at the music-life as a grand adventure. And this is precisely where he differs from the "good musician." How many men are there do you suppose, who, after getting so they can teach a certain grade of piano or violin pupils, or play an organ in church, or get a position as soloist in a choir, or perform well enough on the 'cello to get a theatre "job," stay in precisely that position for the rest of their lives? They advance not a step. Such people will never be spoken of as "good musicians."

* * *

OUR colleges are graduating people who have taken the courses in musical appreciation and music history, possibly some courses in harmony, and who have on the whole done much for the development of music in their home towns.

But there is another side to it. Too much of the work in musical appreciation is founded on mere emotionalism; there is sometimes no attempt to lay a broad foundation of accurate musical knowledge. A certain proportion, then, of these college-graduated, musical missionaries are mere snobs in music. If they were conscious of their ignorance they would reserve their criticisms on things musical; as it is, they are ready to "yawp" on all occasions and in all companies.

* * *

I EXPERIENCED a striking illustration of this the other day. I walked out of a concert behind two ladies who were evidently well bred, well educated, and musical. They were discussing the playing of a violinist friend of mine, Mr. Blank, who had just given an excellent performance of his part in a well-known suite for violin and piano; the pianist was also very good. My attention was attracted by one of the ladies remarking: "Mr. Blank played the second movement beautifully, but the first one atrociously. I can't understand what was the matter." Here was a snap judgment, delivered with all the assurance in the world, and not founded on facts. The first movement of the suite was very florid and the two instruments often had cross rhythms which they interchanged freely and delightfully. The lady making the criticism simply felt the complexity, but had neither sense nor modesty enough to reserve her opinion.

* * *

ORGANISTS more than any other class of musicians are at the mercy of this kind of critic. There is the minister's daughter just fresh from college, or the wife of the chairman of the music committee who has had lessons from Mr. Poundtheivories; then there are the numerous people in the congregation whose social position and wealth qualify them to discuss, *ex cathedra,* every topic under the sun. It requires much tact to agree with all these sapient critics and yet do exactly as one pleases!

———o———

ANOTHER WAY OF DOING IT

(Mr. George M. Thompson sends a letter in regard to a paragraph in THE ECHO ORGAN for July. —The Editor.)

I WOULD like to take exception to the paragraph in THE ECHO ORGAN of July, protesting at the way music is treated in the prelude and postlude. The fact that the organist in question sums up his own work with, "I make a noise Sundays on the organ at the Twenty-ninth Avenue Church," expl the whole situation.

It is a sorry truth that most organists c "make a noise," and the congregation, not b interested in noises, prefers discussing hats. louder the organist plays in his endeavor to o power the conservation, the louder the people t

I have heard organists say, "I always play so thing loud for the morning prelude to cover up noise of the people coming in from Sunday-scho And for the noisy prelude they treat the people Bach fugue, a concert piece by Guilmant, or a m by somebody or other. All of those are above heads of the people in general, and also of a g many musicians. If, instead, the organists w play something simple, within the grasp of people, something that would touch their h strings, members of the congregation would s enter eagerly, but quietly, to hear the music know this to be true for I have seen it work.

In my present position I began by playing sim things in the song style, using beautiful soft c binations, and I had the absolute attention of audience of seven hundred, and I have kept it since. Now the people want to hear me and listen to whatever I have to offer. I still play simple things but every now and then I give the Bach fugue, a Mendelssohn sonata, or some o loud number; they listen with the same atten as though I were playing on the Aeoline.

One cannot expect people who have not an ou of musical education to understand music that t trained musicians. It is "noise" to them.

Perseverance in this matter will work wonder

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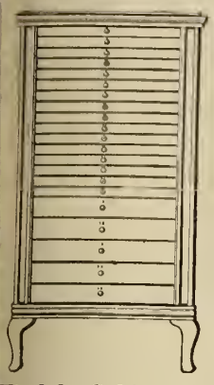

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MODERN RUSSIAN PIANO MUSIC

(The Musicians Library)

EDITED BY CONSTANTIN VON STERNBERG

Oliver Ditson Company, Publishers, Boston, Mass.

[Several months ago the publishers of THE USICIAN issued a collection of music by Russian mposers with the title *Modern Russian Music*, ited by Constantin von Sternberg, the well-known mposer, pianist, and teacher of Philadelphia. opies were sent to leading daily and weekly pers. The review of the work in *The New Re-blic* of New York, by Mr. H. K. Moderwell, ew forth two rejoinders, one by Mr. A. Walter ramer, of New York, the other by Mr. Von ernberg.

We reprint the review and the two letters here they present the subject of Russian music in ation to modernity in a very interesting light. We sure that readers of THE MUSICIAN will find the ters full of suggestive interest.—Editor of THE USICIAN.]

THE musical output in recent years has become enormous that the amateur is mystified the number and variety of the pieces ered to him. He usually ends by buying some-ng "safe" and popular. The producing cost l the element of chance in the music publishing iness are far higher than in the printing of books. e resulting lack of stability is discouraging as ch to the consumer as to the publisher. One thless song which has hit the public fancy may e to pay for dozens of admirable works by nown men—works carried for years on dusty ic shelves which are plundered only for presen-on copies.

n these disheartening conditions a peculiar cal responsibility rests upon the publisher. e European houses have made a notable repu-on for themselves by their wise and disin-sted exploitation of new or lesser known com-rs. But here in America publishers seem ple or unwilling to undertake in the same spirit peculiar department of the business of market-In the purely technica] matters, such as ting and binding, they are always admirable. the scholarship behind their enterprise is able and timid.

ne of the readiest means of bringing some order of the chaos is the publishing of collections. ese, a few well liked pieces may bring to gen-attention a quantity of music which could not, e stress of competition, make its way unaided. ything, of course, depends upon the editor. But ublisher cannot escape responsibility by plac-ll the credit of blame on the shoulders of the r he has chosen. The music he publishes bears ame. Twenty years from now his reputation depend largely upon the character of the rs and musicians whom he is grouping about ow.

Two recently published collections, which have just come to hand from the Oliver Ditson Company in Boston, illustrate admirably what an editor may do to a publisher's reputation. One of the collections is the two-volume set of *Modern Russian Piano Music*, edited by Constantin von Sternberg; the other, fifteen *Songs of the Russian People*, edited and arranged for mixed chorus by Kurt Schindler.

The two volumes of Russian piano music form the latest addition to the admirable Ditson series, THE MUSICIANS LIBRARY, containing nearly fifty volumes, mostly of standard music, with a truly notable list of editors. To group into one volume the best of the seventeenth century Italian piano works is a bit of business enterprise to which our best thanks are due. But now comes this "modern Russian" piano music, selected by a man of slight capacity for the work, and neither modern nor Russian. With only a few exceptions it is composed of unimportant pieces of the sort which every composer tosses off at times, at the prompting of his publisher, for the sake of sales, and comparable to the minor poetry which a struggling littérateur peddles among editors. Most of the composers represented are of slight importance; nearly all of them write in an undistinguished style of the last generation. The poetic preface by the editor says much concerning the racial quality in Russian music, but there are scarcely ten pages in the two volumes which show any racial traits. It would seem that the editor has deliberately selected those pieces which are least distinctive and least distinguished. No one, playing through these volumes, would gain a notion of the power and individuality of modern Russian music. H. K. M.

The New Republic, July 8, 1916.

MR. VON STERNBERG APPRECIATED

SIR: I fear that I must intrude and correct a statement made in your last issue by "H. K. M.," the initials of Mr. Hiram Kelley Moderwell, I take it. In a review headed "Some Russian Music" on page 258 and 260 Mr. Moderwell makes this statement in regard to Constantin von Sternberg, who edited *Modern Russian Piano Music*, one of the volumes under consideration: "But now comes this 'modern Russian' piano music, selected by a man of slight capacity for the work, and neither modern nor Russian."

This is not only unfair, but part of it is unequivocally untrue. Mr. von Sternberg *is* a Russian; he was born at St. Petersburg (Petrograd) on July 9, 1852.

Mr. Moderwell has a right to hold the opinion that the gentleman in question has but slight capacity for the work he undertook; but he will find if he looks into the matter carefully that Mr. von Sternberg is one of the best equipped men to do this in America or Europe today. He is a really distinguished musician, a man who has won eminence as pianist, composer, and piano pedagogue. He is the leading piano pedagogue today in the large city of Philadelphia, a position which he has maintained for many years. Though less original as a composer than some other contemporaries his works in the larger forms are (and have been) published by the leading music publishers here and abroad. Josef Hoffmann played one of his compositions at his New York recital this season and on his entire concert *tournée*.

As to the music that Mr. von Sternberg chose to put into his "Modern Russian" collection Mr. Moderwell is again wrong when he says that the pieces do not give one a notion of the power and individuality of modern Russian music. They do *not*. I admit it. But they *do* give one a notion of modern Russian *piano* music, which is neither especially powerful nor individual. The individuality of modern Russian music has not been displayed by its composers for the piano, but by its composers for the ballet, men of the type of Igor Strawinsky, or rather Strawinsky himself, for there are not two in Russia today like him. Mr. von Sternberg was not able to create Russian piano composers of especial individuality, even for Mr. Moderwell's benefit, so he chose what there was—and the best of it.

There are all too many persons who believe that because modern Russia has given us a *Petrouchka* and a *Fire-bird* in the ballet form it must of necessity give us (or has given us) a *Symphonic Studies* or an *Appassionata* sonata for the piano. Mr. von Sternberg has done his task, in my humble opinion, as well as it can be done. There is really some very respectable music in his collection.

A. WALTER KRAMER.

The New Republic, July 15, 1916.

A REPLY FROM M. VON STERNBERG

SIR: My attention has just been called to two of your issues which did me the honor of discussing my work in connection with the two volumes of *Modern Russian Piano Music* published by the Oliver Diston Company.

Ignorantly assailed in the issue of July 8 by a Mr. Moderwell and manfully defended in the next issue by a Mr. A. Walter Kramer, I am sorry, indeed, to be an absolute stranger to both; but to the latter gentleman I feel deeply grateful, not only for his graceful and generous recognition of my modest merits, but also for disproving Mr. Moderwell's unwarranted assertion that I am "neither modern nor Russian."

Mr. Moderwell has fully expressed his personal opinion of my work, for our Constitution allows the expression of opinion even to those who lack the equipment to form one; and Mr. Moderwell plainly demonstrates that he belongs to this class by his careless statement of facts he cannot substantiate.

As Mr. Kramer correctly said, I was born and raised in St. Petersburg, now Petrograd; my family still lives there. From my correspondence with the late Balakireff and Rimsky-Korsakoff, with Glazounoff, and César Cui, also with Messrs. Maykapar, Kasuli, Karpoff, and others of tho younger generation (some of whom have honored me with the dedication of compositions) it can be easily seen that at its base are very pleasant personal relations which had their beginning when two of my trios were played in Petrograd by the Chamber-music Society. By flinging out the statement that I am no Russian, Mr. Moderwell has evidently acted upon very loose information and this does not

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speak well for his reliability as a public informant, nor for his feeling of responsibility to his readers.

Whether I am or am not modern is not left for him to decide; it has been affirmatively determined by men who enjoy general recognition because of their knowledge and judgment. Besides, upon what does Mr. Moderwell base his opinion of modernity? By what standard does he measure it? And if he should have a standard, by whom and where was it recognized? He evidently ignores the difference between "modernity" and its frenzied caricature "modernism," that conscious and somewhat vulgar effort at mere "newness." While there are some Russian compositions of this type they are cosmopolitan in spirit, not ethnical. What I endeavored to present to the public was music that expressed the national note and while I did not devote the two volumes entirely to composers of the younger generation, they occupy the bulk of the collection. I felt it to be my duty to give some consideration to the historical aspect of Russian music because the creations of their predecessors have a decided bearing upon the works of its present representatives.

If Mr. Moderwell is to assume the position of a critic of authority he must learn to subordinate his personal predilections to the ethical and critical principles that establish authority.

CONSTANTIN IVANOVITCH VON STERNBERG.

The New Republic, August 12, 1916.

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MUSIC TEACHERS' NATIONAL ASSOCIATION

PREPARATIONS for the Music Teachers' National Association convention to be held in New York December 27-29 next, have been going on during the summer months. President J. Lawrence Erb has been completing plans for the standing committees, which are to follow up certain subjects in systematic fashion. Those already at work are as follows: Community Music, Chairman, Miss Kate Chittenden, Mr. Rossetter G. Cole, Mr. Waldo S. Pratt, Mr. William Benbow, and Dean P. C. Lutkin; Standardization, Chairman, Mr. Charles H. Farnsworth, Mr. Calvin B. Cady, and Mr. Adolf Weidig; Public School Music, Chairman, Mr. Ralph L. Baldwin, Mr. Francis L. York and Mr. D. A. Clippinger.

Among those who are to contribute papers at the December meeting are Miss Amy Graham of Buffalo, who will speak on "Music study as a basis for a general education." Miss Alice Fletcher, of New York and Washington is preparing an address on the subject with which her name is so prominently connected, "The music of the American Indian." Mr. H. W. Greene, of New York, a former president of the Association, is preparing a paper on the subject of voice teaching. Dean R. G. McCutchan, of De Pauw University, is preparing a paper on the result of an experiment in Standardization now being made in Indiana.

Following a new plan of the Association, bulletins are being issued at intervals this year. The July bulletin will be sent to any interested persons upon request to the secretary; the next issue will probably be early in October. Already a number of new applicants for membership have been received, and it is evident that the meeting in New York City between Christmas and New Year will attract an unusual number of teachers from all over the country.

Inquiries may be addressed to the President, Prof. J. Lawrence Erb, University of Illinois, Urbana, Ill., or to the Secretary, Mr. Charles N. Boyd, 4529 Fifth Ave., Pittsburgh, Pa.

THE BOSTON MUSIC SCHOOL SETTLEMENT

THIS enterprise, according to information at hand, was the second of the kind in American cities, being organized on the general plan found successful in the New York school. It has done excellent work and is limited only by its resources. Situated in the heart of a district inhabited largely by immigrants from Russia and Italy, its work touches two races which have a great love for music and more than ordinary talent.

It is interesting to note that according to the last financial report of the school the work from May 1, 1915, to April 30, 1916, was carried on for but a little more than $6000, but without incurring a deficit. Of this amount pupils contributed for lessons a little more than $1500, the individual fee being small.

Included in the work of the school was the financing of the People's Orchestra, under the direction of Mr. Jacques Hoffmann, of the Boston Symphony Orchestra. The purpose is to enable wage-earners and students to obtain orchestral training and musical recreation and to utilize the results of such training by providing good orchestral concerts for the wage-earning public at nominal prices for admission. The fee is $3.00 per year for 30 rehearsals, and the latter are held on Sunday afternoons.

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BOOK NOTES

andel. By Romain Rolland. Translated by A. Eaglefield Hull. Henry Holt & Co. Price, $1.50 net.

We have had works on Handel by English and by erman authors, and now comes one from a French riter, the foremost of a group of brilliant critics of usic and musicians. The point of view is, therefore, somewhat different from that of a native of the o countries first named, and comes to us with eshness of vision and impartiality of judgment hich is extremely gratifying. The work divides to two parts, a sketch of Handel's life and a study of s technic and his works, not only his oratorios and eras, but also his instrumental compositions, inding works for the piano. Of the latter, the thor says: "Its chief characteristic is that of a rpetual improvisation. If it was published it as more in spite of Handel than at his instigation. was not made to be played and judged coldly, t to be produced at white heat to the public. They re free sketches, in which the form was never mpletely tightened up, but remained always oving and living, modifying itself at the concert, the two sensibilities—the artist and the public—ne into touch with one another. It is necessary, n, to preserve in this music a certain measure of character of living improvisation. What we too en do, on the contrary, is to petrify them."

The musician who confines his library to one ok on a subject will find this book of Rolland's one on Handel. It shows him not as a preacher, as the composer of *The Messiah*, but as an artist.

e Violinist's Guide. The Violinist Pub. Co., Chicago. Price, $1.00 in cloth.

This book is a compilation of special value to the lin buying public, "the blue book" of the violinking profession. The old Italian makers are ed, with facsimiles of the labels of the most minent. The bulk of the book is given to inmation in regard to American makers of the sent day, about 450, a number which will probly astonish the average reader.

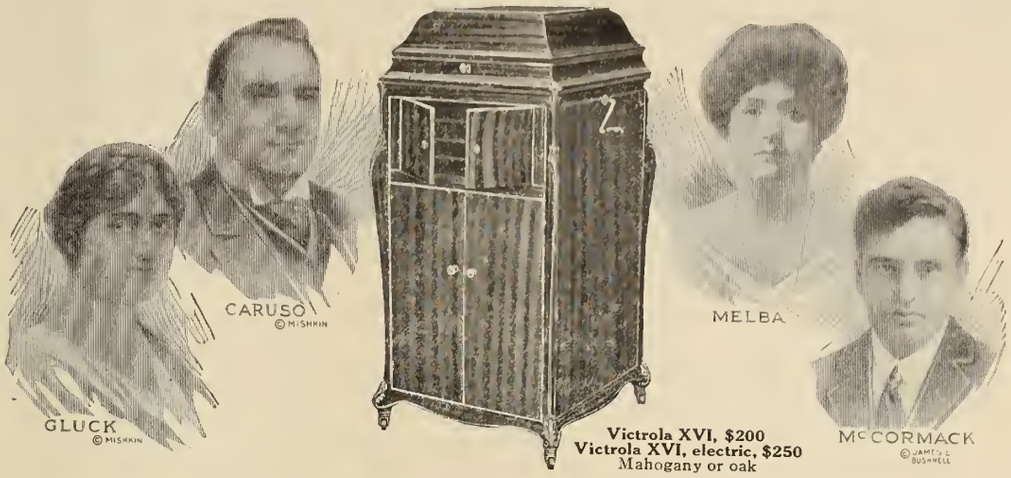
GENERAL NEWS ITEMS

LTHOUGH the artistic results of the civic ortral concerts in New York City have been sfactory it is a matter for regret that the receipts expenditures do not come near balancing, ng to the low admission prices charged. It ld seem that an orchestral program does not sufficient attraction to the people in New York, ent and non-resident, to draw them from summer recreations which can be had for l cost.

N FRANCISCO musicians are considering the nization of a woman's symphony orchestra.

AYE is announced for a concert tour in the ed States next February and to remain here some time in May. He will also give time to ng phonograph records.

R. HENRY L. MASON, of the Mason & Hamlin pany, has accepted the presidency of the le's Choral Union, of Boston, which was ized in 1898 and has now become one of the g choral societies of Boston. For several years s been under the musical direction of Mr. rick W. Wodell, whose name is familiar to rs of THE MUSICIAN as a contributor to the Department.



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THE Maine Music Festival is to be held jointly in Bangor and Portland, as usual this year, under the direction of Wm R. Chapman. Five concerts are set for Bangor, Oct. 5–7, and five for Portland, Oct. 9–11. Geraldine Farrar, Louis Graveure, baritone, Ethelynde Smith, soprano, and Eddy Brown, a young American violinist who has won public appreciation during the past season, are the leading soloists.

CHARLES F. FRENCH, of Chicago, business manager of the *Musical Leader*, died, August 17, in New York, as the result of injuries received in a fall.

RODOLPH BERGER, a composer best known by his charming waltzes, committed suicide in Barcelona in the early part of August. Although he had lived in France for many years he had never taken out naturalization papers, and on that account left Paris at the outbreak of the war in 1914.

NEW YORK papers make announcement that the Aborns will present a season of grand opera at prices ranging from twenty-five cents to one dollar. Operas will be sung in English and also in the original. Many former members of the Century Opera Co. will be in the new organization. A tour of a few of the larger cities will be made before opening the season in New York some time in January.

CLARENCE EDDY, the eminent American organ virtuoso, has arranged for a transcontinental tour beginning next January, playing in recital and inaugurating a number of new organs. Mr. Eddy is now organist of the First Presbyterian Church, Oakland, Cal.

ALBERT SPALDING and RUDOLF GANZ gave two joint recitals at Ocean Grove on Labor Day. Beethoven's *Kreutzer* sonata and Grieg's in C minor were features of the program.

JOHN SPENCER CURWEN, head of a London music publishing firm, and a well-trained musician, died in London, August 6. Mr. Curwen was a son of the Rev. John Curwen who was the principal English promoter of the Tonic Sol-fa System of music

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notation, and was the author of a large number of books relating to music education.

Hamish MacCunn, an English composer, died in London about August 1. His works include a number of pieces in large form for orchestra, operas, musical comedies, cantatas, part-songs, and songs. He was highly esteemed as a conductor for opera.

Statistics are offered by a physician to prove that musicians who play wind instruments are long-lived. Cornet players show an average of 69.1 years; clarinet players come next, with 64.4; the oboe and bassoon players have an expectancy of 63; flutists are the lowest on the list with an average of 61.2 years.

Baltimore is to have a new choral society, to consist of professional singers supplemented by members of choirs and other choral bodies, to be directed by Gustav Strube, conductor of the Baltimore Symphony Orchestra. A local music patron has promised support adequate to the organization of a string quartet by four members of the Orchestra, which will add very materially to the musical resonances of the city.

A movement is under way to establish a school of music on property formerly belonging to Mme. Nordica where she had planned to found a school for opera.

The San Francisco Musical Association has adusted various difficulties and it is thought that the Symphony Orchestra has been established on a permanent basis with Alfred Herz as conductor. The organization will have eighty men who will devote their entire time to the Orchestra.

Saint Louis appropriated $17,000 this past season to be expended for community musical recreation.

A program of works by American negro composers was given at Birmingham, Ala., August 24, by the Birmingham United Choirs, 100 voices, under the direction of Mr. Carl R. Diton. The composers represented were Hebron, Burleigh, Brown, Diton, Vodery, and Dett.

The Washington State Music Teachers' Association will meet at North Yakima during the Christmas holidays, and it is expected that the Oregon Association will meet at the same time. Up to a year ago the teachers of the two states were in one organization.

Corsicana, Tex., school authorities have adopted a plan for school credits for music study similar to that described in the present issue of The Musician, page 597.

The MacDowell Association did not conduct a festival this year, but considerable activity was evident at the Colony, during the past summer. August 8 the MacDowell Choral Club gave a concert, Arthur Nevin, conducting, and the Zoellner String Quartet assisting.

Karl Klindworth, distinguished as a pi and teacher, and editor of numerous classical w such as Chopin's, Beethoven's, Mendelssohn's, died during August, the exact date not being g in the reports which reached us. He was September 25, 1830, in Hanover, was a of Liszt, in 1868 teacher of piano at the Mo Conservatory, in 1884 locating in Berlin. founded a school for piano players which was absorbed by the Scharwenka Conservatory.

Martha, opera by Flotow, was given in co form under the auspices of the Ogunquit, Village Improvement Association, August under the direction of Mr. Frederick W. Wod Boston, the solo parts and the chorus being su by villagers and summer guests.

Mr. Edwin Hughes, an American pianist for several years an assistant to Leschetizky, locating in Munich, has opened a studio in York. Mr. Hughes was well received in Ge concert performances as a pianist.

Mr. H. L. Baumgartner, formerly a stud the Indianapolis Conservatory, was awarde $100 Steinert prize at Yale University for th original composition for full orchestra, a sym in A minor, of which one movement was ent the contest. Mr. Baumgartner accepted the p of organist and choirmaster at the Inde Presbyterian Church, Savannah, Ga.

SOME MUSICAL STATISTIC

Some months ago an educational m which circulates largely among teachers in t tic schools mailed a list of questions to a nu the readers, twenty-five per cent of whom

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e is some interest in the replies to questions in d to music. For example:
hat musical instrument do you play?
e answers showed 77 per cent play the piano, cent the violin, 4 per cent the guitar, and a few mandolin, cornet, or banjo.
the number who replied 45 per cent own pianos, an additional 8 per cent expect to buy instrus within a short time.
r the future development of music in the United s we hope that a larger number of school ers will equip themselves to play the violin. instrument should have a definite place in the l music curriculum. Some pupils cannot sing have but little interest in vocal music. But they will be glad of a chance to share in instrumental music. And a violin costs much less than a piano, and it has the merit of being easily portable. And it forms the basis of useful organization into orchestras of various sizes.

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—o—

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During a trip on the St. Lawrence river, Mr. Wilbur Follett Unger, of Montclair, N. J., gave an impromptu recital to about 500 persons.

The Von Ende School of Music, New York, opened the fall session, September 11. An addition to the faculty is Harold Vincent Milligan, organist of the Fifth Ave. Baptist Church

Miss Frances I. Brock, of Philadelphia, who represents the system of the late D. William Mason, reopened her studio September 18. Miss Brock will conduct a class in playing music for two pianos this season, besides other ensemble music classes.

Mr. Frederick Wodell, of Boston, and Miss Louisa Hopkins, of Philadelphia, gave a recital for the benefit of the American Red Cross Society, at Ogunquit, Me., during the past summer. Mr. Wodell gave a number of songs by American composers, and Miss Hopkins played pieces by MacDowell, Scott, Wagner, Liszt, and Alabieff.

Miss Edith L. Winn of Boston, violinist, gave a recital at the Hotel Lincoln, Swampscott, Mass., in August.

The Vilim American Violin School, of Chicago, was opened for the eighteenth year, September 6. After an absence of a year Mr. Joseph Vilim has returned from California and resumed the management of the school. A feature of the work of the school is the Juvenile Orchestra which meets on Saturdays.

Mr. Ralph B. Ellen has reopened his studios in Boston and Arlington. Mrs. Ellen will take personal charge of the kindergarten work. The work of the school is thoroughly systematized, and the lesson material carefully planned as to quantity. Mr. Ellen is a pupil of Isidor Philipp.

The Wolf Institute of Pianoforte and Organ Playing, Lancaster, Pa., reopened September 5. Special attention will be given to the preparatory department.

Mr. H. Guest Collins, director of music in the Texas School for the Blind, Austin, sends us several excellent programs given by members of the Collins Music Club and by the Senior Chorus.

From the Cosmopolitan School of Music and Dramatic Art, Chicago, comes a handsomely printed catalog of the school. The new season opened September 18.

The Weltman Conservatory, Malden, Mass opened September 11, for the third season. Th Weltman Orchestral Society is a feature of the wor of the school.

Mr. Arthur Bowes, of Denver, has recentl published four piano pieces which he calls *Idylls Colorado*, intended for use in teaching and concer and of moderate difficulty.

———o———

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3. Contestants must be screened from the jud and be known to the jury by number only.

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Caruso, Enrico, tenor: *Santa Lucia,* the well-known Neapolitan folk-song which has charmed not only the people of Naples and the travelers to that picturesque city, but the entire musical world.

Culp, Julia, contralto: *Immer leiser wird mein Schlummer* (*Lighter is my slumber*), one of the exquisite songs which Brahms has given to us, a number which the popular Dutch contralto gives with fine feeling and artistry.

Destinn, Emmy, soprano, and **Maria Duchene,** contralto: *O viens mon doux berger* (*My dear shepherd*), from Tchaikovsky's opera *Pique Dame* (*Queen of Spades*), sung in French, a duet which is counted among the masterpieces of the composer's vocal compositions.

Farrar, Geraldine, soprano: *Thy dear eyes,* by Homer N. Bartlett, a charming song, delightfully rendered by this favorite artist.

Garrison, Mabel, soprano: *Voce di primavera* (*Voice of Spring*), by Johann Strauss, a brilliant waltz song, and a remarkable coloratura number. It is a fine display of artistic vocal technic, and a song to please the average listener.

Gluck, Alma, soprano: *Still wie die Nacht* (*Calm as the night*), by Bohm, a song of rich melodic and harmonic beauty, exquisitely sung by one of the popular artists of the day.

Hempel, Frieda, soprano: *Voices of the Woods,* a vocal version of the favorite *Melody* in F by Rubinstein, with accompaniment of string quartet and harp, sung in English by a well-known Metropolitan Opera Company star.

Homer, Louise, contralto: *Flee as a bird,* by Mrs. Dana, a favorite sacred song of more than a generation ago, one in which the magnificent contralto voice of the artist is shown to exceptional advantage. Put this record on for the older folks.

Journet, Marcel, bass; *Chant de guerre cosaque* (*Cossack war song*), by Massenet, a stirring number in which the warlike spirit of these great cavalry fighters is expressed in suitable music, and sung by one of the greatest artists of the French operatic stage.

Kreisler, Fritz, violinist: *Adagietto* (from *L'Arlesienne*), by Bizet, one of the loveliest numbers of a suite for string orchestra by the composer of *Carmen.* It is perfection in melody and in rendering.

Martinelli, Giovanni, tenor: *Fra poco a me ricovero* (*Farewell to earth*), from Donizetti's opera *Lucia di Lammermoor,* one of the great airs of the operatic repertoire, a thrilling number for tenor.

McCormack, John, tenor: *Then you'll remember me,* the ever popular air from Balfe's opera, *The Bohemian Girl,* a beautiful song rendered by the most popular tenor of the concert stage of today.

Powell, Maud, violinist: *Humoresque,* by Dvorák, a violin number which has a tremendous hold upon the great mass of the people and also charms the musically educated. This sterling American artist gives an eminently satisfactory presentation.

Williams, Evan, tenor: *Face to face,* by Herbert Johnson, a sacred song which has won widespread appreciation. Mr. Williams' fine art is shown in the great simplicity of style he has achieved in the song, so full of feeling and deep sentiment.

Zimbalist, Efrem, violinist: *Serenade,* Op. 15, No. 1, by Moszkowski, a number which has stood the test of time, much playing, and a charming piece for the violin.

Among the lighter numbers we note songs by Mizzi Hajos, the light opera prima donna, Harry Lauder, and quite an array of singers and players known to the vaudeville stage.

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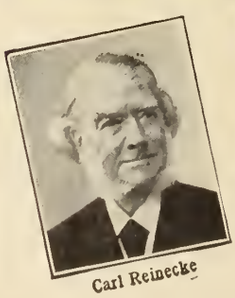
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CONTENTS FOR NOVEMBER

MENTALITY BEHIND PIANO TECHNIC: RICHARD EPSTEIN DISCUSSES PROBLEMS OF MODERN PIANO PLAYING ... *Olin Downes* 655
SELECTING THE TEACHER. *Harold S. Clickner* 657
LETTING PIECES REST. *Leonora S. Ashton* 657
MAKING A PHONOGRAPH RECORD *Yvonne de Tréville* 658
MUSICAL PHRASING. *Janet Cutter* 658
DO YOU WANT PUPILS? *Samuel Rulon-Foster* 659
HOW DO YOU FEEL? *Maude Burbank* 659
COMMUNITY MUSIC AND THE PUBLIC SCHOOLS ... *Thomas Tapper* 660
COMMUNITY MUSIC NOTES ... 661
SOME SUCCESSFUL METHODS FOR INCREASING THE NUMBER OF PUPILS *C. L. Chamberlin* 661
THE PIANIST AND HIS DAMPER PEDAL. II. *Edwin Hughes* 662
TEACHER AND PUPIL PAPERS *Helena Maguire* 663
HOW SHALL A MUSIC TEACHER INVEST SAVINGS ... *Frank A. Fall* 664
TEACHING EFFICIENCIES ... *Thomas Tapper* 665
THE PROFESSOR DISCUSSES THE VALUE OF ACOUSTICS ... 666
NOTES ON THE MUSIC IN THIS ISSUE ... 667
EDITORIAL ... 668
VOCAL DEPARTMENT ... 693
CHILDREN'S WORK IN MUSIC *Helena Maguire* 696
VIOLIN DEPARTMENT *Ray G. Edwards* 699
CHOIR AND CHORAL DEPARTMENT *H. C. Macdougall* 702
TEACHERS' FORUM *Blanche Dingley Mathews* 705
BOOK NOTES ... 706
GENERAL NEWS ITEMS ... 707
WITH THE SCHOOLS AND TEACHERS ... 707
NEW YORK NOTES ... 710

In the Music Section

ELEGY, Op. 7, No. 3 ... *Amani*
MENUETTO, in B minor, from Op. 78 ... *Schubert*
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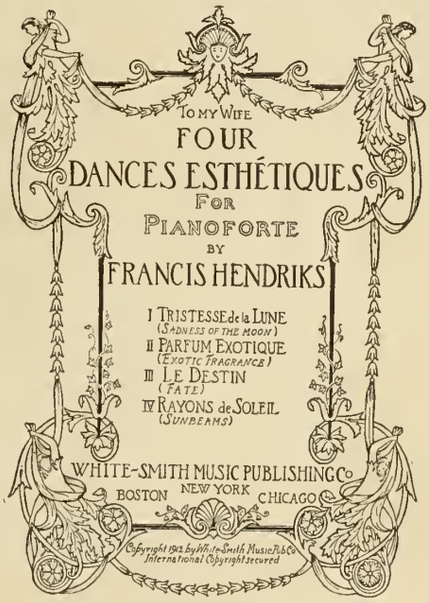

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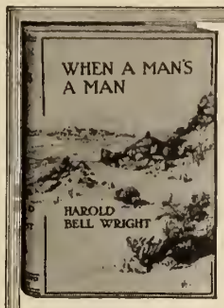

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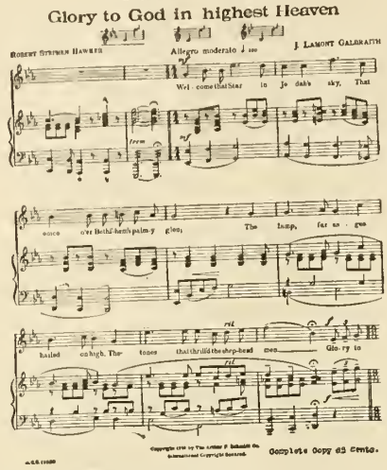
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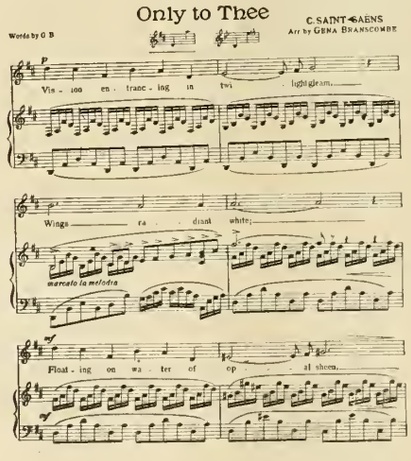
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OLUME XXI, NUMBER 11 BOSTON, MASS., NOVEMBER, 1916 YEARLY SUBSCRIPTION, $1.50; SINGLE COPY, 15c.

Mentality Behind Piano Technic

Richard Epstein Discusses Problems of Modern Piano Playing

REPORTED BY OLIN DOWNES

'UST what is meant by "modern piano technic"? Something more, I take it, that the mere hitting of a given number of notes in a given nount of time. In the piano we have an instrument th certain fixed limitations, it is true, but also an strument of extraordinary eloquence and resource, ven a great musician and a virtuoso in complete mmand of the keyboard.

This command involves, certainly, much ore than going through the motions and tting the keys.

It presumes nervous and muscular control so inately related to and so completely at the service musical conceptions that it is almost as one with em. It means a mastery of the instrument so mplete that the interpreter, acknowledging the servation of certain fundamental scientific princies, will evolve a style of playing which shall be e one inevitable counterpart of his musical imination, and distinctively characteristic of himself.

How can this be taught?

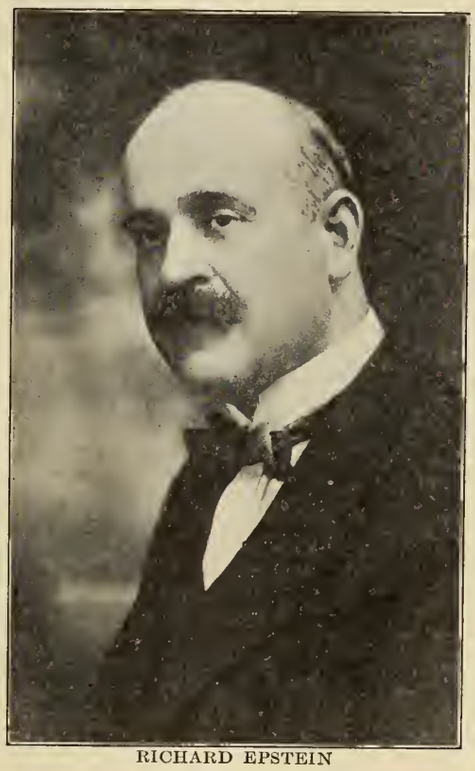
When the inquirer puts that question he is usuy met by defense or condemnation of a "method." ot without reason, he feels discouraged; for he beves that "method" came after and not before nusic." And when he hears the performances of presentatives of these various methods it seems him that that cardinal fact has been forgotten. me teachers rise above this provincialism. All anists who succeed have to. Not that one can learn play without scientific principles, but **these inciples must be intelligently applied to dividual problems.**

A well known teacher of the city of Boston told e one day that a pupil had come to her to study, th the announcement that she had already thorghly mastered "the method."

"I told her," said this teacher, "after she played, at having mastered the method it might be a good ing to try to master the music!"

In search then, of technical "principles" of a en ific and artistic character, rather than "meth-" I recently interviewed Richard Epstein, the anist and piano pedagogue, who, though he has en in this country but two years, has already ade for himself an enviable reputation among the ding musicians now in America.

I went with more than ordinary hope, for I knew at Mr. Epstein was in the first place a practical d not a theoretical piano teacher and player; that had had, as a soloist, accompanist, and coach of ny of the greatest singers now before the public, portunity of putting every theory and experiment the acid test of concert performance; also, that h pianists as Harold Bauer and Ossip Gabrilitsch had sent him pupils for special work, and t recently Gabrilowitsch announced that he had de a careful study of Mr. Epstein's ideas and had deavored to apply them in my own playing."



RICHARD EPSTEIN

STUDENT PERIOD

"Your questions interest me particularly," said Mr. Epstein, "because they correspond so nearly to the questions which troubled me as a performer and a teacher for a good many years. I studied at the Conservatory in Vienna, in the piano class of my father, Julius Epstein. In due course I graduated there and later became a professor of the piano at this Conservatory. I should say here that my father was himself an excellent pianist and a very fine musician of the older school. As an interpreter of Mozart he was generally looked upon in Europe as having but one rival, Reinecke.

"At any rate, I studied very carefully the piano and piano teaching, and early acquired a great love for chamber music, which remains, to my mind, one of the highest and most engrossing activities open to the pianist. I later became very much interested in the literature of song and in the course of long years learned at least the principles of good accompanying. Admitting that an accompanist must be born before he can be made, I am, at the same time, of the opinion that nothing less than many years of experience can fit a man adequately for this difficult art.

"In the meantime, I was listening to all of the great pianists of the day.

"In some respects I had unusual advantages. For instance, I heard Johannes Brahms, a frequent guest at our house, play published and unpublished compositions of his own by the hour. It is the fashion to disparage the piano playing of Brahms. As a matter of fact, in the earlier part of his career, he was a remarkable virtuoso, and in certain of his compositions he has contributed most valuably to modern technical idioms. Also, I heard repeatedly the greatest of all the pianists the world has known since I was old enough to listen intelligently—Rubinstein!

"Listening to Rubinstein, whose tone had a fulness, a carrying quality, even in piani simo, and a superb sonority in fortissimo passages, in chord and octave playing, superior to that of any other pianists, and watching him as well, I noticed certain things which afterwards had a profound influence on my theories of piano playing.

"Rubinstein did certain things which other pianists of the day did not do, or at least did not practise to anything like such an extent as he did.

"His effects were so varied and so wonderful, his virtuosity, in spite of his proverbial carelessness about purely technical finish, was so stupendous, that it was not always easy to analyze the precise way in which these effects were attained. Is not this, in fact, very often a quality of genius? The genius instinctively grasps certain laws, and follows them with a readiness and a lack of preconceived method which is sometimes as misleading as it is amazing to lesser men. Misleading because, after all, a thing cannot be done unless it is done scientifically. The science may be unconscious, and often is. Nevertheless it is there. At the bottom of every real accomplishment there is science.

"I finally came to the conclusion that the essential difference between Rubinstein's technical methods and those of the majority of pianists—not all of them, for great artists will each approach, though from different directions, fundamental laws of art —was

His wonderful employment of weight,

his instinctive mastery of muscular relaxation, and the enormous power which lay less in the broad strong fingers of his astonishing hand than in the concerted action of upper arm, forearm, hand and fingers, all combined.

"Well, the more I thought over the technical methods then in vogue, useful as they were, and by no means unproductive of artistic pianists, and compared them with Rubinstein's, the more striking appeared the limitations of the old system and the possibilities of the new.

"Which should a teacher choose from, the pedagogic theories of piano teachers or the actual practices and accomplishments of a giant like Rubinstein?

"Obviously Rubinstein, in so far as he transcended the old teachings in his results, was right, and the teachers wrong. It would be necessary to make a new study of the technical problems of piano playing, not based on the theories and traditions of the schools, but on the playing of the great masters of the piano.

"I have implied that Rubinstein was not the only one who employed weight and relaxation, problems recognized today as essential elements of modern piano playing. Naturally he was not the only one nor the first one. Liszt, of course, had been a prophet of prophets in developing new technical means which made a new piano necessary—a piano of far greater capacities of sonority and tone-color, and an instrument requiring far more power and virtuosity than the piano of the Beethoven period.

"But, as always, the artists were leading, the theorists following, in a rather slow and blundering fashion.

"In my desire to come nearer to the principles of modern piano technic, I studied, of course, very carefully all the 'methods' and books thereon that I could find—Deppe, Breithaupt, and others—I culled an exercise here and one there, but I gained more from an authoritative treatise on the physiology of the muscles of the arms and the hand than I did from any piano method! (Steinhausen.)

"My principal difficulty, one which it took me many years to solve, was a difficulty which still seems to me to stand in the way of some modern piano teaching, namely,

"The difficulty of developing a new freedom of the arm and the wrist, new muscular movements, without sacrificing the strength and the accuracy of the fingers.

"Some who studied problems of weight and relaxation, seem to me to have become so absorbed with the possibilities of this phase of technic, that they ended by neglecting the fingers, with the result of flabby and inefficient finger work which led to general helplessness. How anyone can honestly and scientifically follow out this one-sided doctrine I am utterly unable to understand. How with all the weight and relaxation and flexibility in the world is a pianist to play if he cannot summon at will the necessary tension—I did not say stiffness, but tension—in the finger tips? You might as well take from a machine any one of its most essential parts.

"And now commenced my years of experimentation.

"I had given up my position at the Conservatory in Vienna and had gone to London. There I was teaching, coaching, accompanying, playing extensively in chamber music concerts, for which purpose I had organized a Trio of my own, and, what with the new ideas which were troubling me and the constant efforts I was making to work out a system which should be practicable and a rounded whole, with a device for meeting every essential technical problem of playing, I had a time of it which only a person who has gone through a similar experience will understand. There were days when courage left me, when I wondered whether I had not been led wholly astray, and whether a return to the 'safe and sane' doctrines of the past would not save time and bring the real results. But I could not leave things alone, I could not turn back. And by and by established definitions and principles began to take shape in a manner more to my satisfaction.

"When was I satisfied?

"Only when the theory proved itself in the practice!

"And I had several excellent standards of self-criticism. I had long discovered, as an accompanist, that the old hitting touch did not support or blend with the tone of the singer. I knew that before I could go farther I must find the tone which *would* blend with the voice, and must formulate the technical principle of tone production which lay behind it. And, then, you will admit that many modern songs require almost extensive technic.

"Songs, indeed, have often a very special value as technical problems, for very often—indeed, in the majority of cases—the song accompaniment will consist of the persistent and varied treatment of a single technical figure. This figure will be transposed in various keys, treated to various rhythmic transformations, and so on. Well, even if you can play pianistically such a comparatively simple accompaniment, with its characteristic technical figure, as Schubert s *Auf dem wasser zu singen*, you have done something toward making yourself a pianist. And there are much more difficult things than that in the accompanist's repertory.

"To make an accompaniment a perfect thing, technically finished, tonally always beautiful, and an eloquent commentary on the vocal part—be assured that it is not an inefficient player who can accomplish that! I had an abundance of technical problems, ready-made, to work out, and theories of tone production to demonstrate.

"As I have said, the firm, strong finger, the finger stroke, and, what is equally important, the release of the pressing finger, must be developed carefully and logically before starting on an extensive system of exercises for relaxation and weight.

"The fingers must be exceedingly accurate and efficient. Movement must not be wasted. The straight line, which is the shortest distance between two points, must be the aim for that matter, of all studies in finger, wrist, or arm technic.

"Do you remember the story of Paganini and the Englishman who thought he would learn his secrets if he could once watch the great violinist at his practice? Well, the Englishman pursued Paganini for seasons from town to town. At last he secured a room in a hotel adjoining the room reserved for the virtuoso. He concealed himself, after providing a point of vantage from which he could look into the neighboring room without himself being seen. Paganini appeared, and the Englishman, his eyes glued to the wall, held his breath as the violinist took his instrument from his case. The moment was at hand. But Paganini did not pick up the bow at all. He simply put the violin to his chin, and with his left hand on the keyboard went through a series of what one might call geometrical exercises, double-stopping, shifting, etc., all with the most scrupulous precision, and in utter silence. After a quarter of an hour of this he put the instrument back in its case and left the room!

"The Englishman, according to the story, was disappointed. Had I been in that Englishman's place, I think I would have felt that one branch of my inquiries was ended.

"I endeavor to cultivate, simultaneously, in preparing a pupil, the maximum of quickness, accuracy, and economy of movement, finger strength and tone accuracy, side by side with some studies which I believe are new for the wrist and the arm. An interview is not the place to describe these studies in detail, which, indeed, require to be illustrated, to be fully understood, at the keyboard. But perhaps I can put it this way:

"Relaxation of the muscles of the wrist and arm must be achieved, and the force of gravity inherent in the arm and hand itself utilized, not as one would utilize the weight of inert matter, but in a manner to permit the free play of sensitized members. Not only must there be, in my opinion, an absence of tension under any circumstances, but there must be the free, co-ordinated, and rhythmic motion of groups of muscles, according to what I will call the particular technical formation of the passage itself. Any absolute lack of motion should never occur. A dead stop of all of the muscles will make itself felt at once in the tone and also the musical rhythm. The immediate effect, whatever the intention, will be one of rigidity. Even in inaction we seldom leave our muscles long at rest for any great length of time. They require play and interplay, if only for their physical well-being.

"Now, I also think that this rhythmic ebb and flux, as it might be called, of muscular action, is a imperative to a solid and fluent natural technic a the musical rhythm is to music. And, of course, in ex change for brute physical force, we must have phys ical weight concentrated and controlled!

"Laws of gravity, of balance, of the rebound of moving bodies when they come into col lision can and should, as I think, be incor porated in the basic practices of the moder pianist.

"Thus, octave playing, I think, should be almos entirely a matter of the rebounding of fingers fro the keys, I can illustrate it for you."

He sat at the piano, raised the hand, the finger hanging down almost perpendicularly from th wrist, and lowered the arm slowly. First the thum and little finger, the octave grip being sustaine came into contact with the keyboard, struck th octave, and, rebounding rapidly, struck the octav repeatedly as the wrist gradually lowered; so that b the time the wrist was on a level with the white key six octaves, full, resonant, had been heard.

"Let the weight of the hand, the looseness the wrist, and the natural rebound from th keys, give you your repeated octaves," said M Epstein.

"I know your next question—the wrist once dow how to get it up without breaking the octave re etition. Let me show you:

"The wrist is now lower than the keyboard, whe it has fallen by a natural and definite motion. N I commence to raise my wrist. In doing this, throw the weight again into the tips of the thur and little finger, which always keep the 'octave gri and the natural rebound of the fingers continu thanks to the weight that comes from wrist as rises. Not contraction but weight from this wr gives me the continuance of the octaves, by alt nately and rhythmically raising and lowering t wrist, preserving my 'octave grip' and allowing t fingers their natural ricochet from the keys.

"That is only one thing, and a detail, not the m novel, of my practice. The raising and lowering of wrist is not new, You will find it exemplified in first of the two books of Kullak's *Octave School*. T distinction between my ideas of octave playing a the practice of Kullak is that where Kullak mer for the sake of a change of muscular action, rai and lowers the wrist, I reduce positive muscu effort to the place where it is only represented the 'octave grip,' while the looseness of my w and the weight of my arm do the work for me.

"I need not go on with illustrations such as th I have my own sets of exercises. They are not ta from books, with the exception of two or th They are few in number, but designed to become p of the daily practice and keep the hand in the pin technical condition. I also use a few studies, as instance certain of the studies of Czerny, a v great pedagogue, some of Clementi, one or two Brahms' exercises for the development of fi independence and so on.

"But I believe in emphasizing the fundam tals of technical problems.

"Those once mastered in a scientific way, the l trained so that it instinctively meets a techn problem in the right way, it only remains to w out the incidental difficulties which occur nearly every composition. The more of these d culties that are worked out, the greater the techn resource of the player, of course. But they all be worked out by the player, with little assistanc he once thoroughly understands his fundamen

"On the other hand, unless fundamental princ are understood there cannot be technical maste a solid, reliable, fluent, and characteristic tech The essentials once understood, I try to make pupils work out amplifications and variation technical difficulties which they encounter themselves. They can learn to do this. It m them more scientific and thorough in their tech

work, gives them mental initiative and basic understanding

"And, finally, I try by every means to make the pupil develop an ear for tone and listen for himself.

"Once this criterion is established, once accustom the pupil to being his own critic, super-sensitive to ugliness of tone or awkwardness of execution, you have made him his own teacher and master, which, certainly, is the aim of every pedagogue and musician with the necessary love and enthusiasm for his work!"

AN INTERESTING PHOTOGRAPH

The photograph on this page has peculiar interest since the one of the group in the center is Karl Klindworth, the renowned pianist, teacher, and editor, who died about the end of last July, the exact date not being available, due to uncertainties of news transmission at the present time. The original from which the reproduction is taken is in the collection of Mr. Adolph M. Foerster, of Pittsburgh, to whom it was given by Klindworth in 1888. With him are two other pupils of Liszt, Tausig, at the left, Von Bülow, at the right. As Tausig died in 1871 the photograph carries the reader back nearly fifty years. Klindworth's most noteworthy contributions to piano music are his edition of Chopin's works and the piano score of Wagner's *Ring* music dramas.

TAUSIG, KLINDWORTH, VON BÜLOW

SELECTING THE TEACHER

BY HAROLD S. CLICKNER

The parent, having decided to give his children a musical education, must, first of all, select a teacher. Important as this is, as a rule very little attention or judgment is displayed in making the selection.

Most parents proceed in the following manner: they choose the "cheap teacher," or, perhaps they have a friend who is a teacher, or they take the teacher who has been recommended to them by some one else. Is this all the judgment and attention required? Far from it.

This is just as important as it is to purchase a home. You certainly would use more reasoning power in the latter because it involves so much. In selecting the right teacher for your child you should make it a point to get only the best at hand in the profession. Of course you must consider your "pocket-book." If you can only pay one dollar and a half for a lesson you cannot expect to get the six dollar teacher.

Below I will show you how I selected my teacher. One suited my "pocket-book," and he lived or came up to the qualifications listed below. If you use these in the selection of the teacher for your child you will profit likewise and have no cause to regret later on. The foundation is so important in music. See that your child gets the proper start.

First: See that the teacher is one of experience, for he can save your child Time. He will also be able to make "short cuts" for the child, thereby saving him Time and Drudgery. He will know how to keep alive the interest of the pupil. He will make the task of learning music less laborious.

Note:—Beware of the teacher who has experience but is lazy, impatient, has no ambition, has died mentally years ago. There are many of them. So you must be careful to make sure on this first point.

Second: Avoid cheap teachers. They seldom give anything good, but are sure to take your money and waste your child's time. They also allow the pupil to acquire bad habits from the start. Remember that to unlearn is the hardest and also very discouraging.

Note:—I do not condemn all teachers who get small fees for lessons. I have found some who are worth much more than they ask, but they are located in poor localities such as "factory districts." As the wages are very low they adjust their price for lessons in accordance with the wages. Others have had little experience as teachers, just starting out, and cannot charge much for lessons. Yet they had the best of teachers and in the course of time will make excellent teachers. So you see there can be the good "cheap teacher" as well as the bad "cheap teacher."

Third: See that the teacher is wide awake. He should be of the kind that keeps abreast with the times. He should take an interest in his art by writing articles pertaining to music in the local papers as well as in the musical magazines. In this way he not only shows that he is interested in music but is also trying to advance it. This is a very good point.

Fourth: The real live teacher is the one who constantly keeps himself before the public by playing concerts, accompanying singers, instrumentalists, and the like. In this way he shows his ability as a performer on his instrument. He should also see that his pupils give several musicales during the season, to show what his teaching is accomplishing. It also trains the pupil for public playing. What good is music to the child unless he or she can use it in public, and in this way help the community to become more musical. See to it that the teacher lives up to this point. It is valuable to the child.

Fifth: The teacher should have a fine general education. He should not confine himself solely to music. He must be able to converse on other topics. I have found the best of teachers well-versed on such subjects as psychology, physiology, esthetics, mechanics, acoustics, etc. All of these subjects help the teacher and make his equipment stronger.

Sixth: The teacher should also be one who does not stop studying, for, he has learned that it is only by hard work and study that he may reach his goal. He will give you more for the money.

Seventh: See that the teacher is honest, industrious, sympathetic, and religious. If these qualities are developed in him, they serve as a good guide for you in making your choice.

In closing I would suggest that you try to find a teacher who lives up to all that I have said. This will take some time on your part but you can rest assured that he will give your child a good start, save time for him, and that you will be money in by making such a selection. In order to find out all of these points I advise that you consult people who are musical in your town. They will help you.

LETTING PIECES REST

BY LEONORA SILL ASHTON

Every painstaking musician learns early in his career the value of laying aside for two or three weeks a composition upon which he has worked faithfully, to let it rest for a while. By that time the drudgery is forgotten, and the firm touch and sure technic greet him with a freshness all their own.

It would be wise if this fact could be dwelt upon a little more fully in all music teaching.

Think of the very young pupil, for instance. Very naturally, in his lessons there will be easy little pieces of a melodic quality in which he will delight. But why let him play all the meaning out of them, simply because they are tuneful, and please his ear? He will pick them up quickly. And then, without doubt, drum them on the piano many times a day, to his own detriment, and to the annoyance of those around him.

When a piece is well learned, take it away from him for a week. The discipline may be hard, but it will make him appreciate the piece more in the end. It will be a joy to him when it is returned with its technic firmly established.

With more difficult pieces, the same scheme will prove one of encouragement to the pupil.

After long, hard work, which does not seem to bring the desired result, follow the same steps. Take the piece away from the pupil for a while. When it is placed before him again, at the end of the allotted time, he will realize how much success he has gained instead of seeming failure.

Always avoid allowing a student *to play the meaning out of music.*

When the page is first set before him, you will doubtless explain the whole to him, and he will have an idea, more or less clear, as to what the printed notes are meant to interpret. But work very often dulls this idea for a time, while the whole attention is given to correct notes and fingering, phrasing, pedaling, and the other myriad points.

Never be afraid to let music rest.

Like everything else in the world under the same conditions, it will come back to you with a newness and freshness that, having once learned it, you could never have gained in any other way.

MAKING A PHONOGRAPH RECORD

BY
YVONNE DE TRÉVILLE

Photo by Goover Art Co. Los Angeles

YVONNE DE TRÉVILLE IN HER MUSIC ROOM

When I first sang for the phonograph several years ago, during my first engagement at the Imperial Opera of Petrograd, the company was not to be outdone in courtesy by the Imperial Intendant, General Teliakowski, who had sent the opera troupe to my hotel for rehearsals!

The phonograph company therefore sent the recording machine and operators to my suite in order not to "derange Mlle.," as they said. The results, however, were so unsatisfactory to me that I not only insisted on having the records immediately destroyed, but felt very unwilling to undertake a second experiment.

However, having heard some remarkably lifelike tones coming from those weird little wooden birdhouses lately, I allowed myself to be persuaded to another trial.

"Trial" is, I think, a particularly appropriate word. For to sing the same song over seven or eight times, in front of a tin horn, with no audience except that tin horn and the operator who gently but firmly pushes you back and forth, is anything but inspiring! Of course, I was practically a novice, and no hint was given me as to the method of procedure conducive to best results, save the laconic remark, "Sing just as you would in public," which is insufficient and misleading.

So many persons have exclaimed eagerly, "Oh, do tell us how and what you did!" when they heard that I had yielded to the golden arguments of one of our prominent companies, that I decided to write it for the many rather than tell it, personally, to the few.

Fortunately, I carried away from the recording room many mental notes to be sorted out later! Most professionals prefer to sing after noon, and the longer after noon the better. So I stipulated for an appointment at three and arrived promptly and gaily, thinking that the ordeal would be over in an hour's time. To tell the truth, I had promised to take a cup of tea with some friends at half past four, but it was nearer seven when I gulped down that stale beverage, between the hurried narrative of my experience.

Well, to return to our "muttons," as the French say (which in this case are tin horns). I was led to the slaughter—no, to execution of my friend, Eva Dell' Acqua's *Chanson provencale* for a preliminary rehearsal with the orchestra, during which I pointed out the cuts and changes Eva had made for me. Of course, we had to run through it again to make sure it was all understood. That fact established, I was led behind a high cloth screen, where I had the company of a wooden chair, a tin horn projecting through the wall, and the aforementioned "Gentle Pusher."

During the scraping and tuning of the musical instruments I peeked around the edge of the screen and laughed aloud to see the first violinist seated astride of a little, low, rolling box, for all the world like the push cart of the beggar who has had his legs cut off and propels himself around Fifth Avenue, selling matches and shoe laces. It was explained to me that experience had taught the violinist to do for himself what the "Gentle Pusher" was doing for me, and he approached or rolled back from his particular tin horn as the pitch of the note made it advisable.

The 'cellist had a similar seat, but on a raised platform, and woe betide him should his enthusiasm carry him too far! He would certainly collide with the conductor and drive both their tin horns through the division wall. Other members of the orchestra did not occupy such elevated positions and were stationary, their music racks hung on wires pendant from the ceiling.

My curiosity satisfied in that direction, I turned to the opposite wing of the screen and, looking around that corner, saw the wall, from floor to ceiling, covered with various sizes and shapes of the ubiquitous tin horn. The size and shape vary according to the quality of the tone to be recorded, I was told.

The door leading to the next room, into which our receiving horns protruded through the wall, was covered with signs, "No Admittance," "Keep Out," etc., but, nothing daunted, I slipped through, to find directly under the small ends of the transmitting horns from the front room a machine that resembled a seismograph placed on top of a large pumpkin pie!

As I could not be on both sides of the wall at once, I was unable to watch the operations of this delicate series of tiny levers, disks, and cylinders while I sang from the first room.

At the close of the long, high trill with which I finish the *Chanson provencale*, hearing the continued light thrum of the recording machine, I exclaimed, "Why, if I had known there was more space on the cylinder I would have trilled longer," and perceived too late the horrified expression and admonishing gesture of silence of the "Gentle Pusher."

We all followed eagerly the operator who emerged from the "sanctum sanctorum" bearing aloft the pumpkin pie, like the Herald of Old King Cole in the nursery rhyme. After watching him place this cylinder on an ordinary phonograph, I experienced that peculiar sensation of hearing my own voice. If, at the end of the trill, I had not heard the words "Why, if I had known there was more space on the cylinder I would have trilled longer," followed by a horrified "S-s-h," I would not have been sure it was my own voice.

You doubtless hear your voice as others hear it, on the phonograph, but, presumably owing to the passage of the tone upward through the head it certainly sounds quite different to you coming from your own throat. Two operators bending over the phonograph, the orchestra leader, and the manager, each with a pencil and copy of the song in hand jotted down effects as they kept up a running fire of comment! "She was too near the receiver," "The oboe should be stronger there!" "Bring out the flutes more!" "That A is too strong and the trill would have been more distinct if she had been farther from the horn!" etc.

I listened, speechless from excited interest and impatient to profit by what I had heard. A second, then a third time I returned to my screen for trial records until there was only one verse that needed a slight change. When I asked if they could not run through the same record (the aforementioned "pumpkin pie") the operator smiled at my ignorance and said:

"Why no, this cylinder has been ruined putting it under the needle while so soft." So back we went to my tin horn to repeat that particular passage.

At last the master records were to be made, and I trembled lest I should repeat some of the extreme dynamic shading which, while very effective in public, is disastrous on records. In order to concentrate my attention I closed my eyes, and although I could not, as in the case of the "trials," hear the three "master" records immediately after making them, I was glad, on my return in a few nights, to hear they were the best of the eight-and-a-half repetitions of the *Chanson provencale* which I sang that afternoon.

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MUSICAL PHRASING

BY JANET CUTLER

Musical phrases may readily be likened to phrases in literature. No child in school is ever allowed to read on and on regardless of indicated pauses. No more should a piano student be allowed to play line after line without noting the beginning and ending of phrases.

Comparative study is always of value. Therefore explain to the piano pupil that he has more right to play a line of music, disregarding the small, individual thoughts known as phrases, than he has to read in a one-tone sing-song voice a sentence such as this:

"The boy went to town to do an errand for his mother, but stopped on the way to watch his uncle make hay."

In this sentence, the boy had a destination which was town; so that much represents a musical phrase with a main thought and a climax. The next main thought to be reached is the purpose, namely, "to do an errand for his mother." So this is a phrase with a climax, "an errand." "He stopped on the way," and "to watch his uncle make hay" each represent a musical phrase with climaxes.

That phrases do not, of neeessity, begin with a measure bar and end likewise often troubles even quite advanced pupils. Sometimes a phrase begins just before the measure bar and ends just after one, as on page two of S. Yaroff's *Elegie*. These odd phrasings can often be determined if attention is called to the patterns of phrases. Even young pupils are interested to see how phrases begin with the same kind of a note, sometimes long, oftener short.

If the student is a boy and is interested in athleties, here is another way to approach the subject: The aim of a boy in a race is the goal. A race course without a goal would be of little interest. So there is a goal in every phrase of music, which are the little race courses of the entire piece. If in this goal a climax is missed the music becomes characterless, and the musical value is lost.

Phrasing gives tone, character, and interest to piano playing, which otherwise might prove an uninteresting and valueless performance. No audience is satisfied with anything which lacks inter-

TWO ESSENTIALS FOR CHILD STUDENTS

BY HAROLD BAUER

[About two years ago Mr. Bauer gave an interview to a representative of the Little Rock, Ark., *Gazette*, in the course of which he discussed the training of a child who aspires to become an artist piano player. After mentioning certain essentials of a technical character he continued as follows.—The Editor].

THERE are in my opinion two other essentials for the child's development at this period: first, a familiarity with singing or playing the violin; second, appearing in public.

My reason for wishing a study of singing or the violin is founded on appreciation of the vast help it is to an understanding of correct phrasing. There being no physical limitations, so far as the piano is concerned, for carrying long phrases, I regard it as imperative for the child to learn thoroughly that the true phrase should last as long as only the breath required for its delivery.

I urge appearing before audiences at an early age on account of the confidence thereby created; for confidence is essential to the concert artist. As the sensitive musical nature always holds a certain shyness and a strong appreciation of responsibility in the delivery of the composer's message, I should carefully observe what sort of thing happened when the child grew nervous while playing for an assemblage of people.

It might be that the little pupil's hand became cold. Very well then, our task would be to discover how to play with cold hands. It might be that the child's knees shook, so that the pedals could not be worked as they were when there was no feeling of nervousness. In that event a plan would have to be devised to enable the player to use the entire leg, possibly, instead of merely the knee.

Or the memory might be affected. There are at least three kinds of memory in piano playing. The first is purely musical, in which the player knows instinctively that one note comes after another, because it has to. The second is visual, in which the printed page appears continually before the pianist's mental eyes. The third is muscular, one that relies upon the fingers to proceed as they have been wont to proceed in the execution of the phrases.

Approaching the nervous problem surrounding any child pupil I should persist in the practice of commoning at call mental and mechanical means of resistance to the physical manifestations; and in time the child would conquer. By adhering to the courses herein prescribed, the child, at 16 or 18 years of age, would be broadly equipped in expression, have a sound technic, be a ready sight reader, have self-control in public and be well developed individually.

DO YOU WANT PUPILS?

BY SAMUEL RULON-FOSTER

The very fact that you have hung out a sign reading:

T. WILLIE JONES
Piano Teacher

doesn't make you one. A teacher is one who teaches, and, in order to teach, he must have pupils.

If you are going to sit back and wait for your pupils to bring your pupils to you, you are doomed to a long wait. I know a young man who waited twelve months for his sign to bring them, and then he had to do what I am going to tell you to do—go get them!

There are various ways of going after them. The two principal ways are: print and person. You employ the former to tell them about yourself—your aims and methods. That is why so many sensible people are strong supporters of the ——— shoe: The manufacturers have taken the pains to tell them and show them just why their shoe is better adapted for foot comfort than any other. And in the same manner it's up to you to show the parent how you are better fitted to teach his child than the teacher across the street.

Circularizing is the best way to do this. A circular goes right into the home and the chance that it will be read is great, if it is set up in an attractive fashion. A nice four-page pamphlet, well printed and not too flashy, will answer the purpose well. A cut of some first class musical picture adds much to the attractiveness of the thing, and helps to illustrate your ideas more clearly. Place a two cent stamp on your envelope—your circular will seem more like a personal appeal.

It is a good idea to carry an advertisement in the local newspaper. It keeps your name before the people and shows them that you are doing business at the old stand.

When you receive an inquiry, it is your part of the job to get around to that house and talk music. Talk it up, down and crosswise. Show them what the study means from an educational standpoint, how it helps in the formation of character, and finally how it may be turned into the means of a future living. In other words, you must bring out the practical, as well as the ideal, in music. This means that you have got to show a man why your profession is so advantageous that he should pay you for teaching his boy, instead of binding him out to a carpenter or plumber and receiving three or four good dollars per week by doing so. If you can do this, and are fitted for your profession, your success is insured.

This applies to older teachers as well as to those just starting out. If your pupils don't seem to come fast enough, then get busy! One of the leading clergymen in Philadelphia, in an address a few weeks ago, said, "When I look over my congregation and see a member here and there going to sleep—I wake up!"

To be "in the swim" nowadays you must look alive—and be alive.

Exercises vs. Pieces

Editor of The Musician:

Dear Sir: I send you our Junior and Senior recital programs. Three of the pupils—Mr. A, Miss B, and Miss C—are exceptional, considering that they all stand high in High School. . . . These students never get over one and one-half hours a day of practice, but their memory and recital work were exceptional.

When one comes to remove by relaxation, all, or nearly all, stubborn and superfluous muscle—in a word, reduce friction to a minimum—difficult passages yield quickly. Then I have cut out Tausig passage or daily studies, and most scale practice (except a little work with one hand alone, short groups of notes); have also eliminated most of the usual routine studies and exercises.

There are so many good, inspired compositions from which I take passages for practice in all sorts of rhythms, touches, etc., articulating them in various groups, legato and staccato. Then the student sees exactly where his work is to apply. The music being inspired, makes a strong appeal for interest.

Many teachers and writers take issue with this idea, claiming that by the use of Tausig and other routine exercises through all keys, many figures are encountered not found in pieces.

That is just the reason I do not ask pupils to do this excess practice. What is the use of accumulating a lot of positions and figures never used in pieces?

LeROY B. CAMPBELL.

HOW DO YOU FEEL?

BY MAUDE BURBANK

How do you feel? Nervous?

Would that the word might never be spoken! Yet the omission of the inquiry is more noticeable than the accusation. Yes *accusation*, for one might as well say "Are you thinking of yourself rather than your music? Of your audience or of what you have to give them for musical uplift?" In a word, are you superficial or have you learned to *feel* in the finest sense?

The education of mental sensitiveness to the heart of musical expression should begin with the first lesson, and a successful instructor must teach *feeling* as well as playing.

There is a pleasurable way of doing the most menial task and loveless labor never spells success. Is the keyboard, then, an anvil to be laboriously hammered by the successive notes of the first scale, or is it a smooth toboggan down which slide five little coasters?

How can a teacher be bored by "routine" when no two minds are touched by the same appeal, and the study of human nature is of such infinite scope that the variety of characters passing within her influence can make only for a broadening life and unflagging interest?

Among the various modes of appeal—sometimes it might be nearer an "attack," I would place:

1. IMAGINATION: Without it there is no beauty in the most wonderful; no awakening to the deepest thrill of inspiration; no answer to the vital questions life demands of the living; no result to eternal striving.

2. COMPETITION: Art for art's sake is not engraved on the conscience of youth. A spur must be used, encased in such a velvety, personal sheath that it is invisible and so all the more powerful. Pride and ambition is present in all.

3. APPRECIATION: An enjoyable insight into the composer's life and musical messages and a realization of the privilege it is to interpret such to the hearts of a multitude.

4. PATIENT ENCOURAGEMENT: Complimentary criticism, in other words. The pupil's attitude is unspeakably different when he is told "You have done well. Now we'll brush up the dusty spots here and here, round off those sharp edges, and then we shall have made this our very own," than if he hears "Bad! Foggy there. Dull here. Needs much more careful execution. Work on it hard next week." Yet the criticism is the same.

These four points are merely details of the main idea. *Learn to feel:* to explore the depths of your own nature: to glimpse the soul of the composer: to enter the hearts of your hearers.

The great Siddons never talked to anyone except in the character of the part she was to portray, for two hours before her entrance. She not only felt but *was* that character. Her nerves were not her own—hence there was no dread.

You are not studying music for your own personal satisfaction in a sound-proof closet.

Give then! Give largely to whomsoever has the privilege of appreciation and with all petty thought of self—leave nerves behind where they cannot mar the message you may bring.

Have you worked out any good teaching or study devices this year? Give THE MUSICIAN an opportunity to present them to a large circle of readers. We want to hear from you.

Community Music and the Public Schools

BY THOMAS TAPPER

The Schools Should Prepare Men and Women for Cultural Life as Well as the Problems of Everyday, Practical Existence

I

ONE need read not even a music journal to be aware that Community Music has arrived and intends to stay. New York City, even in midsummer, goes in for it with all the joy of a small community. The citizens of the great metropolis flock to hear the civic concerts with the enthusiasm of a small town's people flocking to the "sing" on the church steps. There is every indication that in time we shall become a truly musical people.

There is an amazing amount of singing going on the country over.

It is increasing with vigorous determination and a lot of it is truly for singmg's sake. Therefore not much of it is merely singing for the sake of the public exhibition of the singer.

They say that the critics—some of them—sneer at the music efforts of our communities. But I do not believe this.

There is a phase of public music making that merits consideration because it is an investment of public means. In many places it has fallen to the lot of the Music Supervisor to inaugurate community singing. He is naturally depended upon to plan, organize, and produce. His activities have resulted in the spread of the Community Music idea; in the establishment of many skilled groups of singers; and in

The advent, into public life, of the children of the schools.

It is in reference to this last factor that we desire to speak.

Many educators have expressed the conviction that public school music is of decidedly great value. But many educators have been convinced that, in not a few places, the actual school-room work of the children, as prescribed by the curriculum, has been set aside for the purposes of working up a program for community singing or for the local festival. This is nobody's fault in particular, if fault it be.

Children have sung amazingly well on many significant occasions. And the public—the fathers and mothers—want to be amazed some more.

When we stop to think of the musical ability and educational skill of many of our Supervisors of Music, we need not wonder that they are enabled to keep the curriculum going and at the same time prepare the children for public appearance.

Men like Dr. Mitchell, of Boston, Will Earhart, of Pittsburgh, W. H. Aiken, of Cincinnati, and Arthur Abbott, of Buffalo, with others "too numerous to mention," are fully capable of producmg these significant, public results in music during the process of training children, just as other teachers are able to produce results in their department; say, in fractions, geography, and the history of the kings of France.

These men do not consider the results of their work to be any greater than they know them to be, which is an awkward way of saying that they know exactly what children are capable of, they know how to develop their capability, how to make it permanont and effective. And all without stopping the forward moving work of the class-room.

The public, however, is apt to regard children's singing as wonderful beyond its just deserts; and to demand it without giving a thought to the cost.

Of course there is a little personal pride in it, due largely to the "setting" as a mother once betrayed to me as she watched her boy, a truly angelic picture, singing in a boys' choir. She had spanked him that same Sunday morning at breakfast time for a bald offenso against the household law. But as she sat in church and looked upon his superhuman purity of countenance, listened to his voice blending with the others, she wondered if she might not have been unjust to him. The truth of the matter was that the little rascal did not receive one-half of what was "coming to him." Well, this illustrates one phase of public favor and forgiveness that goes out in full heartodness to the young singer on the public stage.

But, in the midst of the matter, let us stop a moment and figure out the cost.

If public school music is ever to contribute its best to society as an artistic possibility which has been raised up at considerable expense as public education, it should not be too frequently disturbed and exhibited while in the process of making. That is, the active educational effort necessary to make the child a good singer, a somewhat capable lover of music, one unafraid to raise his voice in the presence of others,—these require all the time there is during the school years *in order that the best results for after-school life may eventuate.*

Briefly, school work in music should not be too often set aside for the exhibition, the festival, or the public song service. It should never happen that the year's study outline be wholly disregarded in order that the public may pull up the seeds to see if the roots are growing. The loss thus sustained is never made up. The public school program moves too rapidly to permit that.

Hence the loss is not merely for the year—it is for all adult life.

Much wonderful singing by school children is possible that does not materially interfere with the progress of the daily lesson program. The wisdom of long plan efficiency should permit nothing beyond this. For while he is in school the child's value as a community singer is merely incidental. He goes to school primarily for training.

The child's value as a community singer should really begin when he leaves school.

It is then that he should be taken in hand if the quality of his voice permits, made a member of a choral body, given further training, and so his school training conserved and augmented. But as things are at present in most communities it is at this very point, when he leaves school, that the boy drops out of sight as a singer, and the girl along with him. Not everywhere, to be sure, but nearly everywhere.

What could be more uneconomic? In what way can we more directly waste money than by fitting a school pupil for a certain community possibility and at the point of the completion of training, to throw him into the scrap heap, because we are so busy training others for the same destination?

II

Here then is a phase of ordinary business management worthy of the gravest attention. The master of community music ceremonies, or town music, or whatever it may be, should make it his business (I am speaking particularly of the smaller, moderate-sized communities) to confer with every momber of the graduating class of tho public schools and arrange to take over into the town chorus those who prove to be worth while. If a graduato movos to another community, he should be advised to keep up his singing and to seek somo means of entering a choral body.

Singing is an asset that can be developed to public benefit and value.

A body of singing citizens is a valuable property. Any community should be not only proud of such a possession, but should know its worth.

But are we not in a sense wasting the product of our training? And simply by following this program?

1. We require our school children to study music presumably because we think it has value.
2. During school life we find delight in the spectacle of seven hundred boys and girls looking like cherubim and seraphim and singing like the higher angels.
3. We go on developing them as singers until they graduate from the grades or from the high schools.
4. Then we watch them pass out of the hall carrying their diplomas in their hands, and we say good bye to the great possibility in their hearts never to delight in it again.

WHY DO WE NOT DO THIS INSTEAD?

1. Give them—as we are now trying to give—the finest school music training possible *as a permanent investment?*
2. Refrain as much as is reasonable from interrupting the school music work for exhibition purposes.
3. Graduate them well-trained in music as a permanent community asset.
4. And THEN, turn them into the community chorus, as many as are worthy, as a thing of beauty produced by the taxpayer's labor, the teacher's skill, and the child's application, a thing of beauty which may remain a permanent joy.

———o———

COMMUNITY MUSIC NOTES

If you have been interested to read about the work various communities have been doing, has it occurred to you that in your own town some thing is being done which should be made known to others. THE MUSICIAN is waiting to hear from you.

NEW YORK CITY, with its civic concerts given during the summer, has a New Singing Society of which L. Camilieri is conductor.

The purpose of the Society is:

To spread the knowledge of music among young men and women.

To teach young people to use the voice effectively—the most beautiful and appealing of all music instruments.

To place within the reach of the people, the uplifting influence of music through appropriate vocal compositions.

To reveal the pleasure and inspiration which is derived from singing with others.

To make the meetings of the Society periods of enjoyment, education, and recreation.

To establish branches of the Society in different centers in New York City.

Of the Organization Committee Mrs. Martha Schirmer is Chairman, and Miss Edith L. Jardine Secretary.

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THE San Diego, Cal., outdoor organ has put value on music in the open that seems to be attaining distinct results. Walter Damrosch of tho New York Symphony Orchestra played out of doors in San Diego in a setting of sunshine, sky, open spaces and enthusiastic crowd that was remarkable.

———

Musical America prints this news item in a late issue: "The New York Community Chorus held its twelfth outdoor meeting Sunday afternoon, Sept. 3, in Central Park. Regular rehearsals are in progress at the DeWitt Clinton High School in preparation for the Song and Light Festival, which is to take place in Central Park. All are invited to join the chorus."

———

THE Apollo Chorus, of Fort Worth, Texas, gave an open air performance of *The Rose Maiden.* The concert took place on the church steps. E. Clyde Whitlock conducted the chorus and orchestra of one hundred. Trees were lighted and a report says that every note was audible.

POSSIBILITIES

I. THE TOWN BAND

We have hitherto spoken with appreciation of the unselfish civic work in music which is being done by Mr. Edwin Litchfield Turnbull, of Baltimore.

Mr. Turnbull, while on a visit to Cazenovia, N. Y., contributed to a daily paper, *The Republican*, a letter urging upon the public the wisdom of founding a small town band.

In the band Mr. Turnbull recognizes an opportunity for actual music making that is beneficial to the players and pleasurable to the community listeners. Every teacher interested in this subject will recognize the soundness of the reasoning which is based upon the facts that follow:

"Public taste in music, in this great, luxurious country of ours, which we Americans are so boastfully proud of, is lamentably low. We are a century behind the art loving nations of Europe, where the laboring classes are provided with many opportunities for hearing good music, much of which is supported by government endowment. Our government, the richest in the world, contributes nothing officially in support of musical art, and the American people, as a nation, have shamefully neglected to cultivate themselves in musical taste. We have been obsessed with the idea that we are too busy "chasing the dollar" to devote much time to art, although the average American finds plenty of time for athletics, theatres, movies, the races, or any other diversions in which he cares to indulge.

More music means less crime and drunkenness. More than 40 per cent of our population are industrial workers and laborers who cannot afford to indulge in the luxury of high priced opera and symphony concerts but must rely upon cheap or free concerts for their supply of musical culture.

II. THE RURAL CHURCH SONG SERVICE

Fifty, seventy-five years ago, it was not unusual for a rural community to have a singing school which formed a social and musical center for young and old. They enjoyed coming together for the weekly lesson and practice, and looked forward keenly to the "exhibition" with which the season closed.

In certain sections contests would be arranged between classes from different villages, and as a climax all the singers would combine in a sort of festival concert to which the people from the county and vicinity would come.

Thus gradually shaped the old time musical conventions which played a really important part in the musical life of the people in the period before the war. Quite a number of communities gave considerable attention to vocal music, largely under the auspices of the churches and church choirs.

But the day of the old-fashioned singing school and the musical convention has passed, and in too many cases, the rural community has nothing to replace it in a musical way, nothing which will keep alive the musical interest of the people and develop the latent ability which we know is found in all villages. There is no organized musical life.

The present writer recognizes that in every rural community the church is one of the most strongly organized factors and our suggestion is that through the church—which means the various societies in combination—the people of the community may be brought together, especially in what is known as "song-services."

In August we received a letter from Mr. O. R. Crooks, of Orleans, Ind., telling of an effort he has made in his section of the state in behalf of church music and getting the people out to sing, the impulse to the work coming from the inspiration of the articles published in The Musician on the subject Community Music. He says that the people were greatly stirred by this "revival of music" in their midst. In one place a choir of fifty-two voices was organized to keep up this practice of bringing the people out regularly.

According to the newspaper report Mr. Brooks has the power to bring people together and get results. That is the problem in every community: The leader.

Perhaps you who read this may be a leader!

ILLUSTRATED LECTURES ON THE HISTORY OF MUSIC

BY RALPH B. ELLEN

I had long thought seriously of giving the mind the assistance of the eye in remembering facts in regard to the history of music, and finally decided that it can be done successfully.

The first step was to get pictures relating to musicians and musical subjects. I bought half a dozen histories which were more or less illustrated and canvassed the second-hand book stores with fair success. In the public library I found many illustrations of early musicians which could be reproduced with pen and ink.

My first lecture covered the development of music from earliest times to the Christian era. The first musical instrument, a bone whistle, was pictured, and the development of music through Egyptian, Greek, and Roman history was well pictured. Also Chinese and Hindoo music was touched upon and their instruments illustrated.

In my second lecture I tried to picture the development of music from the beginning of the Christian era to the classical age. Pictures were shown of the troubadours and minnesingers, of Notre Dame in Paris, and the Cathedral at Antwerp, and St. Mark's in Venice, each of these places having been the seat of musical as well as religious instruction in their day.

In another lecture the development of notation was shown, how the lines and staff originated, and the notes developed. It was also very interesting to show how the organ grew from the simple Pan's pipes, and how the piano came into being.

When I came to the lives of the musicians it was plain sailing. Of course I gave several pictures of the Master under discussion, his place of birth, his study, and any picture relating to him which I could find, closing with a view of his monument, and possibly his death mask.

For a lantern I have the largest size Radiopticon with an eight foot curtain which gives very satisfactory results in the small hall which I use. I find the work very interesting, and those who see the pictures will certainly remember them when, perhaps, some of the other facts are forgotten.

SOME SUCCESSFUL METHODS FOR INCREASING THE NUMBER OF PUPILS

BY C. L. CHAMBERLIN

A teacher of kindergarten music classes will work well with a piano teacher. The former gains admittance to the musical families of a city upon the latter's recommendation, while the piano teacher takes the little pupils after they have completed their kindergarten course.

A piano teacher will often find it a great advantage to be able to teach some one of the various kindergarten music courses. She will organize this class among the smaller children of the families in which she already has piano pupils, and when they complete this course they are prepared for piano lessons. Such a class will prove an excellent feeder for the piano classes.

Many teachers in smaller towns find it advantageous to organize classes in singing or elementary theory, history, and biography for pupils too young for instruction on an instrument. It serves the double purpose of interesting such pupils in music and thus preparing them for regular lessons, and also gives them a much better preparation, one under which they will gain much more rapidly on the piano or other instrument, so many facts of theory and notation having been learned.

Sometimes two or more teachers of different instruments may unite to conduct a sort of "school of music." Each gains admittance to the families of the other's pupils and each may take some part in conducting certain classes in singing, theory, history, and biography to which the pupils of both have access. The advanced pupils of both unite to appear in public recitals when a program entirely of selections on one instrument would become tedious.

The teacher in a small town who prepares for and secures a position as supervisor of music in the public schools will find her acquaintance in this capacity bringing as many private pupils as time will permit her to teach. The same may be said to a less degree of a church position. The school gives her acquaintance in all families, whereas the church position will bring her into contact with the people of a single church affiliation.

A teacher will often find it of advantage to donate her services to a choir for the publicity the position affords. This refers of course only to small towns where unpaid choirs are the rule. A few minutes' time at home, one night's rehearsal, and the Sunday service will comprise all the time necessary. The school work is of a different nature, requires more time, and no teacher will think of donating her services unless for an occasional preparation of special day exercises.

The teacher who has an opportunity to gain experience with amateur orchestras should never fail to improve the chance. The ability to read music for the different instruments, to explain the features of notation peculiar to certain instruments, and to direct rehearsals from the piano is of the greatest value on many occasions. It is now so common to maintain small orchestras in high schools, Sunday schools, or in connection with church choirs that any teacher competent to conduct an orchestra of from five to ten pieces will find her services in great demand. Such ability always increases public opinion of a teacher's ability in her own special field, and frequently leads to favorable introduction to new families desiring musical instruction.

The teacher who writes music has a strong drawing card in that fact. Although skill as composer has no direct bearing upon skill as teacher of piano or voice, yet its possession opens up a vast field of general musicianship which must remain a closed book to one ignorant of a practical knowledge of harmony and musical composition. The ability to compose is always taken by the public in general to imply and require a wide knowledge of music and its possession raises a teacher greatly in its esteem.

Use an original piano composition when called upon to play at a public entertainment. See that an original sacred, four-part song is rendered by the choir some Sunday morning. Permit these facts to become known and the local press reports and conversation that follow will furnish the best of advertising.

Specialty advertising in business circles consists of the giving of some useful article directly to those whose patronage is sought. Thus the local merchants hand out calendars, paper holders, and the like, to their customers. A music teacher who was a composer and had two or three compositions for piano and voice in print, sent a copy of one of these compositions to every musical family in the town wherein she desired to establish herself. The expense of one hundred copies would be met by the tuition of one pupil for fifteen or twenty lessons.

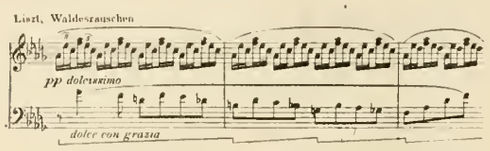
Any teacher who composes may find a hint in this teacher's plan and its success. She estimated that two hundred copies sent out secured her thirty-eight pupils who at the end of the year had taken an average of twenty-one lessons each. Pretty good investment.

THE PIANIST AND HIS DAMPER PEDAL

BY EDWIN HUGHES

II

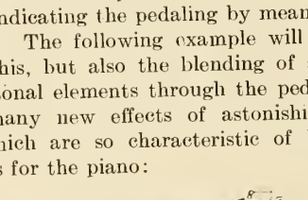
IMPRESSIONISTIC PEDALING

COMPOSITIONS which possess a peculiarly veiled, mystical character, such as the *Waldesrauschen* of Liszt or the Chopin *Berceuse*, demand a certain license in pedaling, even to the point where distinct melodic outlines almost lose themselves in a shimmering play of tone-color.

But this manner of impressionistic pedal-painting seems only indicated, barely touched upon, by Chopin and Liszt, when we compare it with the extent to which Debussy has carried it. The mingling of keen ecstasy and stinging pain in his harmonies, the filmy iridescence of his passages, music, half sound, half delicate perfume, would be unthinkable without the largest play of license in pedaling.

DEBUSSY'S USE OF THE PEDAL

Debussy has discarded entirely all attempts at pedal-marking according to the time-honored manner, and has substituted instead in many of his compositions the writing of long notes in the bass, which indicate more or less accurately the duration of the pedal, especially when it is to be sustained a longer time. But the composer has not carried out this method consistently, by any means, in his piano compositions, even not in those written after the idea occurred to him, so that we cannot at all accept the long bass notes, or the lack of them, as an infallible indication of his intentions as to pedaling. Better still, however, they are most valuable hints to the reproductive artist as to Debussy's whole idea of the use of the pedal, and the pianist who follows in the direction indicated cannot fall far short of reaching the composer's intention, while at the same time there is plenty of margin left for the play of individual taste.

In his set of *Estampes* Debussy has been most careful in indicating the pedaling by means of long bass notes. The following example will illustrate not only this, but also the blending of seemingly unrelated tonal elements through the pedal, bringing out many new effects of astonishing exotic beauty, which are so characteristic of Debussy's later works for the piano:

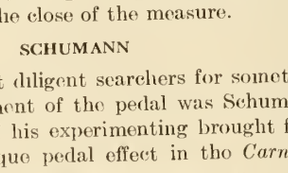


The pedaling here is so accurately indicated by the very manner of writing the left hand, that any further markings are superfluous. The pedal is held of course throughout the first measure and half of the second, being changed at count three and held then to the close of the measure.

SCHUMANN

One of the most diligent searchers for something new in the treatment of the pedal was Schumann. The early days of his experimenting brought forth the following unique pedal effect in the *Carnaval*,

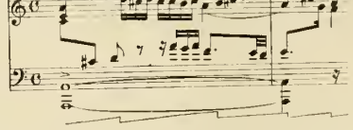
From Schumann's *Carnaval*



which was very successful. Schumann's piano compositions, the *Concerto*, the sonatas, *Fantasiestücke*, *Kreisleriana*, *Noveletten*, *Humoresque*, and the rest, are full of latent pedal effects of singular beauty, which require, for their unearthing, a high degree of intuitiveness on the part of the reproductive artist.

LISZT

Liszt, in his transcriptions of the Bach organ preludes and fugues, embarrassed, perhaps, by the long held pedal notes in the organ scores in places where the two hands had all they could well attend to in the manual parts, finally took the bull by the horns and wrote the original organ basses in the piano arrangements, leaving opportunity for them to be re truck at intervals where he could, but necessitating in many cases a new variety of pedaling at the piano, sometimes erroneously called the "half-pedal," as though the pedal were released half way and then pressed down again.



Here we have a three-voiced texture over the octave organ-point A. Using as few changes of pedal as possible we must still have a new pedal on counts two and four, and on count one of the succeeding measure, otherwise the polyphonic structure becomes an indistinct blur of tone, highly *un-Bachish* in character. In order to preserve as much as possible of the low A, the pedal must be changed in this passage as quickly as possible, contrary to our previous rule for syncopated pedaling, without, of course, allowing the dampers to fall with a direct thud upon the strings.

QUICK CHANGE OF THE PEDAL

By this instantaneous changing of the pedal, the strings in the upper and middle registers are almost completely damped, while the bass strings, if the trick has been cleverly done, continue to sound still, with but little diminution of tone. If the left hand is taken very strongly, the pedal may be changed in such cases three or four times even, on a full-toned piano, before the bass becomes completely inaudible.

The above example permits in fact of no other execution. In this particular case the third (middle) pedal, found on all American grand pianos, is of no use, for through its employment the chord in the right hand would continue to sound throughout the passage, along with the bass octave, blurring the progressions of the entire example in an impossible manner. It must be remembered also that Liszt wrote for an instrument without the sustaining pedal, which, although a European invention, is now to be found on practically none of the modern European grands.

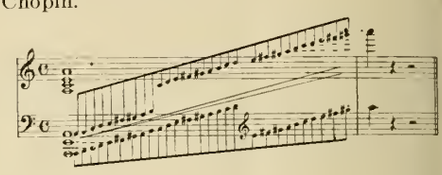
In practising this sort of pedaling, it is well to make the experiment during the playing of pressing down the bass note silently at different points in the passage, and then raising the pedal, so as to see how much bass has really remained after each change of pedal. In the Liszt *Eclogue*, in the passage quoted as the second example in Part I of this article, there is an instance (at count four of the complete measure) of this kind of pedaling used in original composition. Many other modern compositions, such as Rachmaninoff's well-known *Prelude* in C sharp minor, also call for its use.

"HALF-PEDAL" A MISNOMER

The fact that the term "half-pedal" is a misnomer should be quite apparent; for in order that the dampers may affect the strings at all, it is very necessary that they should touch them, something which does not happen when the foot is only half released from the pedal. It is merely a matter of the quick syncopated pedal, in distinction from the usual slowly changed pedal.

SCALE PLAYING WITH PEDAL RELEASED

Among the daring pedal effects of which the piano admits is the playing of a *creseendo* scale passage with the dampers entirely released from the strings. The earliest instance of this is found at the end of the *Etude* in A minor, Op. 25, No. 11, of Chopin.



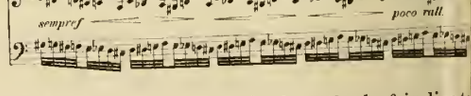
The chromatic scale passage at the close of the same composer's B minor *Scherzo* (more effective when taken in interlocked octaves), the scales in the A flat *Polonaise* and those near the end of the G minor *Ballade* also call for the same treatment. In Brahms' B minor *Rhapsodie* there are similar scale passages, and many others might be cited. Such passages are most effective when they begin with a strongly accented note or chord.

The same pedaling may be even used for ascending scales without *erescendo* (provided the player is in possession of an exceptionally even, pearly scale technic), as in the Chopin *Nocturne*, Op. 48, No. 2, or, to apply a modern effect to a classical example, even in the *Rondo* of the Beethoven sonata, Op. 2, No. 2. In both these cases the pedal should be raised slightly before the end of the scale, in order that the vibrations may completely disappear before the entrance of the new harmony. Scales downward on the keyboard allow of similar pedal treatment in the hands of a capable performer.

These are peculiarly piano effects, particularly in the case of the *creseendo* scale first mentioned. The treatment of a mass of tone in such a manner is something which could not be accomplished on any other instrument or combination of instruments. The imitation of the same passage on the harp *glissando* of course, would be tame in comparison to the mighty torrent of tone at the piano.

THE TREMOLO PEDAL

The tremolo pedal is of use in passages in the more sonorous parts of the instrument where a full tone quality is required, and yet where a continuous pedal would result in blurring. It may be used to advantage in such passages as the following:

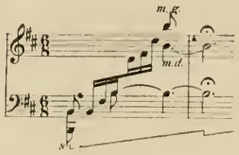


There is no well-recognized method of indicating the *tremolo* pedal, and in fact none is needed, for the pianist who has progressed far enough in the art of pedaling to be justified in using it at all, may rely quite confidently on his own good taste as to where it may be applied. It is at best an adjunct which is not absolutely unconditional to good and effective pedaling, and is just as well let alone by those who are not yet complete masters of the subject. Many excellent pianists do not find it necessary to employ it at all.

Technically it is not so difficult of execution as might appear from its name. The foot does not need to move up and down with anything like the speed which we connect with the *tremolo* upon the keyboard. It is sufficient if the up and down motions of the pedal approximate the speed of sixteenth notes in moderate tempo.

A NOVEL EFFECT

An original pedal effect has been aimed at in the following modern example, where a slight *crescendo* is noticeable after the pedal is changed on the dotted half-note:

From Leschetizky, *Scherzo*, Op. 47, No. 1

The left hand, after striking the high B, returns and takes silently the lower dotted half-note; at the same moment the pedal is changed, not too quickly.

PEDAL NOTATION

Various schemes of pedal notation have been devised as improvements on the customary "Ped. . . ★" manner of marking. The simple "P. . . ★" is certainly more accurate than its predecessor and has been adopted to some extent. Hans Schmitt, in his lectures on the pedal, in Vienna, in 1875, recommended an additional line under the two staves, indicating upon it the use of the pedal through ordinary notes and rests with a great deal more exactness than was possible by the methods before employed. This plan did not come into any general recognition, however, probably on account of the additional trouble to the composer in writing and to the printer in engraving pedal markings of this sort. The method of marking adopted for the examples in this article combines ease of writing with as much accuracy as is well possible.

The points that are so difficult in all methods of pedal marking are the indication of the exact moment at which the foot is to be *re*-pressed in the slower sort of syncopated pedaling, and the indication of the quick syncopated pedal in distinction from the slow. Far better than the attempted invention of more complicated systems of marking the pedal is the acquisition of sufficient knowledge of the principles of pedaling and of taste in their employment, leading to the independence in such matters which was recommended earlier in the article.

CRITICAL STUDY

During the study period let there be frequent pauses when the fingers are lifted from the keys and the pedal held, in order that that *arbiter elegantiarum*, the ear, may be given the opportunity for passing judgment upon the quality of the pedal effect just attempted. The pianist who would carry the inherent powers of his instrument to their utmost possible heights must ever be on the search for such specifically pianistic effects as have been discussed in this article, and for others as well, demanding from the instrument through the fine co-operation of fingers and pedal ever new and more varied manners of expression.

TEACHER AND PUPIL PAPERS

BY HELENA MAGUIRE

THE IDEALIZATION OF THE TEACHER'S WORK

"The teacher who re-freshens whatever his thought touches"

"From antiquitie to posteritie" is the passing of music, and even as, in the days of Walther von der Vogelweide and the other minnesingers who linked medieval collectivism to modern individualism, those who become music teachers today exchange their privacy for the interest of the masses just as much as any other public workers. We must be public workers both for the advancement of our pupils and our art. But all the good that we do in our active life will be drawn from "that wise, sensitive seclusion which alone keeps intact our preferences and exclusions."

It is in this interior, reflective life that individuality, personality, is bred and sustained. It is one of the strange powers of human nature to weave so closely into the texture of its life things altogether external to it that it soon fails to separate the personal from the sphere of its activities; fails even, in time, to be able to detect where the machinery of life ends and where his own personality begins. Wise teachers guard against this weakness by a right balancing of the active life with an interior life wherein he dwells alone. And it is in this "wise seclusion" that all the practical and helpful things have their first inception.

"WE CALL THEM DREAMERS"

Since even the most practical things in life must exist first as "ideas," we find everything, from a tallow candle to a tempered scale idealized first in the minds of those whom the world laughs at as "dreamers," sneers at as visionaries, and refuses the means to realize their ideals because they are—impractical!

Today musicians are idealizing, dreaming, what you will, and being laughed at in much the usual way. Would it not be more in keeping with the movement of this progressive(?) age that musical dreamers be given at least as much chance as are the other experimenters? We have had enough of the inevitable pessimism of the isolated worker in music. Everywhere throughout the country the government is providing experiment stations where workers in agriculture may have their ideas tested and their value ascertained.

MUSICAL EXPERIMENT STATIONS

Why is it not possible to have musical experiment stations? A new idea, therefore laughable. But, just now, when so many things are struggling for an opportunity to be "tried out,"—the duodecuple scale, the "whole tone system," the alteration of the system of notation, the re-adjustment of all our ideas of rhythm (to *bar* or not to *bar!*), the ever increasing modal influence, and the experiments with the "aural-mental" or sixth sense—instead of laughing at these experiments of modern musicians, and leaving these ideas to fight their way to acceptance in the old, old way, why not have an experiment station where all these may be tried out, given "the acid test," and given a fair chance, at once? Why should pupils wait a hundred years for the duodecuple scale if it is something that the student needs?

The teacher of music needs the experiment station as much as does the writer of music. She needs the endorsement of some such authoritative place for every new idea which she presents to her pupils, and she needs it now. It need not take a generation to pass to the general use of the twelve tone scale, to the new numbering and lettering which this necessitates, and to getting rid of accidentals which this would mean. But how long is it going to take teachers to call number three of the diatonic scale "five," for instance, if they have no other authority than that which comes, eventually, and after a long time, from "usage"?

We need a closer working relationship between those who are writing music and those who are teaching and studying it. This is what an experiment station would supply. It would give authority to men of modern musical ideas that are worth while, and it would help teachers to know what to accept and what to reject. If there are new and better ideas taking life in the minds of the music-thinkers; if the harmony of the *old* masters is being, *not* supplanted, but widened, freed, re-freshened, by the men of today, then the teachers of today want these new ideas and these new ways for their pupils right now. They cannot wait until the long struggle against prejudice and "good enough" has been fought, and their pupils have left them and gone into mature life and other occupations.

The *good* has always been the enemy of the *best*. The diatonic scale, the barred off rhythm, the conventional form, all are good; we have no wish to destroy these. But the thinkers of our day are seeing and hearing *better* things. Instead of laughing and waiting, let us have an experiment station, and get the benefit of modern thought for our pupils *now*.

There is the thought,—for the practical ones, who realize the need, to work out. It is absurd for us to say that a musical experiment station is an impossibility when it has been so well proved, despite many difficulties, that an agriculture experiment station is possible, and worth while.

A "TALENT-SAVING BUREAU"

Along with the music experiment station we are going to have talent-saving bureaus, and this just as soon as teachers are able to convince their fellow-citizens that talent saving is a community duty. Every teacher counts among her most pathetic experiences the shipwrecking of talented children's ambitions. High school principals and teachers have suffered with music teachers in this, helpless while circumstances have dragged the talented children into factory and shop life; while music, as well as the other arts, has been popularized and vulgarized by being "taken up" by those incapable of putting anything, even the most beautiful art in the world, to any but low purposes.

Already efforts toward talent saving have been begun by those who believe that organized work in this direction is possible—in New York by the Scholarship Committee of the Henry Street Settlement, and in Cincinnati by the Schmidlapp Fund.

What teachers are "dreaming" of is a talent-saving bureau in every city and town. And it is for us to prove, or help to prove, that when there are fewer "round pegs in square holes" there will be less vice and less misery. The gain to the community will be as great as to the music teacher, to musical children, and to musical art.

MUSIC CIRCULATING LIBRARIES

Music teachers in America certainly have been working under unfavorable conditions, and perhaps two of the heaviest handicaps have been the lack of musical literature, and the impossibility of seeing the pupil more than once, or, at the most, twice in the week.

In the past art was produced for a public that wanted it, and understood it, by artists and musicians who understood and sympathized with their public. But modern art has been, for the most part, produced for a public that does not want it and that does not understand it, by artists who despise the public for which they must work. It is this dislocation of the right and natural relations between musician and public which has made it so difficult for the music *teacher*.

In the past music was distinctively an aristocratic art, created for the spiritual and intellectual aristocracy of the Church, or else for a luxurious nobility. Along with this, however, has gone, all through the Middle Ages and the Renaissance, the arts of the people, the folk-music, and the long apprenticeship which Wagner's *Die Meistersinger* so illuminates.

But the apprenticeship system is a thing of the past indeed. Our machine-made industry destroyed the "arts of the craftsmen," and at about the same time that the musician lost his patronage from above he lost his support from below. As Kenyon Cox says: "He has become a sort of demi-gentleman, with no longer a nobility to employ him or a world of artist-artisans to surround and understand him."

And so the American musician has stood alone, with no tradition behind him, with no encouragement or direction from above, with no support from below, asking in vain for the things which were necessary for the teaching he was expected to do by a sort of sleight of hand, without books, without time. While there have been circulating libraries and traveling libraries of every kind under the sun except music for years, we are just now getting to where it

(*Continued on page 706*)

How Shall a Music Teacher Invest Savings

BY FRANK ANDREWS FALL
Bursar of New York University

IT is to be hoped that at least a few teachers of music were convinced by arguments recently advanced in this publication that it is possible for even a moderately paid teacher to save money. If so, the next step is obviously to inquire how such savings may be invested for the securing of the largest possible annual yield consistent with absolute safety of principal.

SAVINGS BANKS

For month-to-month saving, no method offers so many advantages as the savings bank. Amounts set aside from current income each month should be regularly and promptly deposited, and then forgotten until enough is accumulated to warrant withdrawal for investment in a bond, shares of stock, or an equity in real estate.

Some music teachers never get beyond the savings bank stage of investment. Regarding the matter as a hopelessly complicated one, they accept the savings bank rate of three to four per cent as the best that can be done. This has the advantage of practically complete safety of principal, but there is every reason why the teacher should seek the advice of a reputable banker or broker and secure an investment that will produce a safe one or two per cent beyond the normal savings bank return.

One does not need, to be sure, to draw the savings bank account down to bed rock each time an investment is made. A permanent cash reserve of a few hundred dollars is a very comforting thing to have at one's command, and in a special emergency may mean the difference between peace of mind and serious discomfort.

A good plan is to fix an arbitrary amount for this reserve and then invest all savings beyond it, as they accumulate in investable amounts.

LIFE INSURANCE

Life insurance may or may not be a matter of investment. In general it is perhaps better to consider it as entirely apart from investment. If the teacher has a family or any dependent relatives the need of proper insurance protection is obvious.

But the best form of insurance, under ordinary circumstances, is the straight life policy rather than any of the various endowment forms.

One who buys ordinary life insurance for protection only, reducing the cost by the application of all dividends toward the annual premiums, has the cheapest and best form obtainable.

Even in this form of insurance there is a certain investment value, represented by the cash surrender provisions of the standard policies. This means simply that the insurer, after paying premiums on a straight life policy for two years or more, has the option of surrendering the policy and receiving a refund of a stipulated proportion of the premiums paid. If the music teacher sets up an annual balance sheet, as was suggested in a former article, accrued cash surrender values should by all means be put in on the asset side of the account.

BONDS

The safest, most convenient, and, in many respects, most satisfactory form of investment for a saver who can get together a hundred, five hundred, or a thousand dollars at a time is a listed railroad or industrial bond.

Such an investment combines a maximum of dependability and convenience with a minimum of trouble in handling and, if necessity require, in turning back to cash.

When the music teacher begins to study the subject of bond investments he discovers that there are many kinds of bonds. He learns that railroad and other corporations issue not only first, second, and third mortgage bonds, but income bonds, debentures, convertible bonds, consolidated bonds, redemption bonds, renewal bonds; terminal, divisional, sinking fund, "blanket mortgage," collateral trust, equipment, and participating bonds, and so on to the end of a long list.

This apparently endless complication of varieties need not alarm the prospective investor. He soon grasps the meaning of the various terms and finds that the matter is not nearly so complicated as it appeared at first sight.

Bonds are usually based on some kind of a mortgage as underlying security.

The most notable exception to this rule is afforded by governmental issues, such as national, state, or municipal bonds, the principal of which is secured entirely in other ways. The usual denomination is $1000, but there has recently been a marked tendency toward the issue of bonds in denominations of $500 and $100, or even $50, which is obviously to the advantage of the small investor.

Some bonds bear coupons, which must be cut off and collected through banks or other designated agencies on interest dates specified in the bond. Others are "registered," which means that the interest is paid directly to the registered owner by check, just as stock dividends are paid. Some issues are registered as to principal but provide the coupon form of interest payment.

COMMON FORMS OF BONDS

It will be expedient briefly to define some of the common forms of investment bonds. A First Mortgage bond, for example, is one secured by a deed of trust, and directly covers the property on which it is secured, being subject to no other lien. The security of a second mortgage bond is always subsidiary to that of the prior or first mortgage. Third, fourth, and fifth mortgages, etc., are secured subsequent to the several preceding issues, but this does not necessarily make them inferior in value. A fourth mortgage on one property may be a better investment than a first mortgage on another.

A Consolidated Mortgage bond is generally issued as a result of a reorganization, or a readjustment of the finances of the corporation concerned. A Debenture bond is not a mortgage, but simply a promissory note or promise to pay. In case of a default the holder cannot foreclose as he can in the case of a mortgage bond. In fact, the debenture is not unlike a cumulative preferred stock, except that it carries no voting power.

A Collateral Trust bond is an indirect mortgage on a piece of property, made through the deposit with a trustee of other securities which are usually directly secured. A Convertible bond is an issue which carries the privilege of conversion into stocks or some other issue of bonds. Usually the act of converting is optional with the holder.

Further definitions might be given but these will suffice to show that the technical terms used in connection with bond investment are not at all forbidding when examined at close range. Moreover, the average teacher will probably not have occasion to deal with more than one investment at a time, and so will be able to study the science in sufficient detail as he goes along.

As to yield, the investor must not expect a high rate of interest unless he is willing to run the risk of a loss of principal.

Five to five and one-half per cent is all that can reasonably be expected as net yield on first-class railroad or industrial bonds. Many of the most desirable issues net four per cent or even less.

STOCKS

The difference between bonds and stocks is extremely simple.

Bonds represent liens on property. Stocks are the property itself.

If you own one share of stock in the New York Central Railroad you are actually a part owner of its great properties, but if you own a bond of the same corporation you merely share with others a mortgage which is secured on the property. It follows that if you are a stockholder you gain or lose when the property goes up or down in value; but if you are a bond-holder, so long as the mortgage is well secured your asset remains practically the same in value.

As a stockholder you have a voice in the management of your property. That is to say, you may cast one vote for each share of stock you own at annual meetings called for the election of officers and directors or at special meetings for the authorizing of mortgages or of new issues of stock. As a matter of practice, the small investor does not usually bother to exercise this right, being content to let the large stockholders dictate the policy of the corporation.

A Preferred Stock is that part of a capital issue which takes precedence over the remainder of the issue.

This may apply either to assets or to dividends, or to both. Common Stock is generally entitled to dividends from earnings only after all prior charges and preferred stock dividends have been satisfied. Therefore, common stock is more often than bonds or preferred stock a speculative security.

Yield of standard stocks generally averages higher than that of standard bonds. Six per cent on a stock investment may often be obtained without undue risk to principal. Nevertheless, the small investor should not go into stock investments without competent advice from a banker or broker whose business reputation is unquestioned and whose experience has qualified him to sift the wheat from the chaff in the wide field of investment securities.

REALTY

It is impossible in a few short paragraphs to lay down any code of procedure to cover investments in Real Estate. Here again the matter of expert advice is most important, but the investor must make sure that the advice he receives is unbiased and not affected by the desire of a broker to make a sales commission.

Real estate, especially in rapidly growing urban centers, has produced great fortunes and will doubtless continue to do so. Even in small towns and in rural communities investments in land and buildings may yield a very satisfactory return. It is to be doubted, though, whether the average music teacher can give to a real estate investment the time and the careful attention that are essential to its success. Stocks and bonds are a far more convenient form of investment, and if wisely selected are practically as safe.

WHAT NOT TO DO

A few warnings should be sounded. The first and most important is this:

Do not risk the loss of your principal.

That means that you must be satisfied with a *safe* investment, even though the interest rate is not so high as you might desire. Suppose you were to get ten or twelve per cent for two years, or four or six, and then wake up some morning to find the company smashed and your principal wiped out. The extra five per cent would not be much of comfort to you.

Do not do business with agents who offer to show you how to "double your money."

They will double it neatly, put it in their pocket

and give you in exchange a beautifully printed stock certificate which will be a source of chagrin to you until you tear it up and throw it away, as indeed you might just as well have done with your money in the first place. Deal only with reputable bankers and brokers and you will have few regrets.

Finally, do not weary in well-doing.

Keep everlastingly at it. Feed the savings bank account every month, or oftener if you can, and some day it will return the compliment and feed you and yours. Buy bonds or conservative stocks, even if you can get but a $100 bond or a single share of stock at a time.

KEEP GOING! Fortunes are built in exactly the same way as palaces,—one stone at a time.

TEACHING EFFICIENCIES

BY THOMAS TAPPER

A Time Efficiency Device

I

FROM time immemorial men have preached the great value of persistence of effort toward a fixed purpose. In the matter of saving money it has been shown how rapidly small sums, *regularly set aside*, accumulate to large amounts.

In the matter of the use of leisure time for reading, it was pointed out by Samuel Johnson that a man could become learned in any subject of his selection if he would persist in his reading of it for one hour a day for five years.

Every human being—practically—has that one hour a day somewhere waiting to be turned into the fruits of APPLIED EFFORT.

For the students of the Public School Music Department (Summer Session), New York University, the accompanying card was arranged merely as a means for check-up in review work. The subjects given are merely suggestive, so far as the readers of THE MUSICIAN are concerned. The point is that one who needs, for example, to review Rudiments of Music may, by giving it a half hour's full attention every Monday for forty weeks, get such a grasp of it that

He will be able henceforth to keep it abreast of his needs.

So, for example, with History of Music. A year's required reading can readily be accomplished in twenty hours. There is a distinct benefit to the student to perform this reading not in scattered moments, but in regularly appointed half hours, falling, for example, on Friday.

The whole scheme is based upon the law of accumulation by regular effort. The moment we introduce into our lives the factor of **Rhythmic Recurrence** things begin to go much better for us. Conversely, the mind does not seem so readily to accumulate into a concrete unit what is picked up in scattered moments. Only rarely is there a great centralizing intention which brings scattered gleanings into a single unit.

II

The application of the idea embodied in this card, to readers of THE MUSICIAN, is so obvious that it is scarcely necessary to specify subjects which may be entered in the second column.

If the reader be a singer whose knowledge of French, German, or Italian is not efficient, a half hour weekly for forty weeks will show a truly amazing gain. But the time must be given without fail and given to a hundred per cent of efficient use of the thirty minutes involved.

The group of six subjects which anyone may formulate for study has all the fascination (and very much indeed of the value) of a year's college course. It is true that a daily half hour seems little (one can make it an hour it one prefers).

But it accumulates.

This is the one great and valuable feature of it. The student will learn to spend a few minutes of his half hour recalling the corresponding day's reading of the week before. He will find, after a little practice, that it will come back with surprising vividness.

This simple device is not only constructive for the teacher and advanced student, but it may be used effectively with the youngest pupils, reducing perhaps the number of days and the number of subjects.

THE MUSICIAN is glad to have the opportunity to present this plan of the New York University Music Department to its readers and to recommend it as a simple yet valuable help to anyone who is desirous of controlling a little time daily for study.

———o———

PIECES WITH AND WITHOUT TITLES

BY ARTHUR SOMERVELL

PIANO pupils often evince a determined resistance, in the first year or two of their practice, to pieces of the sonatina type; that is, generally, to pieces without specific titles. Conversely, they find pieces with specific titles attractive if the title represents something with which they had had experience.

It is easy to see why this is so. A class of players and listeners exists to whom music means nothing unless it arouses mental imagery through suggestion. This is true not only of children but of adults. The mind often seems literally to depend on the hint of the title before it can concentrate on the music.

The explanation lies in the content of the subconscious mind, and the appeal made to it. For a healthy-minded boy the word "sonatina" may stand for no subconscious impression. He is much more apt to react with enthusiasm to such titles as the *Boy Scout March*, or the *Pirate Band*, or *Flying Kite*. In brief, to anything indicative of the activity of his own world.

If a pupil has been so skilfully taught, so tactfully instructed in music that the word sonatina has been, so to say, built into the subconsciousness pleasurably, that word will, like many another, always evoke pleasure. If, on the other hand, the little player has had an unexplained and consequent hard time mastering Kuhlau and Clementi, it is likely that he will always shy and run away from them and their kind.

Unreasonable titles should never be placed before children. It is clear that the *Blue Bells March* is not a worthy suggestion, for blue bells do not march.

Foreign titles that have no correlation, no place, in the American child's experience, often fail to arouse interest. The mind does not know what to expect and so cannot build its imagery. To test this out the reader is invited to try his image-making faculty on this piano title: *The Little Sapengro.*

Nor do abstract titles, as a rule, win a young student's interest unless they are most skilfully explained. Thus *Arietta, Fate, First Loss, Lament,* and the like often fail to arouse enthusiastic interest.

The following statements seem to be true in respect of children and piano music titles.

1. Music's appeal is to the subconscious.
2. When titles suggest what lies within the subconsciousness, they liberate or stimulate mental images.
3. If titles are outside the range of subconscious experience, they must be explained to establish that experience.
4. Rhythm and the melody line are often more effective than the title in arousing mental images.
5. But the truly skilful music-listener pays no heed whatever to titles, finding the utmost of pleasure in tonal beauty itself.

———o———

THE MUSICIAN is looking for examples of "Teaching Efficiency" to quote the caption to Mr. Tapper's article. You may have devised some methods which fellow teachers will be interested to know. Give us the privilege of placing an account of such methods to the teachers of the United States.

DAYS	SUBJECTS	40 HALF-HOUR PERIODS
Mon.	Rudiments of Music	
Tues.	Melody Writing	
Wed.	Harmony	
Thurs.	Pedagogy	
Fri.	Music History	
Sat.	Sight Reading	

The purpose of this Calendar is the conservation, regularly, of a small amount of time and the use of that time over a period of forty weeks for a single specific purpose each day.

It is suggested that the students indicate by an X mark those days when the assignment has NOT been accomplished.

The total number of assignments for a single day when the work has been done, multiplied by 2½, will be the efficiency percentage of time use for that day. For example: If, of the forty Mondays, only thirty are devoted to the assigned subject in the course of the forty weeks, the efficiency percentage of time use is 30 x 2½, or 75 per cent.

THE PROFESSOR DISCUSSES THE VALUE OF THE STUDY OF ACOUSTICS

"During the month that has elapsed since our last meeting, Professor, several of your auditors on that occasion have asked me to tell them precisely what you intended to convey by *the inborn appreciation of sound.* While, of course, I quite understood your exact meaning, I felt it only right to leave the explanation to you; you know"—continued the Editor, with a humorous twinkle—"you are such a difficult man to please, that I would not attempt to gild the gold of your discourse. Therefore I have left it for you to elucidate."

"Very kind of you, dear boy; your exquisite tact is only excelled by the euphony of your eloquence. I *am* a very 'touchy' old fellow, in the matter of requiring exact definitions for every subject about which I write or speak. Although no one can esteem you as a literary gold refiner more highly than I do, yet my mettle is such that no one may, with impunity, meddle with the minted metal of my mind. But, a truce to jocularity; let us to the more serious business of the moment.

THE APPRECIATION OF SOUND

"The word 'appreciation,' according to Webster, means: 'to be sensible of; to distinguish; a nice and delicate perception.' 'The appreciation of sound' means, therefore, that the auditive organ is so sensitive to the action of sound that it is able to distinguish sounds of every nature, musical and otherwise, and that it exercises subconsciously a 'nice and delicate perception' and distinction of differences of pitch, quality, and intensity.

"The inborn appreciation of sound means, in every-day language, to be 'born with an ear for music.' That is as far as concerns our immediate subject; although, in all deference to my touchiness concerning the need for exact definitions, the word 'sound' includes every audible atmospheric disturbance, whether 'musical' or not."

"Professor," said a teacher—a man of about forty-five years, of a somewhat forbidding appearance and a frigidly precise manner—"if the **ear is the chief factor in the formation of a musician,** would it not be fairer and more logical to begin the instruction of music with the science of Acoustics? You would thus train the ear to a just appreciation of musical sounds to such an extent that, instead of rejecting a pupil who had no 'musical ear,' you would create the musical sense and sentiment by that same study of acoustics?"—and the teacher sat down with the self-satisfied air of having propounded a panacea for ears that are musically deaf.

LEARNING FROM AN APPLE

"I am very much afraid, my dear sir," replied the Professor, ignoring the aggressiveness of his questioner by the courtesy of his smile, "that you are somewhat confounding cause and effect, *post hoc* with *propter hoc*, a mathematical explanation of a *natural occurrence.* You remind me involuntarily of Newton's law of gravitation and the fall of the apple. Of course, you know the story: how the scientist, reclining under an apple-tree, was struck on the head by a falling apple; how, instead of being incensed that someone or something had presumed to strike him, he mused philosophically upon the event and, finally, educed the Law of Gravitation. Although no law of gravitation existed, in so many words, apples (and most other things) had been falling from time immemorial with more or less dire results (the first apple and the first fall; the apple, Helen, and the fall of Troy; and so on); but no one has yet blamed the law of gravitation for the fall . . . . . of the apple. It fell because of the wind, or because it was over-ripe, or from some other cause. In short it fell *down* and not *up:* and that is why Newton philosophized.

"Now, sir, please notice the point: the law was educed to fit the event, and *not the event from the law.*

"Exactly the same order of things occurs with regard to musical sounds and acoustics (I might say 'sounds' without the adjective, and yet be perfectly true; but we are considering the musical aspect). **Music has also existed from time immemorial, in some form or another;** whereas the science of acoustics *was invented to fit* it thousands of years later!

"As for the idea that a musical sense and sentiment could be created by the study of acoustics, you might as well pretend that a man who is color-blind might be made a painter by the study of optics, or a lame man might become a Marathon racer by the study of the laws of locomotion, or any similar impossible proposition. **Music exists only for the person who can hear."**

"I am afraid you are wrong there, Professor. I do not have to hear music to enjoy reading a piece of music: a sonata, or a symphony, or any instrumental music. I can hear mentally what I read."

ACOUSTICS CANNOT EDUCATE EAR

"Of course you can, sir: at least I take your word for it. But *why* can you hear it 'mentally,' as you say? *Because you have already heard and appreciated musical sounds. You* know the relative values of pitch, timbre, intensity, and duration which are comprised in the word 'music.' But, most positively, you will not try to maintain that one who has been deaf from birth and who has, therefore, never heard music could be made to appreciate music! No, sir; the science of acoustics cannot take the place of the ear; it cannot even educate the ear."

"What, then, is the use of the science?" asked another teacher present.

"It is the *post hoc,*" answered the Professor; "it is a scientific explanation of a natural event, just the same as Newton's bump from the apple's fall evoked his philosophy, and *not* the philosophy the fall."

"I do not question the exactitude of your reply," said the frigidly precise one; "I have no doubt you are right. But what is the science of acoustics? Why need musicians learn it? What has it to do with practical music? Why . . . . . ?"

SCIENCE OF SOUND

"My dear sir, my *very* dear sir, one question at a time, *if* you please. The science of Acoustics is the *visible* representation of sounds; the perception, *by sight,* of the phenomena of sounds—any sounds. By means of the science, it has been discovered that sounds, in common with all natural phenomona, are produced by motion. These motions have been analyzed. The sounds perceived by the ear had already been studied; those which might be seen by the eyes were examined and their vibrations were compared with the ear vibrations according to their pitch. Therein is all the science of Acoustics. But, remember, that **there is nothing more exact than the perception of hearing.**

"A knowledge of the science is very useful in the construction of musical instruments, and for the architectural proportions of an auditorium; but there ends its practical application to music.

"There is no real need for musicians to learn acoustics. Indeed, in a measure, the study might be harmful to them, seeing that the scientists have not based their observations and conclusions on the results obtained from experienced and sensitive ears but, on the contrary, have created an entire system that has nothing to do with a musical ear.

C♯ AND D♭

"It is unnecessary here for me to enlarge upon this point. I will take it up with any one of you who may desire further light on it. It must suffice now to ask the practical musician, what on earth does it matter to him that there is the difference of a comma ($\frac{80}{81}$) between a sharp and a flat? It is represented by the same note on a keyed instrument; C♯ and D♭ sound alike. Yes, and so they do on string instruments, despite what certain scientists say to the contrary. Voices, also, are so accustomed to the accompaniment of piano and organ that they sing exactly the same scale as produced by the instrument. Why then try to split hairs to please acousticians, who are most frequently—bitter irony—*not* musicians?

PROOF OF MUSIC IS HEARING

"Our music is a practical Art and not a dry-as-dust Science. Our music has the breath and life of motion and soul and sound. It must be judged by the ear, and by the ear alone; not by rule and compass. The 'proof of the pudding is in the tasting,' and the proof of the music is in the hearing. The sense of taste has to be educated. Everyone does not at first like olives, or oysters, or caviare. So, also, **the sense of hearing has to be educated—by hearing, practical hearing, and not by any science whatever.**

AN AMIABLE MAN: MUS. DOC.

"There is a vast amount of music (so-called) that is not music. It belongs to the rule and compass category. I once knew an amiable man, a Doctor of Music (whatever that may be! We might have also druggist of music—to administer narcotics; an ambulance could be well employed, also pardon the frivolity, it is so rare), whose chief income was derived from coaching musical aspirants for the multitudinous degrees granted by various corporations in England. He was a Doctor of Music, who had composed a sacred cantata for his thesis and had had it performed by soloists, chorus and organ, upon receiving his degree. But he was so anti-musical that he could not distinguish, by ear, between a major and a minor third; he was deaf to music. But he was a clever mathematician, and he had written his cantata by rule and compass, and he had passed his examination by swallowing text books. His name? No matter; he was a well-known character and a most amiable man; besides . . . R. I. P."

"Must we, therefore, conclude, Monsiour le Professeur," asked a young Belgian lady, a teacher of piano, "that the study of Acoustics is a waste of time and absolutely unnecessary?"

"Not at all, my dear Madam; no study is altogether time wasted. But we must not take a side issue for the real thing. There are many truths in acoustics which are worthy our attention: the harmonic series, based on a fundamental and proceeding by 8ve, 12th, double 8ve, and so on, and other observations are highly interesting but they are only *observations based on the natural phenomena of sounds. We must not mistake the shadow for the substance.* IT IS OUR SENSE OF HEARING THAT REQUIRES TO BE EDUCATED AND CULTIVATED, FIRST AND LAST AND ALL THE TIME. *For it must not be thought that in music, a knowledge of mathematics is more exact than the sense of hearing. The former is based on the latter; therefore, education of the sense of hearing is the all-important essential.*

CULTIVATE THE MUSICAL EAR ALWAYS

"It would be very illuminating and instructive to inquire how much acoustics was known by the great virtuoso-composers, such as Mozart (at the age of seven), Chopin (at the age of nine), or Liszt (at the age of twelve)? And it would be still more illuminating and instructive to learn who among the great acousticians ever became remarkable musicians?

"Let science of every kind find its place in our musicians' studies—the more they know, even of extraneous subjects, the more complete will their musical knowledge be; let them study everything that excites their sympathies; knowledge, even of dissimilar subjects, knocks off our sharp corners and makes us more polished and perfect. But, again and *ad nauseam*, do not let us forget for one instant that **the ear has to be educated always. When in doubt, sacrifice judgment by intellect to the appreciation of sound—that is, the cultivated sense of hearing.**"

"Accept my thanks, Professor," said the frigidly precise one; "you have converted me; I see clearly now."

"*Vel eaceo appareat,*" said the Professor.

NOTES ON THE MUSIC IN THIS ISSUE

"JUST getting into stride again," is about the way teachers and students would be apt to express their idea of the present condition of the musical season. But few teachers, and hardly any in the large cities, start their work before October 1, and the whole month is given over to uncertain progress.

But with November 1 the faithful students, at least, are getting down to work once more and calling on their teachers' time and thought. If the latter are not willing to devote a goodly measure of thought to the work so much the worse for them. There is no difference between the teaching of music and other activities worth while. They all demand thought. And if anyone finds that his daily stunt does not call for thought and planning, if it does not give some measure of "lift," he would better try to find some other job that does.

With the present issue of THE MUSICIAN we aim to place in the hands of teachers and pupils material which has claim to a place in the repertoire. Not all pieces used in teaching should present technical problems primarily, although, in the lower grades, it would seem desirable that no lesson assignment be made which does not contain material to promote technical proficiency. But in the higher grades, even in the third, it is worth while to place before pupils music which will stimulate musical growth by presenting problems for which good taste and refinement of style are necessary. Therefore we seek a useful variety in the music section which accompanies each issue, as will be evident after an examination of the fifteen pieces included.

Elegy (*Elégie*), Op. 7, No. 3, by Nicolas Amani (pronounced *A-mahn-ye*), is by a Russian composer, and has that tinge of melancholy which is so characteristic of the Russian lyric music, not wholly due to the use of the minor mode. Note the frequent use of the dissonance of the minor second, as in the second and fourth measures, the use, in close succession of the seventh degree of the minor, raised and not raised, as in the seventh measure, and the appearance in almost every measure of the upper or lower auxiliary note, as the B sharp in measures one and three, the C sharp and F double sharp in measure five, etc.

This suggests one point worth insistence here, namely, that the pupil who has a working knowledge of harmony and musical structure has a big advantage of the student who, for one reason or another, has passed the subject by. And still another suggestion: The pupil who has studied harmony and has failed to master the fundamental principles, has put a big handicap on his progress.

This *Elegy* is essentially lyric and all melodies, whether played by right or left hand, must sing out clearly and sweetly; round, full tone, properly supported by the damper pedal, should be the aim. It is from the first volume of *Modern Russian Piano Music*, in the MUSICIANS LIBRARY.

Menuetto in B minor, Op. 78, No. 3, by Franz Schubert, is from the classical repertoire, a fine number for the playing of repeated chords and staves—but never with rigid arm or wrist—a movement to which the Trio in the parallel major offers exquisite contrast. Note *una corda* effects.

Autumn sunset, by Walter Rolfe, shows the work of an American composer who has marked gifts for poetic delineation in music. The opening theme, delivered mainly by the thumb of the right hand with supporting chords above, is broad and sustained in style. In a way it may be thought of as a melody for the 'cello. In later measures, transferred to a higher octave, it gains in power and brilliance. An interesting section is the melody passage for the left hand, which works into a duet passage, bass and treble. Keep both distinct as if two voices are singing. Broaden the style of playing near the close.

TIMING PUPILS

By WILBUR FOLLETT UNGER

The method of "timing" pupils in daily work as well as in the "contest" is a subject that should not be lightly dealt with.

There are great possibilities in the idea, and the results, as I have witnessed them, have been wholly satisfactory. Since formulating my system I have learned that prominent schools—among them the Imperial Conservatory of Russia—use a metronome to "time" pupils, and insist on certain speed-standards, but none, to my knowledge, insist on "self-racing"—timing pupils, as I do, with a watch and recording the time in a book for that purpose, to show the improvement from time to time.

Hungarian dance, Op. 15, by S. Hamilton Nussbaum, places before our readers the work of an experienced American teacher and pianist. The outstanding feature is the use of thirds in the right hand, a helpful technical point. It is difficult to get pupils to play scales in thirds for each hand, the result being that many of them go into the higher grades insufficiently prepared for the more or less frequent use of passages in thirds as used by composers. Practise this in short sections, for example, the first four measures, trying to strike the two notes exactly together, no "chip-chop" as one child said.

A dainty gavotte, by Percy E. Fletcher, is for the player in the lower grades, about the end of the second. It will also make an excellent piece for a third grade player, for sight-reading drill, etc. Read about the gavotte as a dance. This is by an English composer.

The fox hunt, Op. 318, No. 6, by Carl Wilhelm Kern, comes from the pen of an American musician who has won high appreciation for the fine quality of his compositions for study purposes. Here is a good number to stir up sluggish players and infuse some life and snap into their work. Keep the hand and the touch light.

Leaf from a sketch-book, Op. 47, No. 5, by R. Glière (*Glee-air*), is taken from the Russian repertoire for the easier grades. We offer this as an interesting technical problem in interlocking playing in which the student must pay careful attention to hand position, particularly as to which hand is to be above the other, so as to reach the keys most readily. A few indications of this kind are printed in the text as a guide for the player. Attention is called to the fact that in the second measure the notes on the second and third counts are quarters, the G sharp of the left hand leading to the A of the right, the C sharp to the D. Note also the chromatic succession of the two hands in the ninth and tenth as well as other measures. The harmony student will find some interesting problems in following the different tonalities through which the composer takes his main figure, first F major, then A minor, F sharp minor, etc.

Gavotte, Op. 24, No. 2, by Stepán Esipoff, is in the Polish style, with a touch of the classic gavotte, carefully fingered and phrased. The pedal markings, we suggest, should be added by the pupil. In general the pedal will be changed with each changing harmony. Certain measures may be played without the pedal with good effect. It is not well to furnish a pupil with complete directions for playing. He will learn the principles of pedaling best by actually indicating how he will use the pedal.

Danse rustique, Op. 62, No. 4, by Théodore Akimenko, for four hands, is from the Russian repertoire. The tempo is not so fast, and the general effect is suggestive rather of heavy shoes than the light dancing pumps so familiar to American boys and girls. In the *Secondo* part, first and following measures, note the special accent on the half note which comes on the second beat. Work out the imitations between the *Primo* and *Secondo* in the middle section, in which the *Primo* answers the *Secondo*.

Cradle song (*Wiegenlied*), Op. 25, by Josef Nesvera, has the real Slavonic quality, and is well-suited to the violin. It is not a difficult number although it requires facility in playing in the higher positions. Do not overlook the direction to use the mute in playing this piece.

Prelude, in E (*Cortège*), for organ, by Victor Marchot, has the French style. The structure of this piece presents a very interesting use of a main motive, first heard in the pedals, and furnishing the basis of the entire composition. Even in the fourteenth measure from the close the pedal figure is simply an elaboration of the first motive. This makes a very brilliant recital number and displays a facile pedal technic.

Your presence, song for medium voice, by Charles F. Webber, is a number of marked simplicity in melody and harmony, in which the rendition of the text is the main thing. It is therefore a fine study in diction. And it can also be used to advantage as a preliminary study in sustained tone. For example, take a moderately full breath and then with easy attack sing the first line of the text on one pitch, say F, gradually raising it until A is reached. Then, after freedom is evident, allow the pupil to sing the syllables "out you," in the second measure of the song proper, to the degrees C and B♭ as set by the composer. At first sing the words rapidly, and gradually more slowly, until a good singing tone—not breathy—can be maintained. at a slow tempo. If you have never tried this method of securing freedom it will show you something to make a test of it.

Foreboding, by William T. Miller, for medium or high voice, is of the art song character, modern in style and treatment, and calling for emotional delivery. Let the text determine the tone color used in the various passages.

Sweetheart, your smile, by Wilson G. Smith, is a light, graceful song in which the piano accompaniment suggests the harp. The tempo is not slow, neither is it fast, being determined largely by the ability to sing clearly the words set to eighth notes. This song can be used with pupils in the first year of study.

Ghosts, by Victor Harris, is a particularly applicable song for this season of the year, with its pictures of autumn weather. Like the other songs in the present issue the student is advised to deliver the text with the utmost care and freedom.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

WHAT'S THE SCORE?

LOOKS rather odd as a caption in a musical magazine, doesn't it? But it belongs there, just the same.

It's not the thing, but the idea back of the thing that counts.

A philosopher of high reputation said that he got many fine ideas from uneducated men with whom he talked. And the world of Sport has many ideas to offer to the man (or the woman) who is concerned with education in music.

That is if he has the open mind which recognizes and appropriates to itself a good idea when it is before him.

Sport (Play) is just as serious to the one who pursues it as Work (Business) is to the man or woman who must earn a living.

But just think of the tremendous enthusiasm which men and women show for their favorite sports!

Now also think what it would mean to the teacher as well as to the student of music if he apply himself to his art with even one-third of the enthusiasm he devotes to his sport. There is an idea worth while!

When the race between the great league teams is very close it is common to hear the inquiry: What's the score? When the end of the season is reached and world's series games are being played the question occupies a much larger place in the public mind and in the daily newspapers.

And finally we reach the time when the deciding game of the series is in progress, the outcome depending upon the play just starting. The highest prestige, the full climax of a long season, large sums of money, and many other things are now in the balance, and the scales are to be tipped to one side or the other by the player now at the bat, poised, tense, expectant, with thousands of eyes riveted on him, and millions of persons in all parts of the country waiting to learn through the telegraph about the pending play.

A dramatic moment.

Or it may be that the championship in the college football season is at s take in the last few minutes left for play. The quick thinking bra in, the nerve of steel, and the brawn that moves with irresistible mi ght are now called upon to ensure victory. There is no time to redeem a wrongly chosen play, an error of strategy, a careless fumble, a bad pass, unsteady footing, poor tackling, hurried punting, or failure to put into the play the final ounce of strength, weight, and speed The several players who are to participate in the next play must ac with the highest efficiency to win for their respective sides.

Isn't a man's work worth doing with at least one-half of this mental and muscular efficiency applied to sport?

Aside from the spectacular phase of baseball and football described above there is another which is not seen save in results, namely Careful Preparation, Intense Concentration, Firm Discipline, Good Physical Condition of the Body, Experimenting with Plays, Study o Competitors, etc., all intended to develop individual and team pla to the highest efficiency.

A matter of the greatest moment to the ball player is his Person Efficiency, as shown in his batting and fielding averages, as well a in other items of playing skill set down in records kept by the clubs And not only by the clubs but by others.

Every ball player's efficiency is a matter of public knowledge and is printed in the papers at least weekly, while the daily report enable the curious reader to tell exactly what the player did in a game not neglecting to give ample consideration to errors of omission a well as commission.

How would the music teacher like to have a daily or weekly record of his efficiency published in the local papers, or otherwis brought to the attention of the public? Pitiless publicity might work havoc with some reputations.

WHAT'S YOUR SCORE

But whether you keep your score and record it, whether you dodge it, or whether no one is concerned as to it, do not lose sight of the fact that you are making a score. And furthermore you cannot avoid doing it.

Then why not make it a good one?

When you play in public it is a fair parallel to the game which the public *sees*. So also when you arrange for a recital by your pupils, public or semi-public. This, too, is the spectacular side of your score-making. You may display in this public way 100 per cent efficiency, and make a big hit. But this is not all of your score.

The actual return, the *quid pro quo*, the Fair Deal for the money paid to you by the parents or guardians of your pupils, is what you do during the lesson hour.

This is the Score in which your patrons are interested.

Here are six items which go far to determine your efficiency as a teacher, items which you should study with the utmost care:

1. PREPARATION OF THE LESSON: Includes accurate and thorough knowledge of the lesson material, its place in your scheme of instru tion; promptness in beginning, having everything ready, etc.

2. RECEPTION OF THE PUPIL: Teacher should meet the pup with sympathy and encouragement; has no right to carry a "grouch, due to outside causes into the lesson.

3. CONCENTRATION ON THE LESSON (THOROUGHNESS): Mak every minute of the thirty count for advancement; no useless co versation; no interruptions; no telephone calls; no attention to priva affairs. The pupil should have one-half hour of undivided attentio

4. DISCIPLINE: Hold a pupil to his work; discourage sulking becau of corrections; allow no slighting of directions or of required practic

5. CORRECTION AND SUGGESTION: Criticism should be constru tive, and not consist of mere pointing out of faults.

6. ASSIGNMENT OF NEXT LESSON: Decide exactly what you wi the pupil to do for the next lesson and why the materials selected a just what you should use. Go over the assignment with the pupil necessary.

What would be the effect on your professional standing if a report similar to the following of a few hours in Miss Parry's studio should be distributed among your patrons?

At 9.05 Mary Davis appears, five minutes late. Sharply reproved for tardiness. While Mary lays aside her wraps Miss P. writes note to a friend so that Mary can post it. (She could have saved time by putting the music opened at the right place on the piano; she could have made an effort to get the child in a good humor after the reproof.) Lesson begun at 9.11, satisfactory in the main, showed fa amount of practice. Closed at 9.35 wi remark: "Take the next two pages."

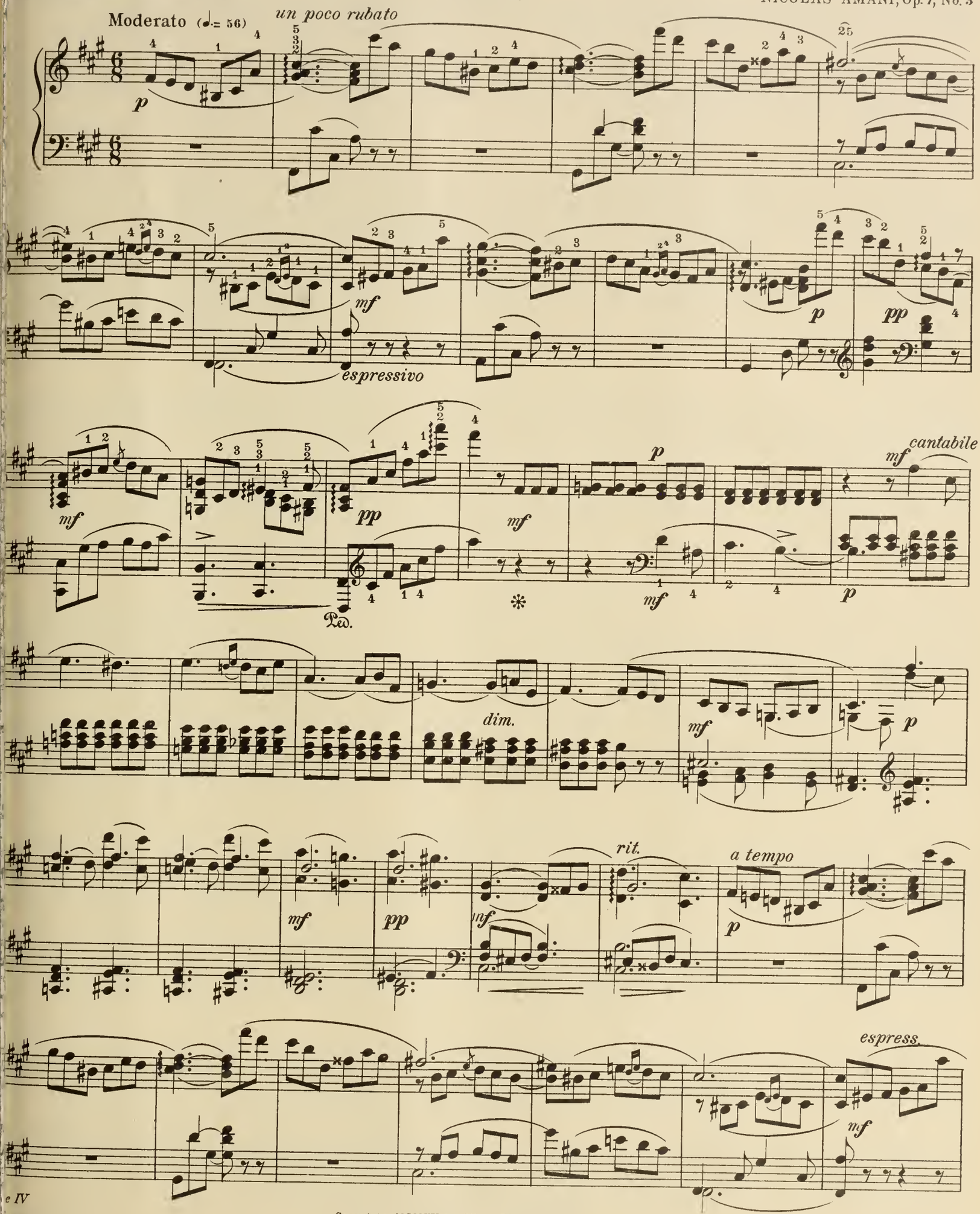
(Continued on page 706)

To Mme. Alexandra Martianoff

ELEGY
(ÉLÉGIE)

ited by Constantin von Sternberg

NICOLAS AMANI, Op. 7, No. 3



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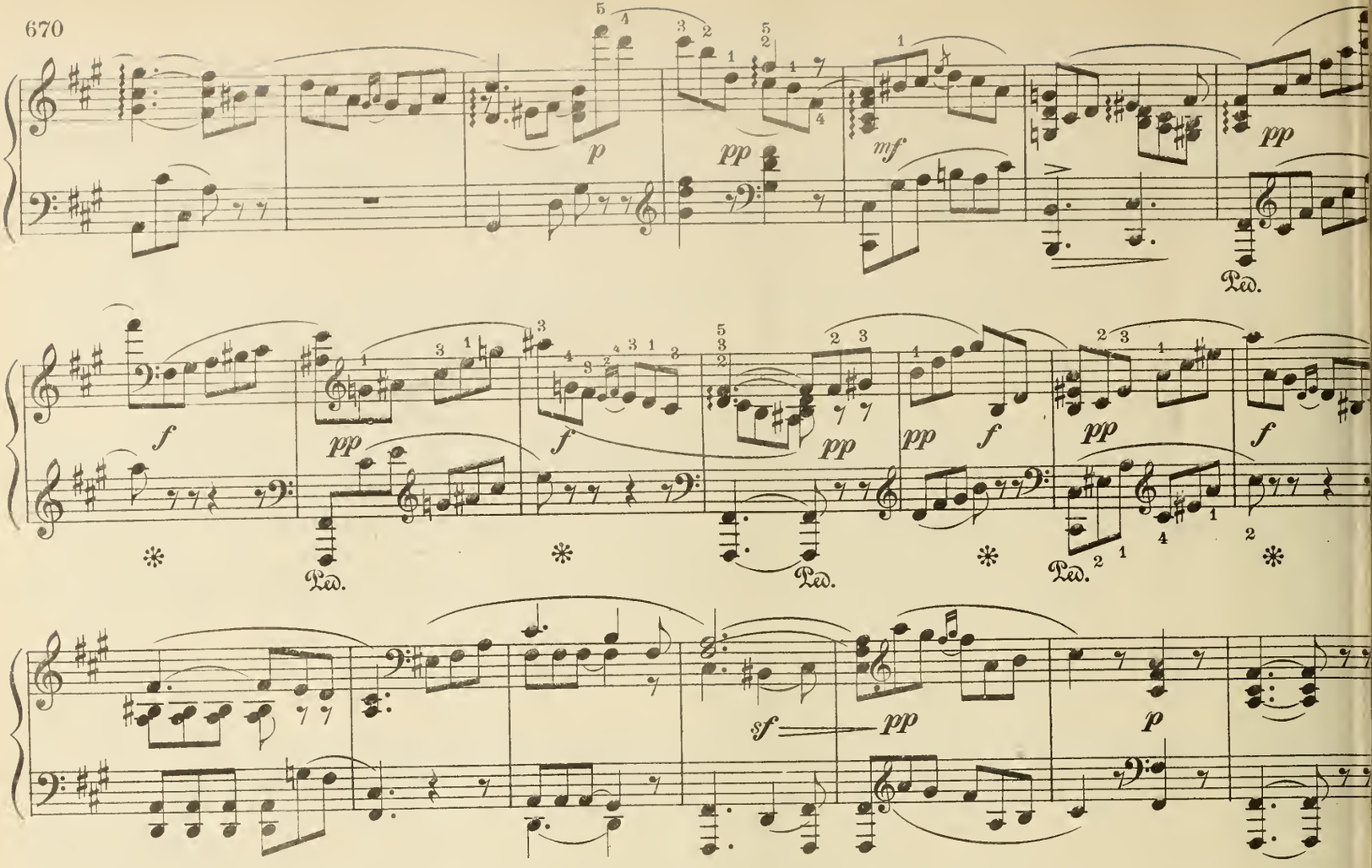
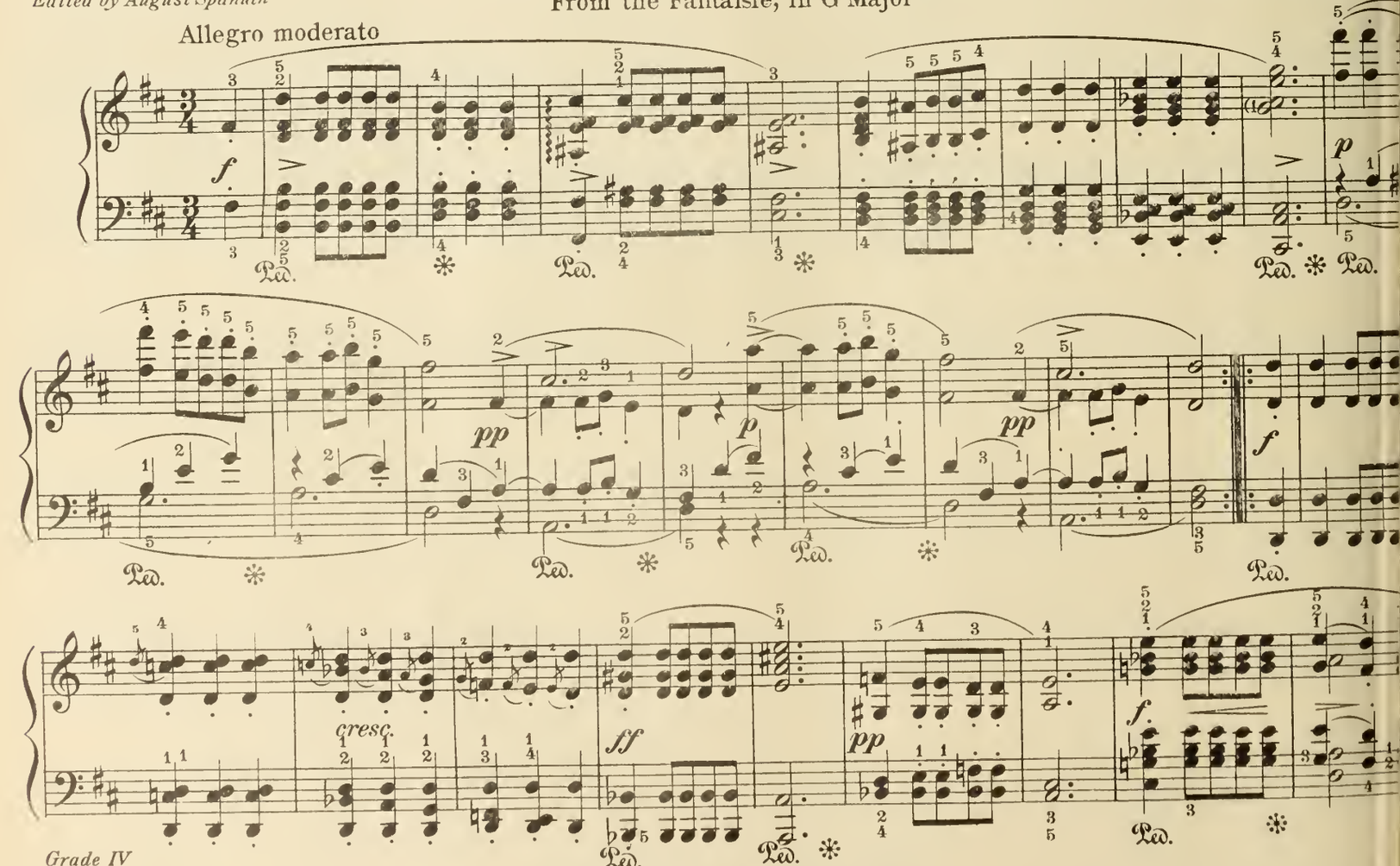


MENUETTO, in B Minor

From the Fantaisie, in G Major

FRANZ SCHUBERT, Op. 78

Edited by August Spanuth

Allegro moderato

Grade IV

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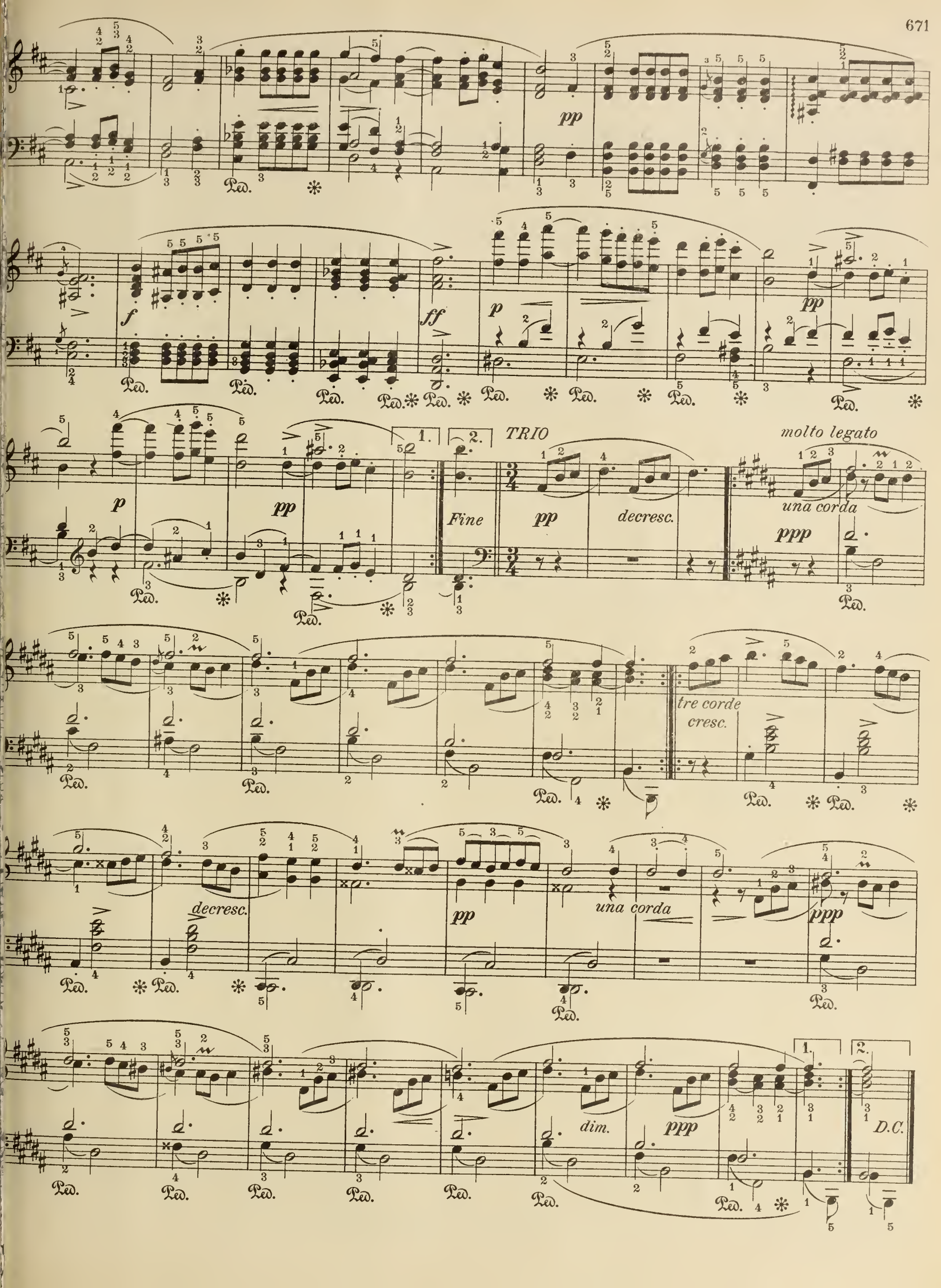
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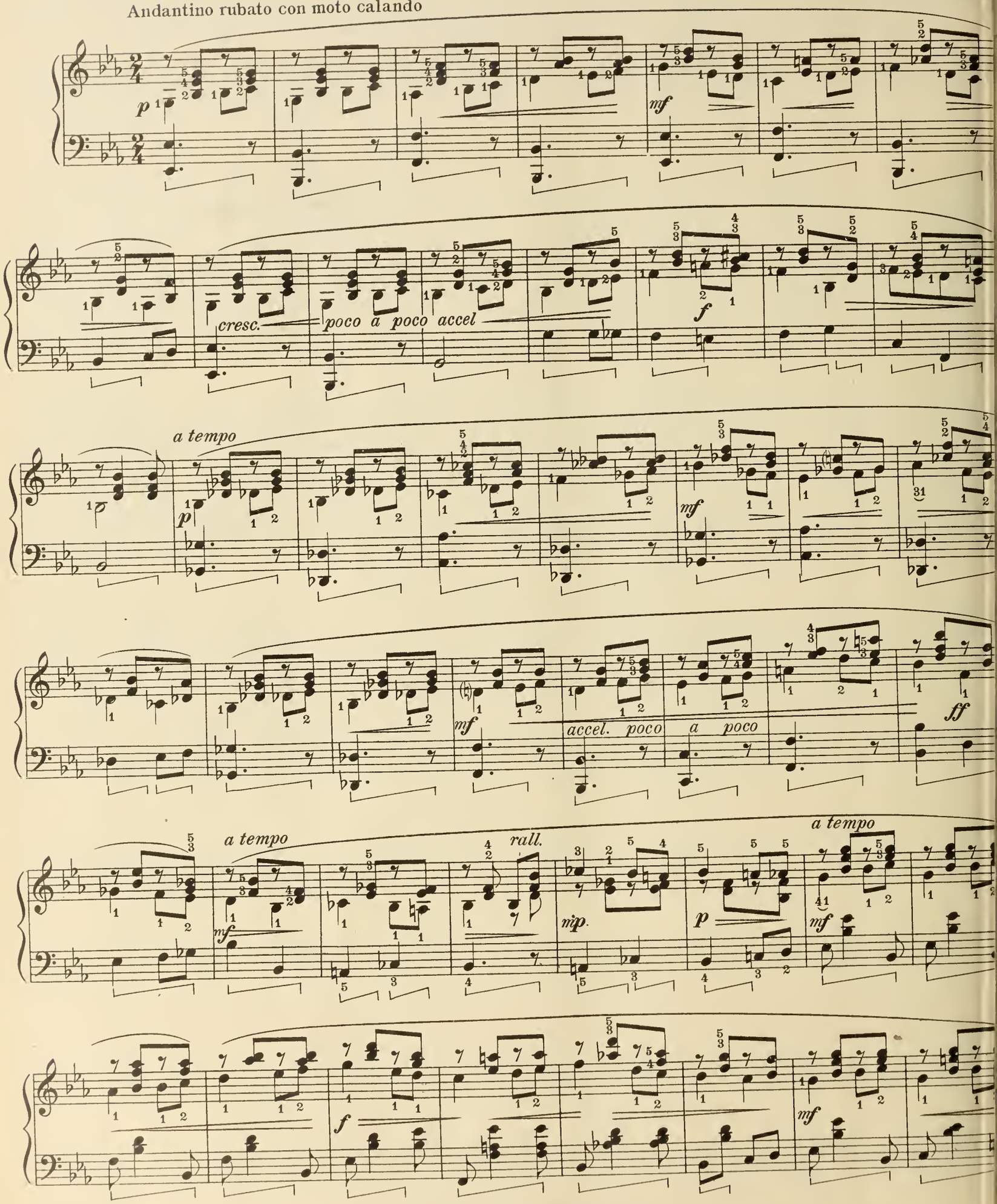
AUTUMN SUNSET

WALTER ROLFE

Andantino rubato con moto calando



Grade III-IV

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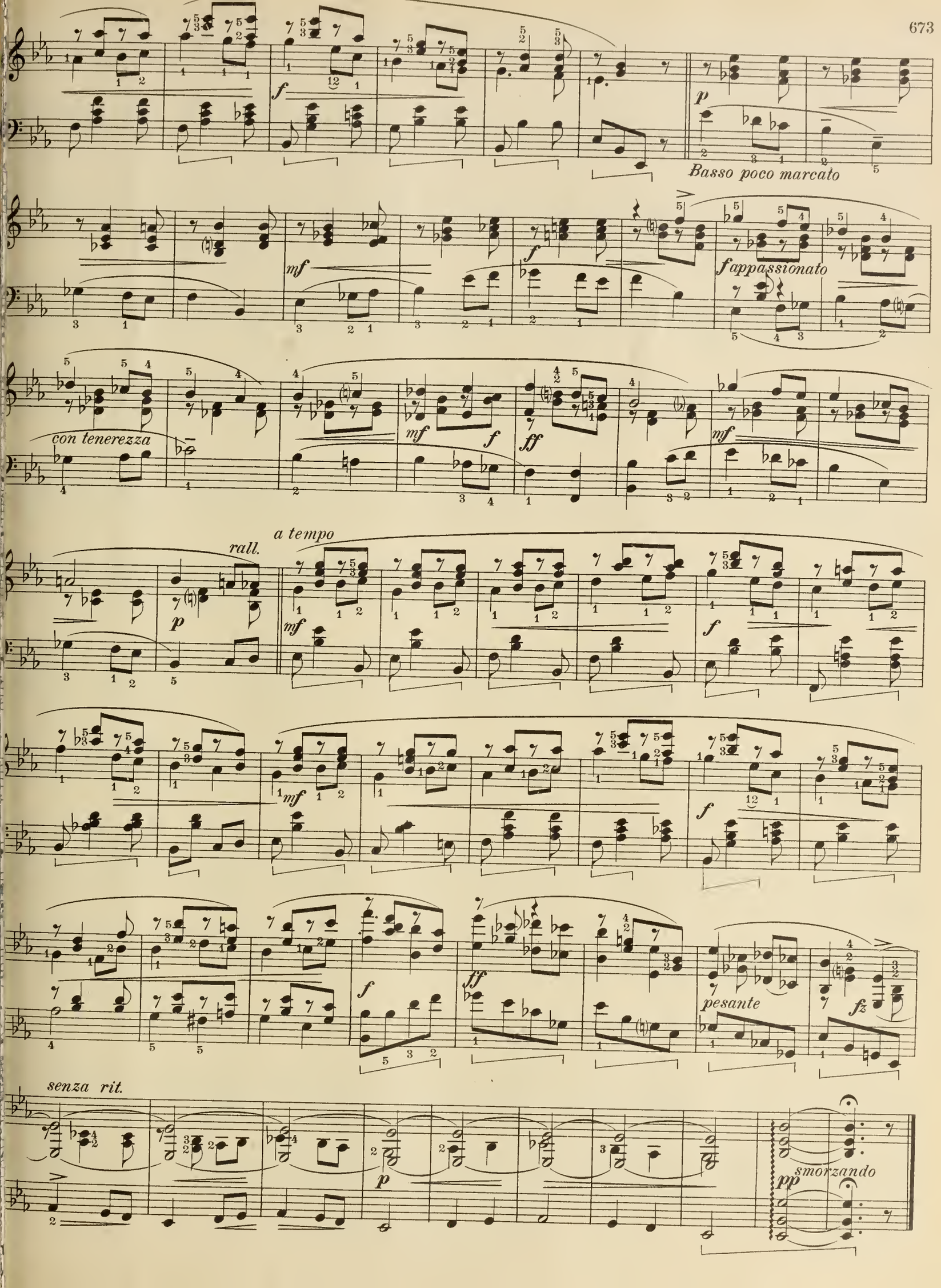
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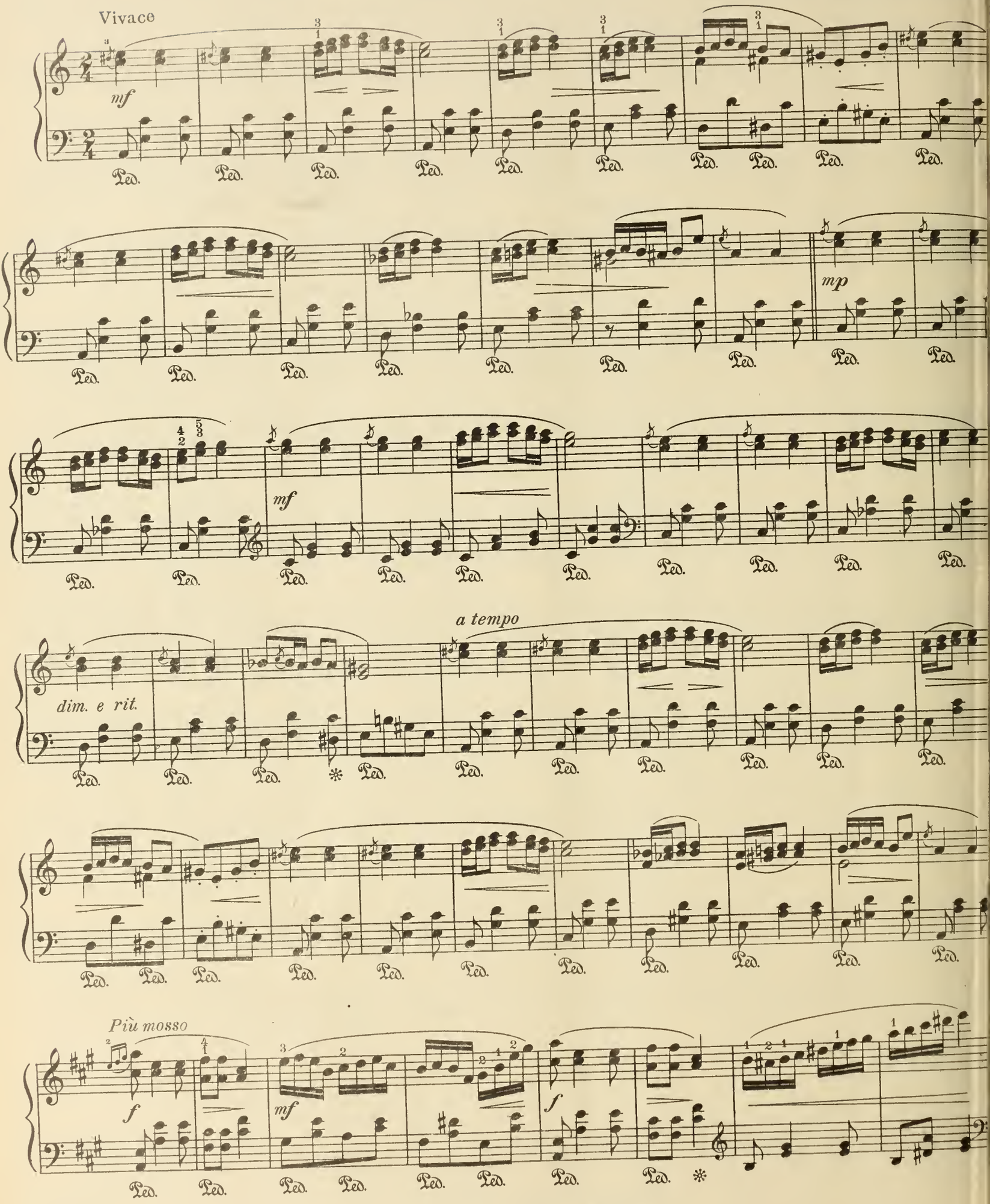
HUNGARIAN DANCE

S. HAMILTON NUSSBAUM, Op. 15



Grade III

THE MUSICIAN

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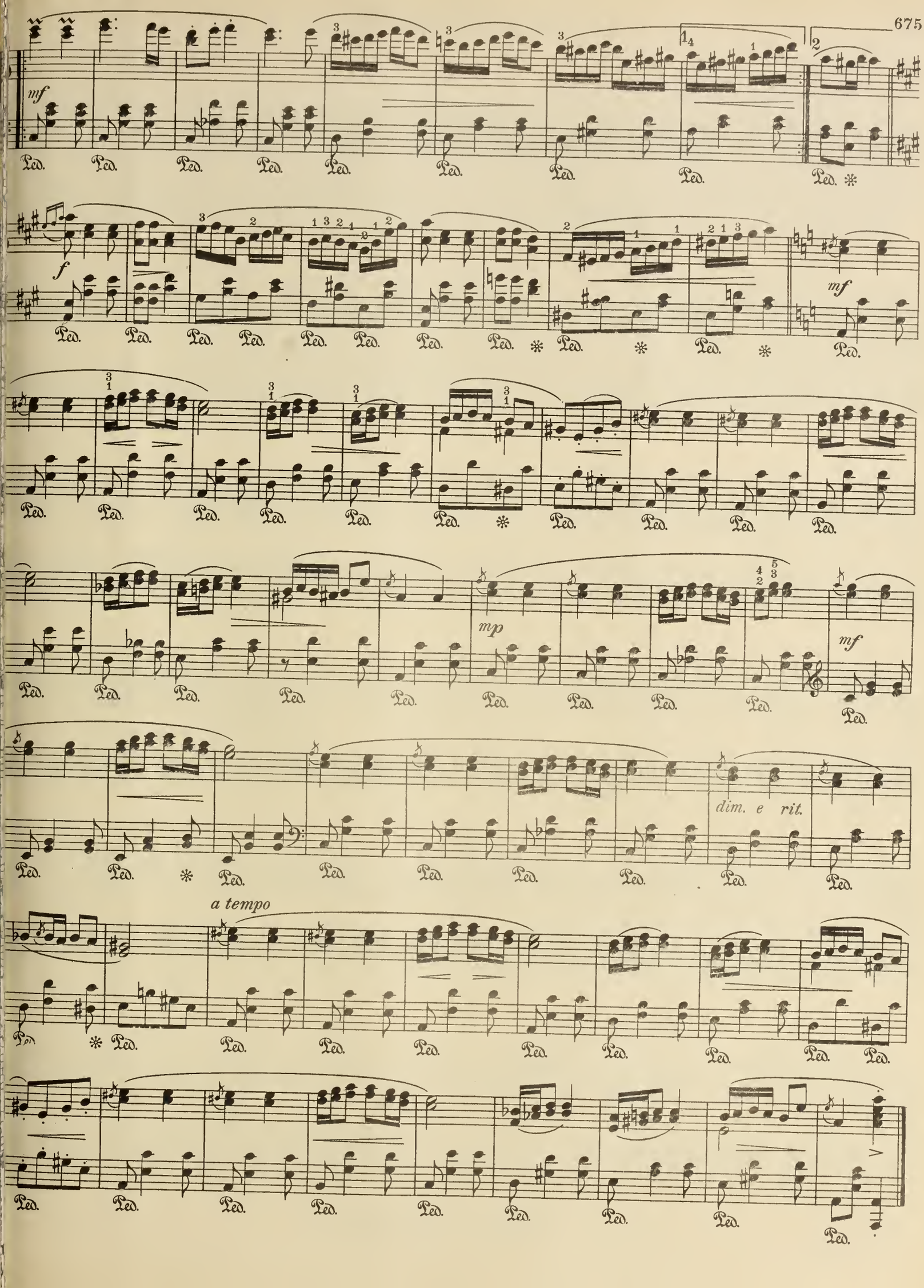
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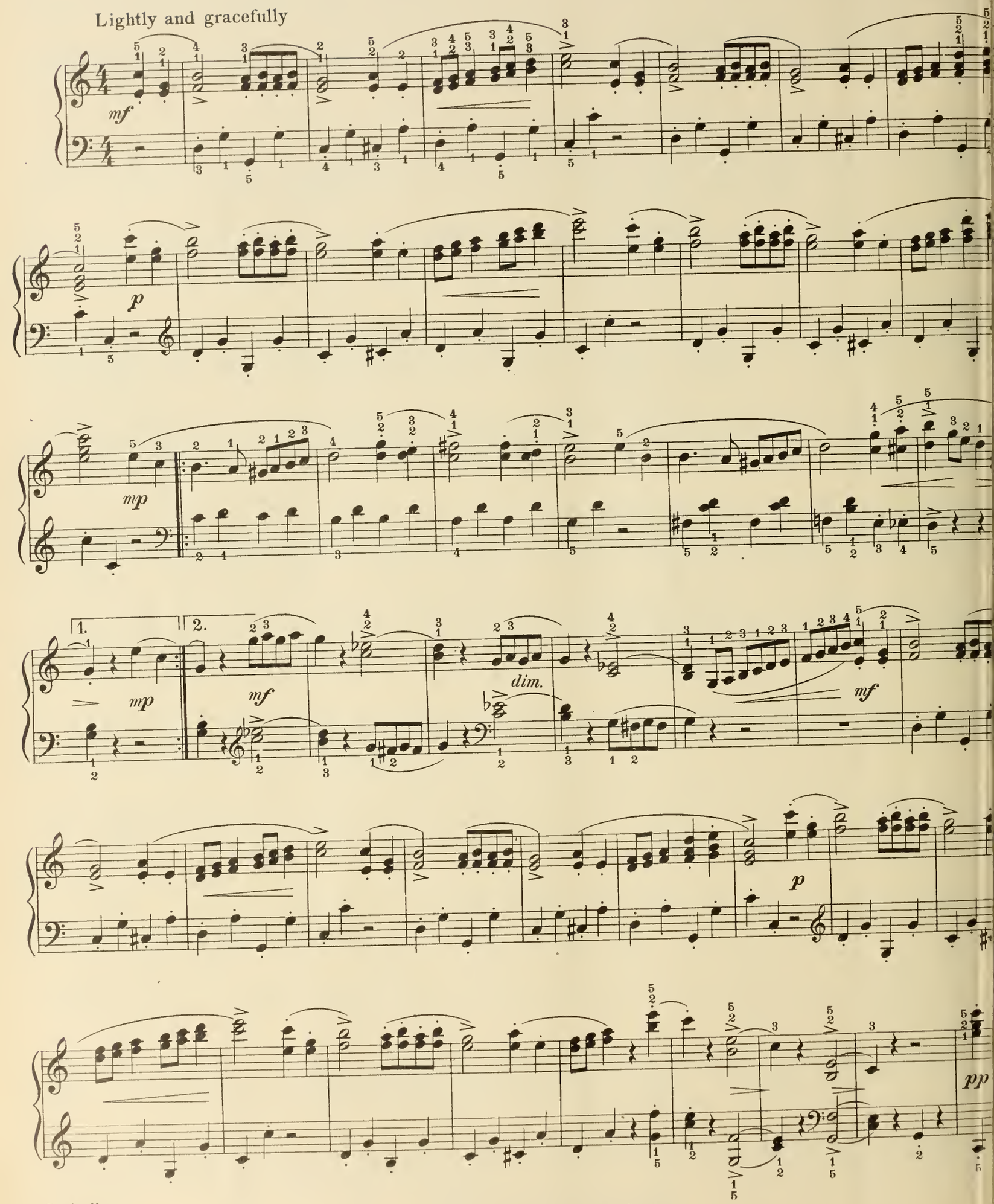
A DAINTY GAVOTTE

PERCY E. FLETCHE

Lightly and gracefully



Grade II

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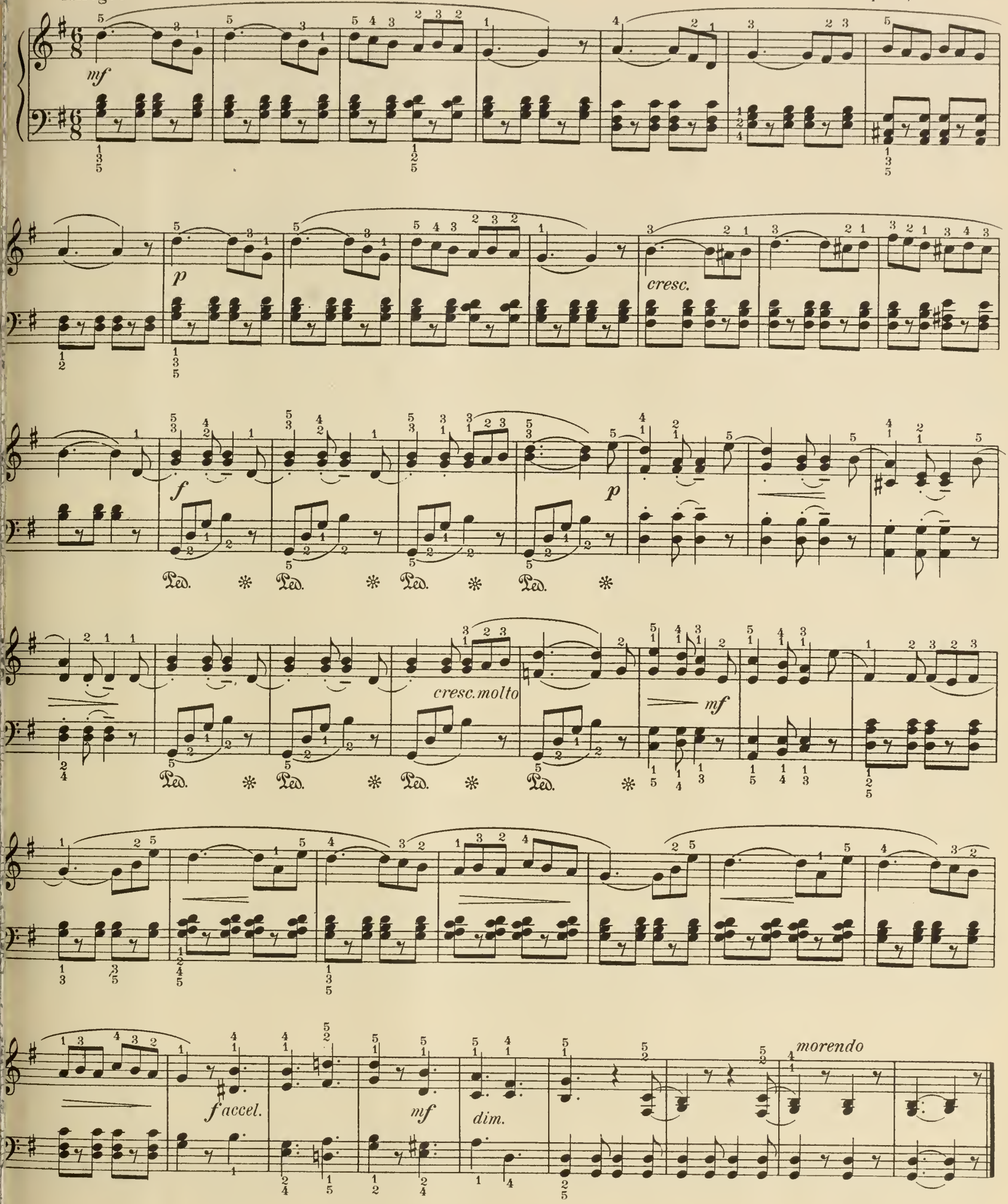
THE FOX HUNT

CARL WILHELM KERN
Op. 318, No. 6

Allegro



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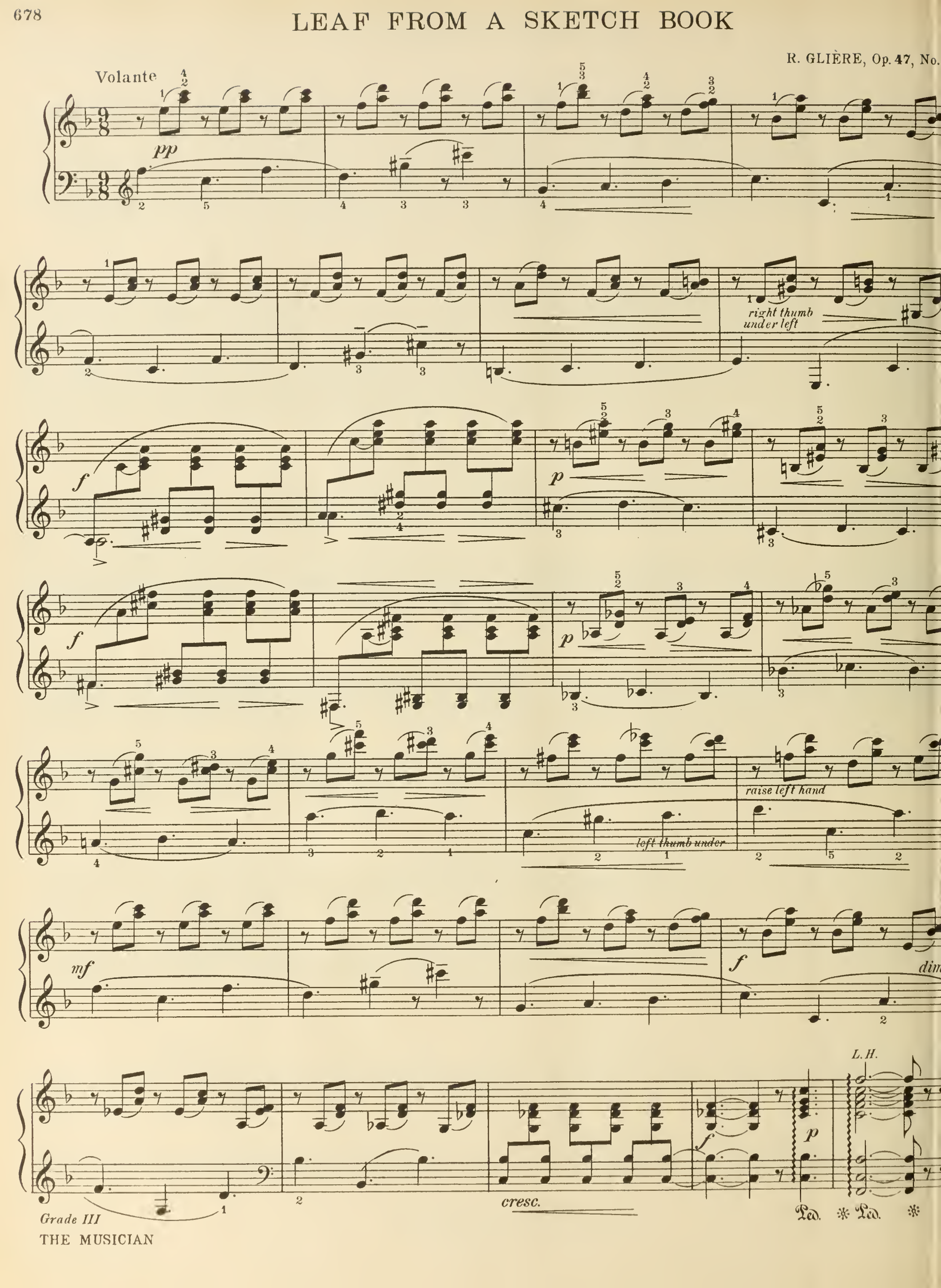
LEAF FROM A SKETCH BOOK

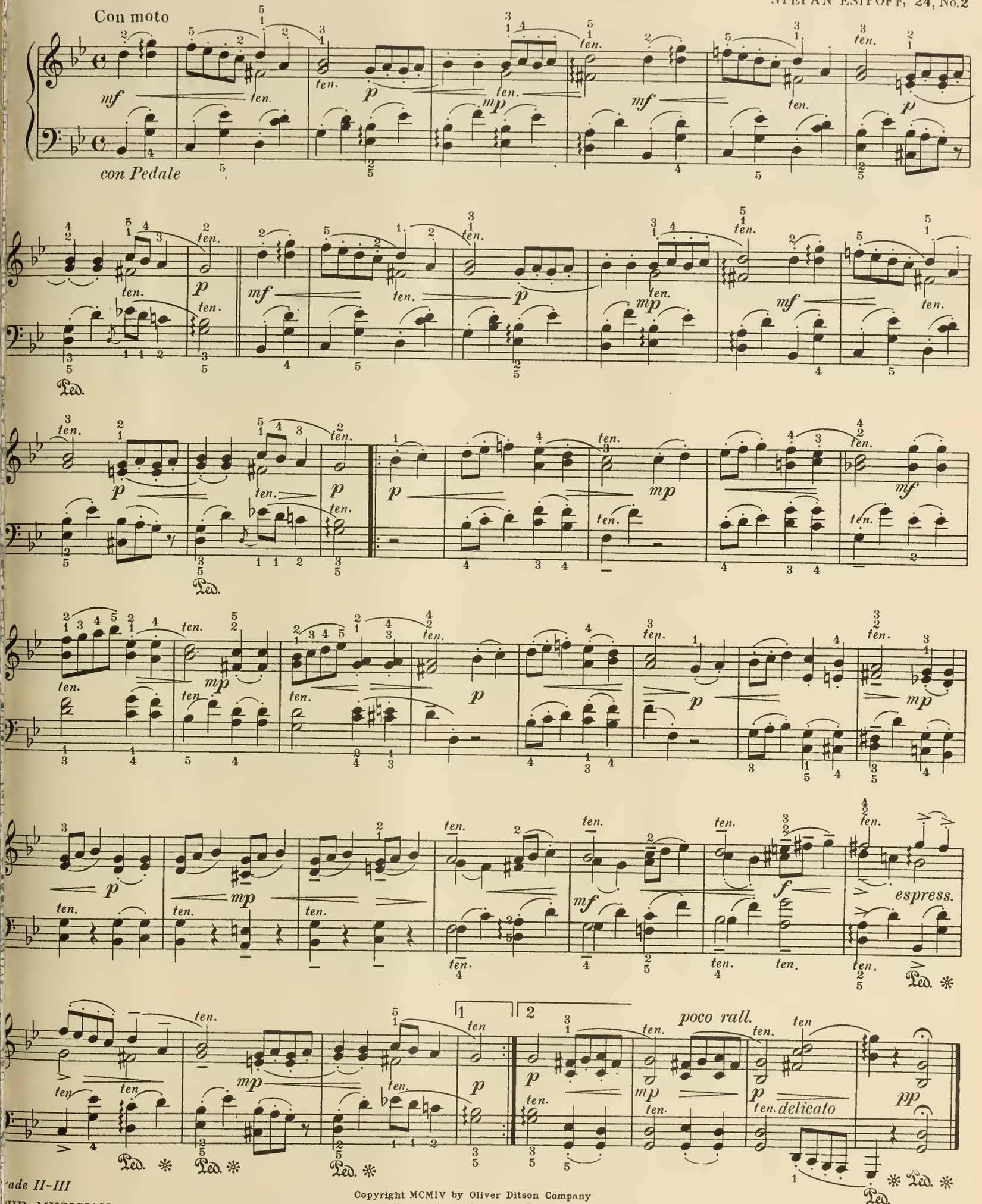
R. GLIÈRE, Op. 47, No.



To Ethel

GAVOTTE

STEPAN ESIPOFF, 24, No.2



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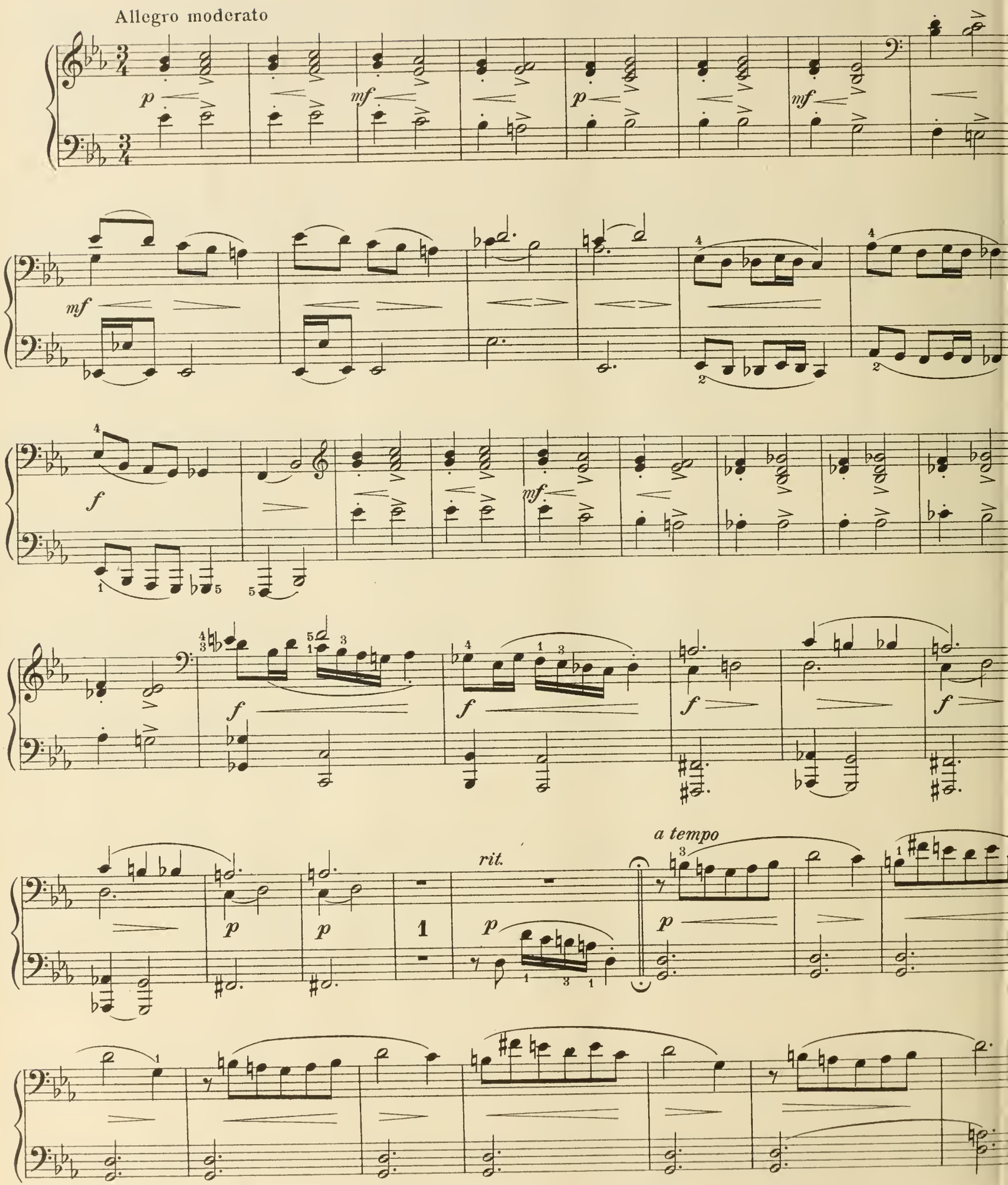
DANSE RUSTIQUE

SECONDO

THÉODORE AKIMENK

Op. 62, Nº 4

Allegro moderato



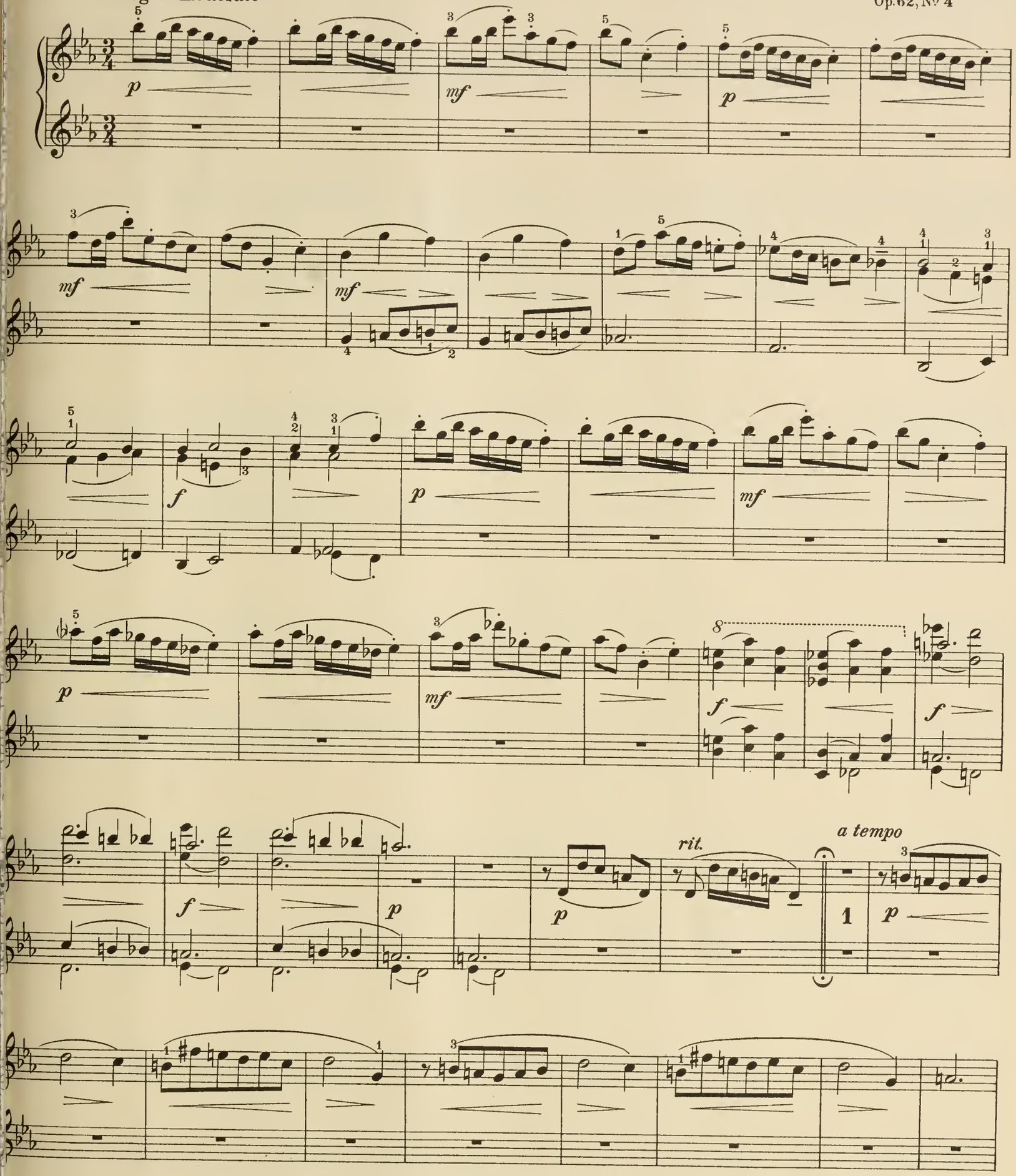
Grade III

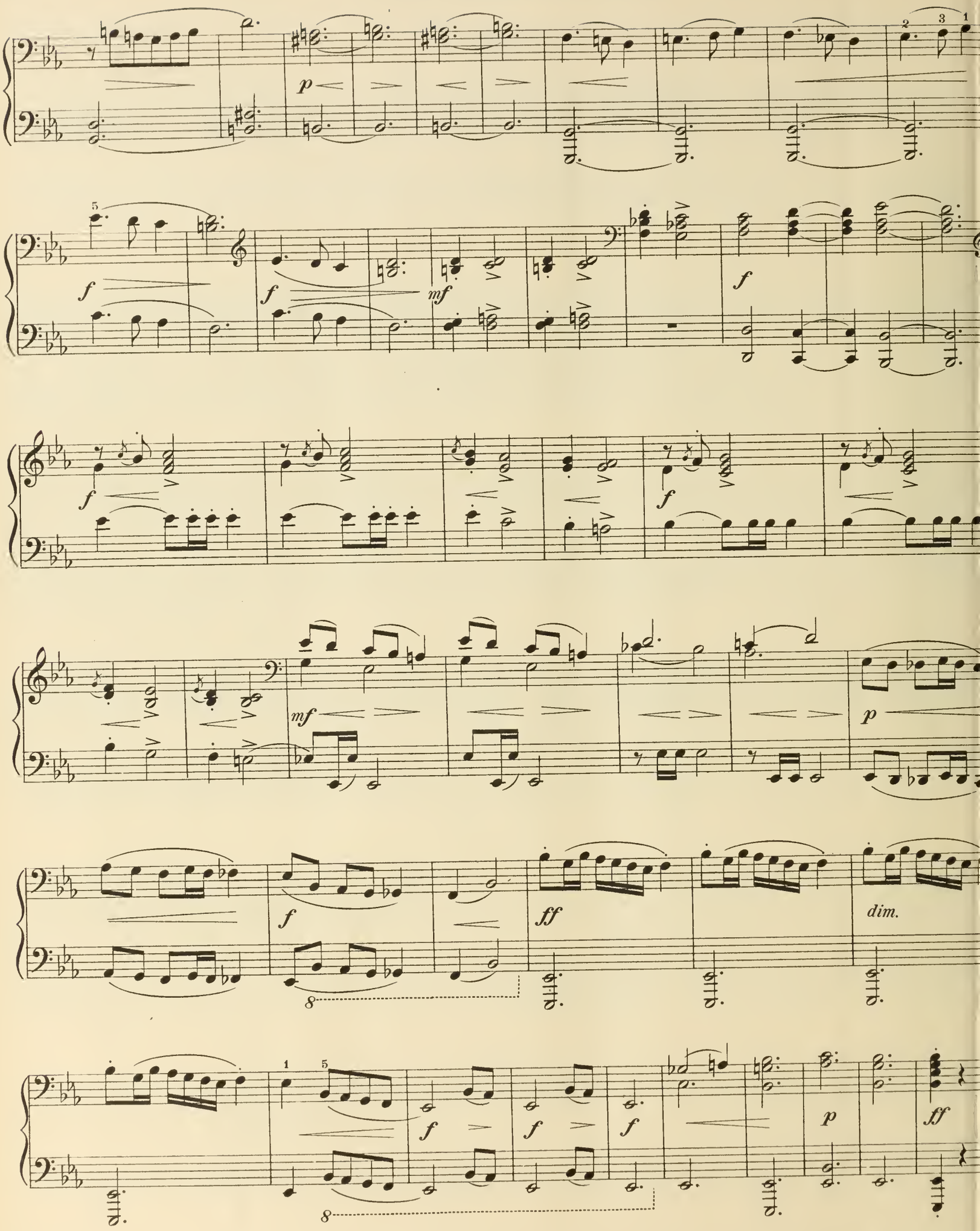
DANSE RUSTIQUE

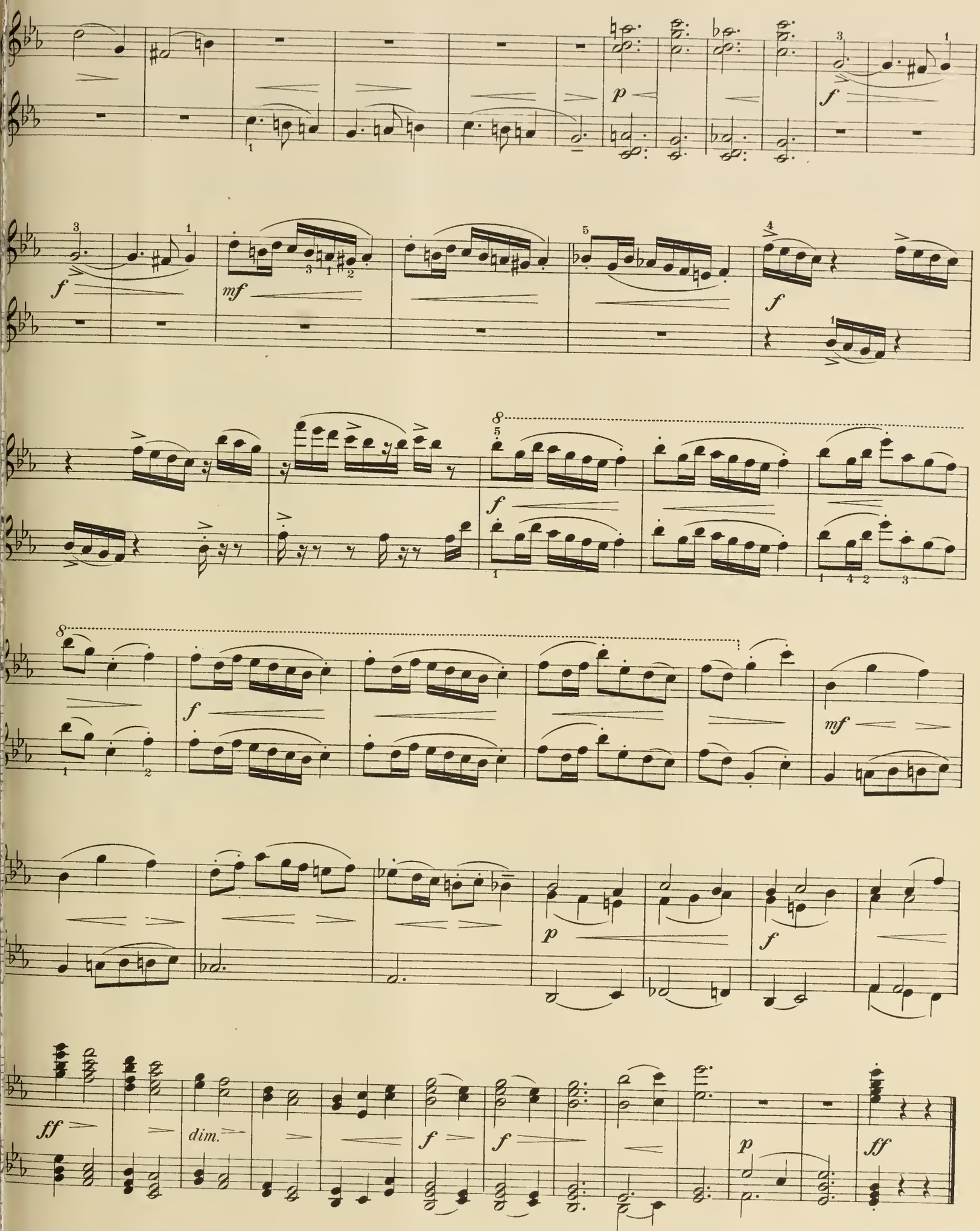
PRIMO

THÉODORE AKIMENKO
Op. 62, № 4

Allegro moderato




p
f
f
mf
f
f
mf
p
f
ff
dim.
f
f
f
p
ff

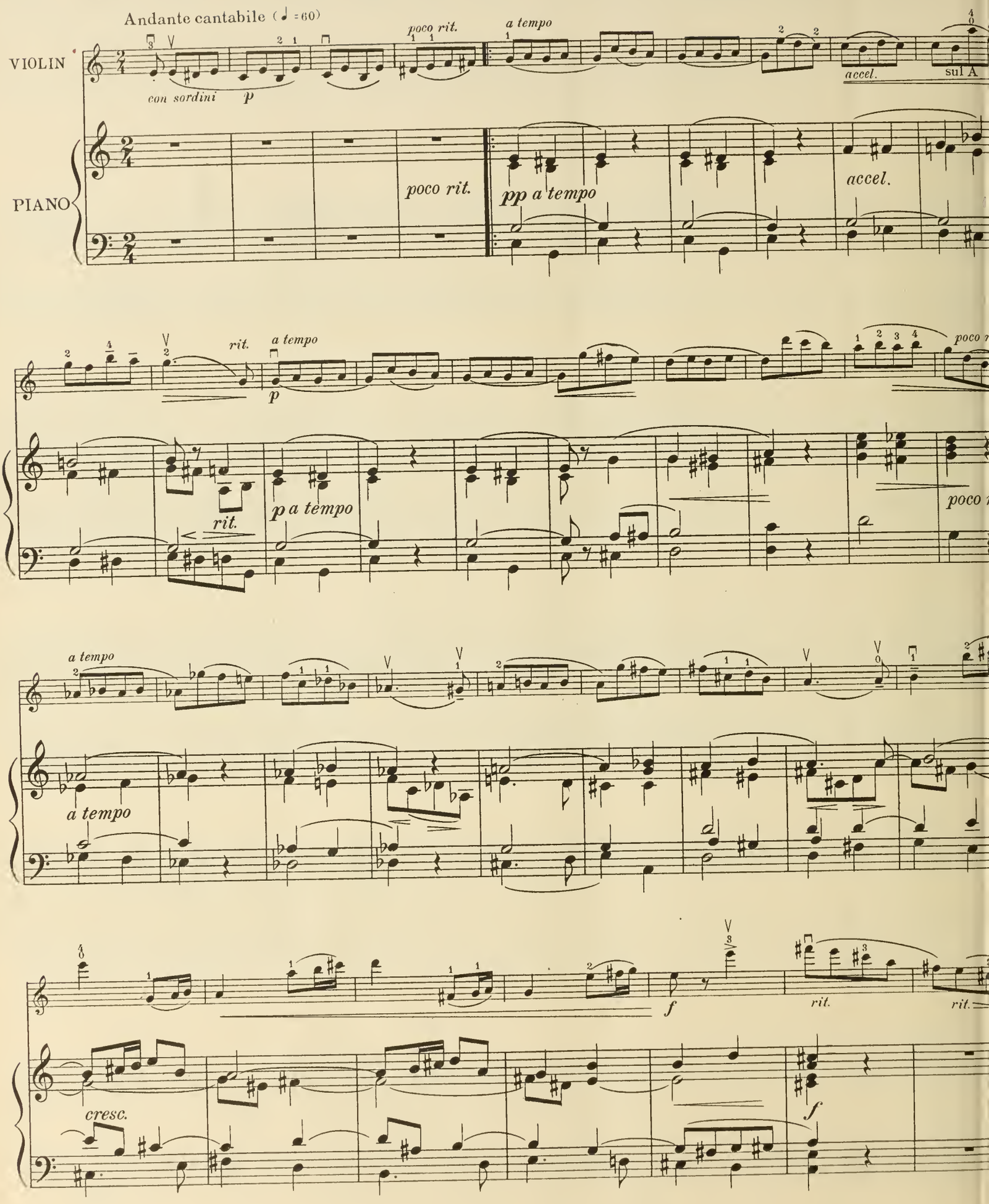

p
f
f
mf
f
f
f
mf
p
f
ff
dim.
f
f
p
ff

CRADLE SONG

(WIEGENLIED)

JOSEF NESVERA, Op.

Edited by Eugene Gruenberg



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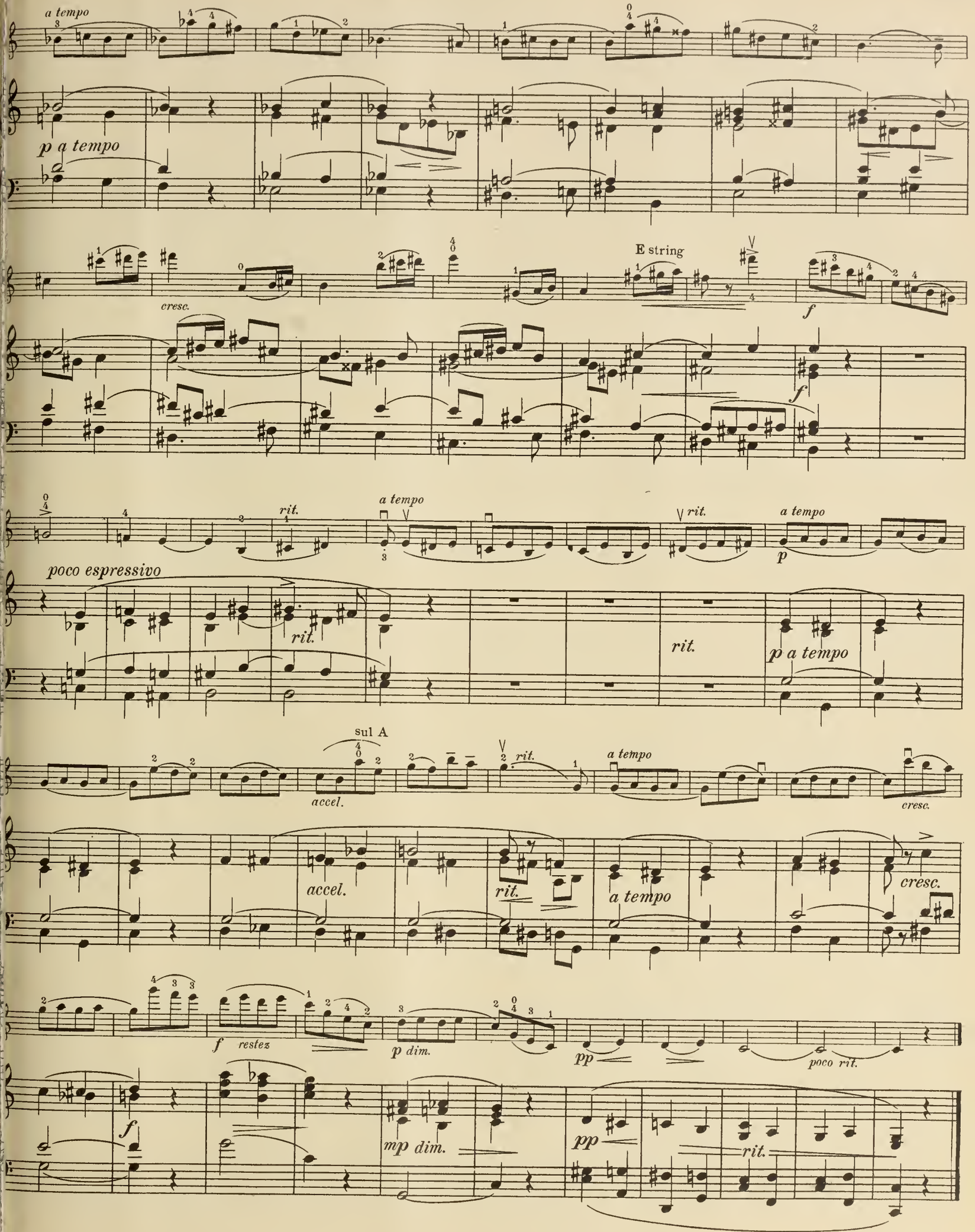
a tempo
p a tempo
cresc.
E string
f
f
rit.
a tempo
rit.
a tempo
p
poco espressivo
rit.
rit.
p a tempo
sul A
accel.
rit.
a tempo
cresc.
accel.
rit.
a tempo
cresc.
f
restez
p dim.
pp
poco rit.
f
mp dim.
pp
rit.

To Camille Saint-Saëns

PRELUDE in E
(CORTÈGE)

Prepare
- Swell *p* = Stopped Diapason 8′, Salicional 8′ and Æoline 8′
- Great *f* = Open Diapason 8′, Doppelflöte 8′ and Viol di Gamba 8′ with Sw. coupled
- Choir *mf* = Geigen Principal 8′ and Flute 8′
- Pedal *p* = Bourdon 16′, and Gedeckt 8′ with Sw. coupled

Edited by H. Clough-Leighter

VICTOR MARCHOT

Lento e ben misurato

MANUALS

PEDAL

Sw. *p*

p

pp Sw. (closed)

add Oboe

a tempo

Sw. *mp*

rit.

Ch. *mf*

Sw. *rit.*

add Viol. Diap. 8′ and Flute Harmonic 4′ to Sw. and Sw. to Ch.

a tempo, ma un po

mf

animato

add Op. Diap. 8′ and Bourdon 16′ to Sw.

Ch.

Sw. coup.

Sw.

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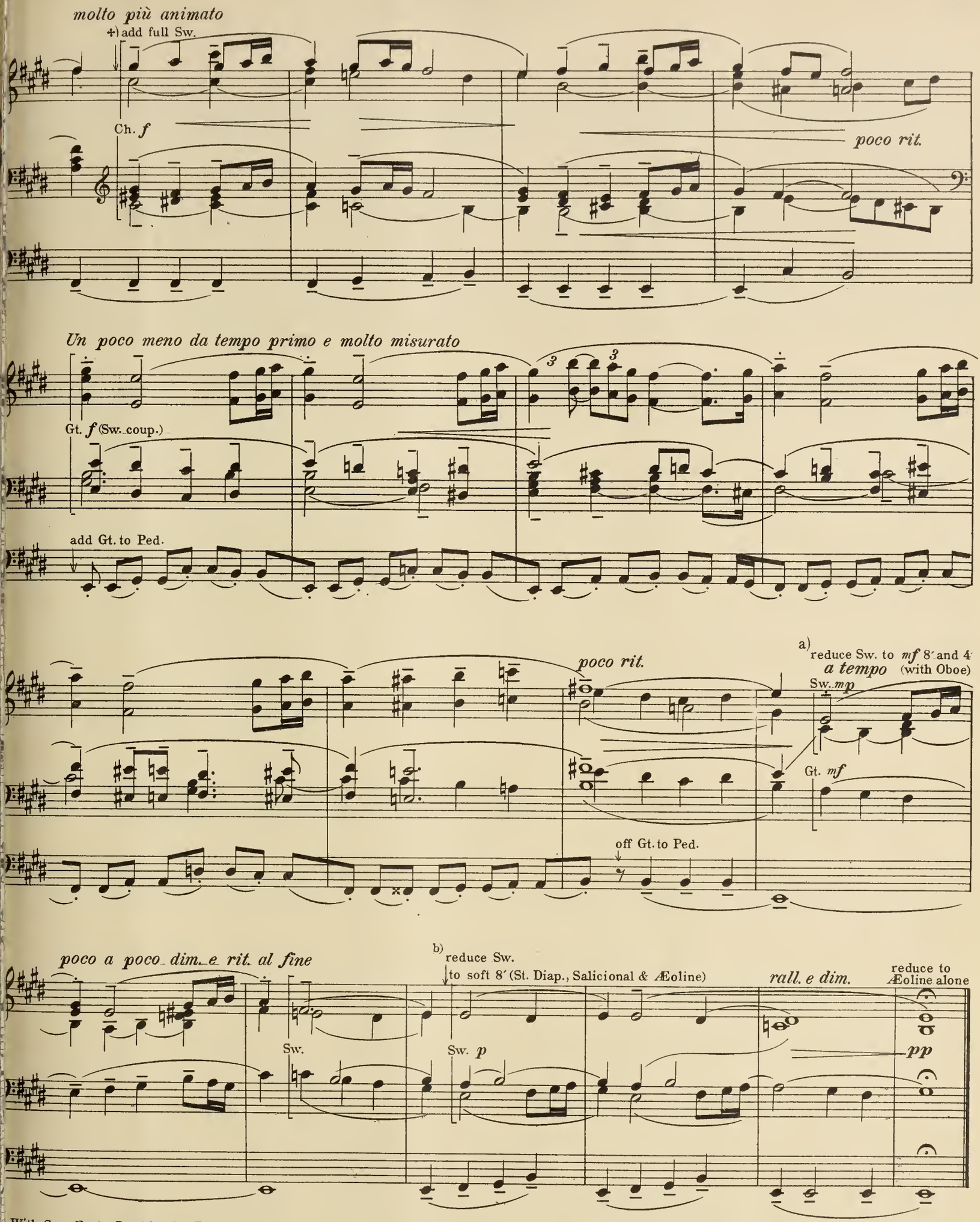

With Sw. *Forte* Combination Ped.
With Sw. *Mezzo-Forte* Combination Ped.
With Sw. *Piano* Combination Ped.

YOUR PRESENCE

CHARLES F. WEBBE

Con molto espressivo

marcato

1. Do you think I am ev - er with - out you?— Ev - er lose for a mo - ment your face?— Or the
2. Oh me, for a word that could thrill you!— Like a whis - per of mag - ic - al art:— I

p

spell that breathes al - way a - bout you?— Or your sub - tle, in - ef - fa - ble grace?— Why
love you! I love you! I love you!— There is no oth - er word in my heart,— Will your

ev - en to - night put a - way, dear,— From the light of your eyes tho' I stand,—
eyes once so lov - ing still love me?— Will your heart, once so ten - der, for - give?—

riten. *rit.* 1. *D.C.* 2.

feel, as I lin - ger and pray, dear, The touch of your hand,— The touch of your hand.— live?
dar - ling, look down from a - bove me, And bid me to live,— And bid me to

colla voce

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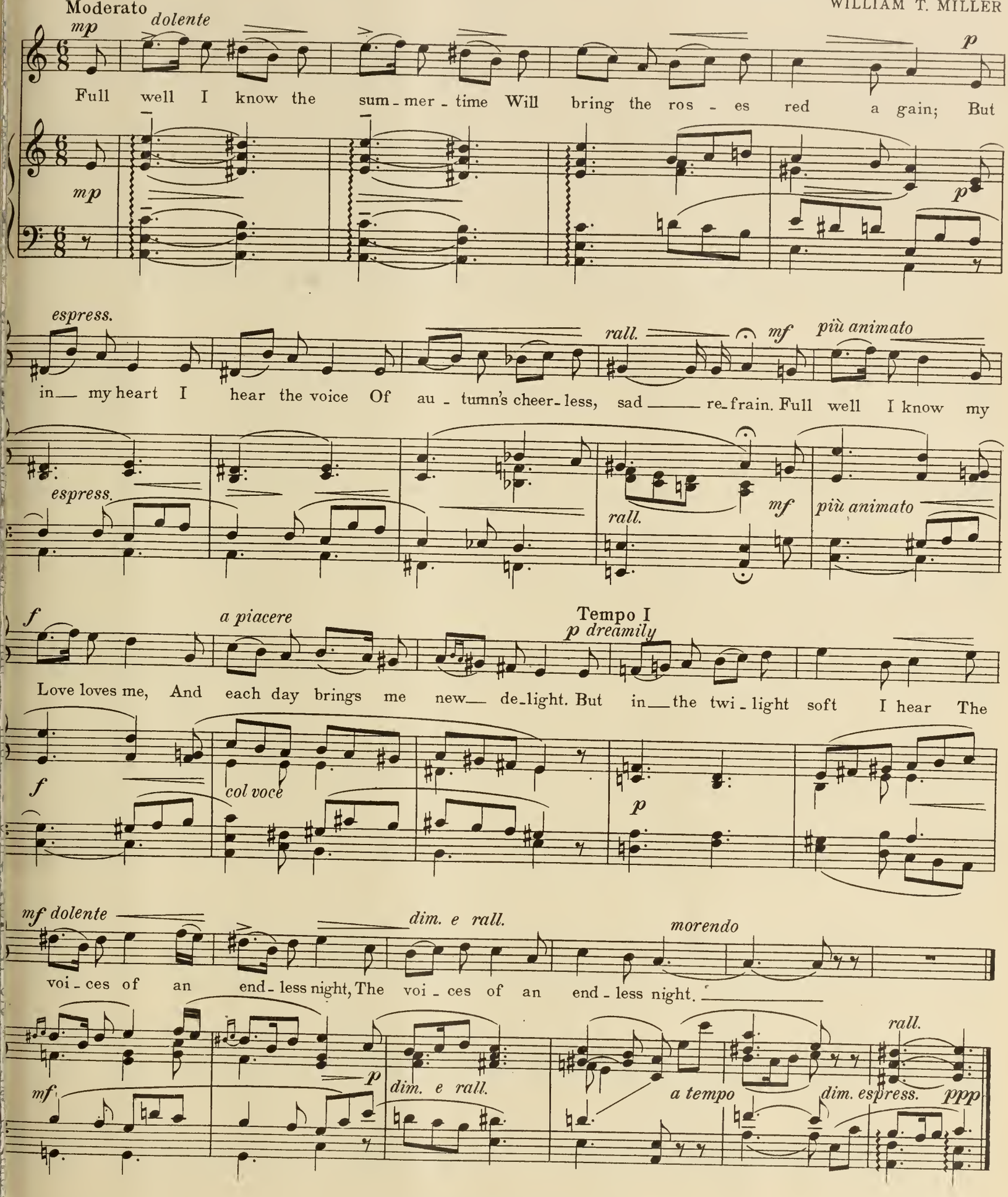
FOREBODING

Words and Music by
WILLIAM T. MILLER



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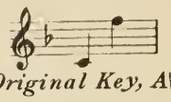
To John Barnes Wells

SWEETHEART, YOUR SMILE

(Original Key, A♭)

MADELEINE MATZEN

WILSON G. SMIT

With simple sentiment

p molto moderato

1. Sweet - heart, sweet-heart, your smile

p *fz* *fz*

Is like the breaking dawn; When dark-ness fades to light, Grows faint-er, and

poco rit.

fz *fz colla voce*

gone, faint-er, and is gone, When dark-ness fades to light,

a tempo

a tempo

fz

grows faint-er, and is gone, Sweet-heart, sweet-heart, your smile!

poco rit. *rall.* *a tempo*

fz colla voce fz *colla voce* *a tempo* *dim. e rall.*

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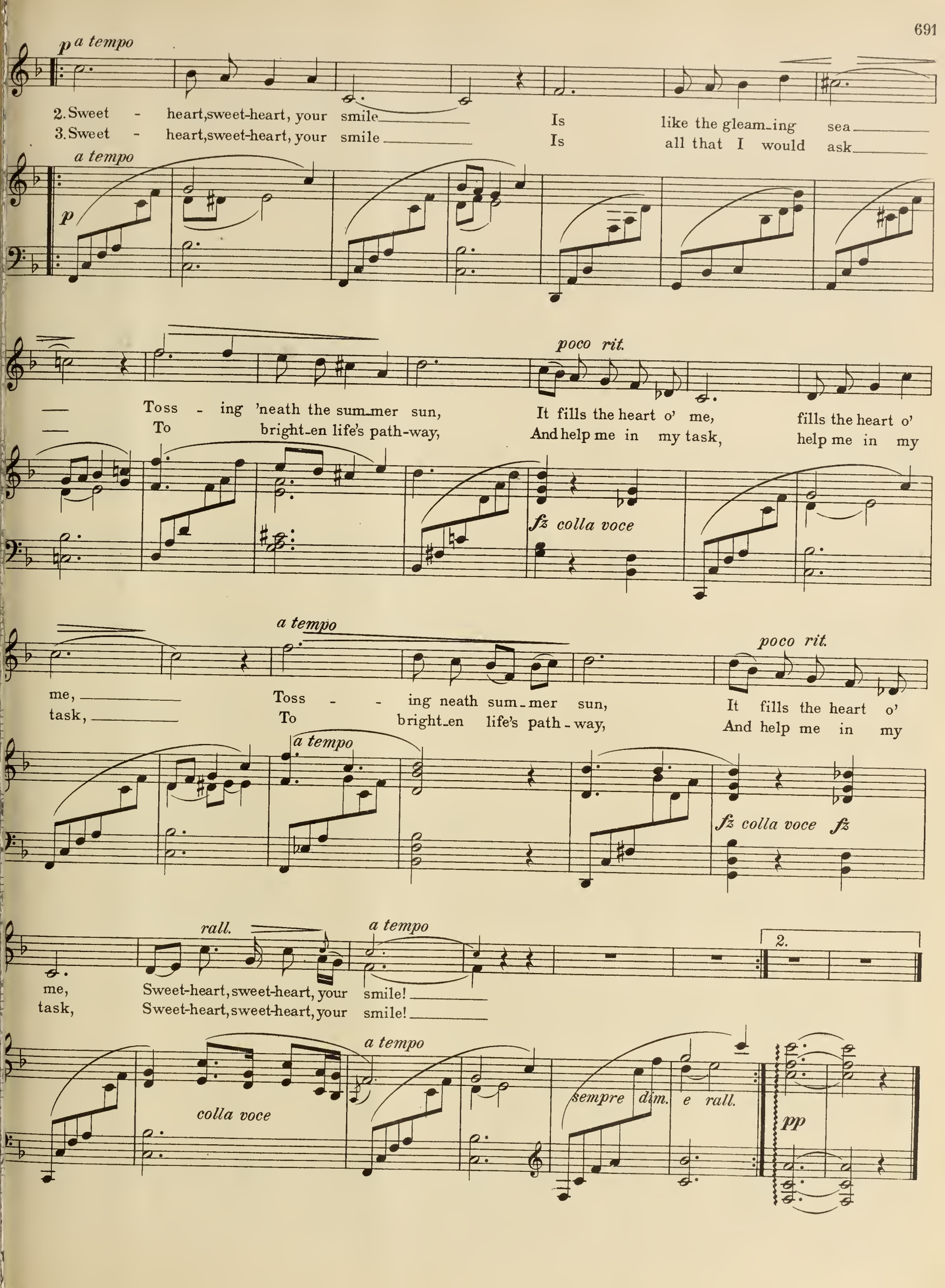
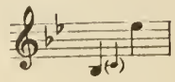

p a tempo
2. Sweet - heart, sweet-heart, your smile Is like the gleam-ing sea
3. Sweet - heart, sweet-heart, your smile Is all that I would ask
a tempo
p
poco rit.
Toss - ing 'neath the sum-mer sun, It fills the heart o' me, fills the heart o'
To bright-en life's path-way, And help me in my task, help me in my
fz colla voce
a tempo
poco rit.
me, Toss - - ing neath sum-mer sun, It fills the heart o'
task, To bright-en life's path-way, And help me in my
a tempo
fz colla voce fz
rall.
a tempo
2.
me, Sweet-heart, sweet-heart, your smile!
task, Sweet-heart, sweet-heart, your smile!
a tempo
colla voce
sempre dim. e rall.
pp

To Sweet

GHOSTS



(Original Key, C)

RICHARD K. MUNKITTRICK

VICTOR HARR

Allegretto

p sempre mezza voce

Out in the mist - y moon-light The first snow-flakes I

see, As they frol-ic a-mong the leaf-less boughs Of the ap - ple tree. Faint-ly they seem to whis-per A

round the boughs they wing: We are the ghosts of the flow-ers Who died in the ear-ly Spring, We are the ghosts of t

poco cresc. *mf* *pp* *poco rall.*

poco rall.

flow - ers Who died in the ear - ly Spring.

a tempo

L.H. L.H.

ppp

a tempo

Ped. * Ped. *

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The SINGER and His ART

FOUR QUERIES FOR TEACHERS OF SINGING TO ANSWER

[Quite recently Mr. John C. Wilcox, of Denver, sent to THE MUSICIAN an attractive booklet with the title *About the Study of Singing*, in which he discusses four questions which are usually raised by persons who are considering the matter of beginning a course of lessons in the art of singing. We regret that lack of space prevents the reprint of the booklet complete, but avail ourselves of the author's permission to use in THE MUSICIAN some extracts.—The Editor.]

ALMOST every potential student who seeks the advice of the teacher of singing asks:

"Will it pay me to advertise?"

Too many persons recognize no paying result of vocal study save the ability to make money through singing. Viewed strictly in this light vocal study will not pay the majority of those whose ambition leads them to consult a vocal teacher.

It is a great mistake to commercialize the impulse to sing. Why should singing not be recognized as a cultural study and considered worth while for all who can be given the opportunity to pursue it? What other accomplishment than the ability to sing agreeably, to listen understandingly to the singing of others and to talk intelligently about the art of song, contributes more to one's pleasure and social desirability? Those fortunate ones who are ahead of the average in gifts of voice, health, and aptitude for expression will always make singing pay in dollars and cents, but it would be a crime to deny the many-sided advantages of vocal study to all save the comparatively few thus gifted.

The person contemplating vocal study, and uncertain as to natural gifts, should seek out the teacher who has been in the community long enough to have demonstrated ability and honesty; one recognized by those who have actual knowledge of his ethical standards as a man of conscience, who realizes the deep responsibilities of his position in giving advice that may influence largely the lives of those who seek it, and would far rather lose a prospective pupil than gain one through even the slightest misrepresentation. The advice of such a teacher is of almost priceless value.

SELECTING THE TEACHER

The question as to whether vocal study will pay having been decided the selection of a teacher becomes the next important step.

"I can't afford the best teacher to begin with," is frequently heard. "You can't afford any *but* the best to begin with," is the proper rejoinder.

Would a wise builder begin an elaborate and enduring structure by employing inexperienced or incompetent workmen to lay his foundation walls. . . . The foundation of a vocal method must be skilfully and honestly laid else no amount of later embellishment will produce a satisfactory and enduring method.

There are a score of teachers who are capable of helping singers in the external phases of the art-style, interpretation, traditions, general musicianship, etc. —to one who has the ability, the patience, and the conscience to lay a permanent vocal foundation.

The time to employ the best available teacher is at the very beginning. . . . The cheapest teacher is very likely to prove—in the end—the most expensive of all. There is no wish to give the impression that the teacher who charges the highest tuition fee is necessarily the best one, although the one who commands a large fee is usually one of proven efficiency. The point to be emphasized here is that whatever the comparative tuition charges, the incompetent teacher is dear at any price and the competent one relatively cheap at any price.

At what age should vocal study begin?

The average girl may begin vocal study at sixteen. Some voices mature even earlier; some a little later.

The average boy is ready for voice training at eighteen. Some male voices are sufficiently "settled" younger; occasionally one is not sufficiently matured before nineteen or twenty.

Parents and guardians of boys or girls who give promise in early youth of having good voices should exercise care to prevent over-use of the voices.

More voices of potential greatness are probably ruined through too early and too strenuous use than ever realize their possibilities.

The average supervisor of music in the public schools does not understand the voice sufficiently to conserve its quality and freshness, with the result that many a promising voice is ruined in school singing.

Parents of vocally gifted children should impress upon them the necessity of voice conservation, and provide, instead of singing, instruction in piano, harmony, and musical history during the early years. Then they may, at the proper age, go to the vocal teacher with voices fresh and uninjured, and with minds ready for the comprehension of musical expression.

How long does it take to develop a singer?

No intelligent teacher will deny that a considerable time is required for the proper development of the voice. The necessary period of study will vary greatly in accordance with the natural gifts and adaptability of the individual student.

A nominally endowed student will probably secure a good vocal foundation and a working knowledge of singing technic in about three years, if wisely guided. It must be remembered that taking more or less frequent vocal lessons during three years does not constitute *work*, as here implied. The student who would emerge, after three years of study, equipped with a thorough vocal foundation and a working knowledge of vocal technic must take at least two lessons per week during at least ten months of each year, and *practise* faithfully and intelligently each day of these months of study.

The vocal study should be supplemented by some work on the piano unless that instrument has already been studied to a considerable extent; by the study of sight singing and fundamental harmony; of one or more song languages; of the history of music; by frequent hearing of artist singers and by enough public singing to bring platform poise.

The writer recognizes that many persons who are not prepared to devote themselves exclusively to study for a considerable period nevertheless desire to develop their vocal talents as completely as may be done with the time and the means at their disposal. Such as these must, of course, adapt themselves to governing conditions, and the teacher should meet them half way. Without self-deception they may study as thoroughly as circumstances permit and reap rewards in proportion to their efforts. Many a young man or woman studying voice as a recreation in this manner, has become a singer of charm, and not a few who commenced thus have demonstrated such talent that a way has been found for them eventually to make of singing a main instead of a side issue.

———o———

THE DIAPHRAGM IN SINGING

BY OSCAR SEAGLE

AMONG singers, professionals as well as students, is there a subject which has been more discussed than "diaphragm"? We may add is there a thing which has caused more sorrow and woe and has been more misused than this important part of our anatomy?

Strange as it may seem, but what is Nature's way, and consequently, should be the easiest, is always the most difficult to reach. This has been my observation during the years I have been teaching, and I presume such will be my experience during the years to come unless this little treatise should perform its mission, that is, enlighten the serious vocal student about the proper functions of the diaphragm.

"So many minds, so many ways," says the old saying. If we would take the time to visit the various vocal studios in our cities many interesting facts could be collected to strengthen my opinion that this proverb is sound.

One believes that by breathing from the abdomen the proper result will be obtained; another uses the diaphragm to raise the chest and another to expand the ribs. Again, by jerking it inward some believe the "puzzle" is solved. Some firmly claim that it is a trick to have this muscle perform correctly, and others that some special method has a patent on it. Some of these ways are right to a certain point, and all are wrong.

The diaphragm should always be thought of as a lever governing the entire breathing apparatus. We feel the abdomen pull in, and the diaphragm muscle, the sides and the back expand. At the same time the lungs must be filled to their deepest capacity. By the action of the diaphragm the inhaling as well as exhaling is regulated. When this natural way of breathing is to be applied to singing it is, of course, exaggerated to quite an extent. In the beginning the diaphragm will perhaps be flabby and unsteady, which results in poor control. The remedy is found in long, constant, and correct exercising.

There is no "short cut" in developing a diaphragm firm and elastic, and only the "survival of the fittest" may enjoy its wonderful usefulness.—*Musical America.*

———o———

Has it occurred to you that you may have had an educational experience worth repeating? THE MUSICIAN wants it.

DIRECT AND INDIRECT CONTROL

BY D. A. CLIPPINGER

The control of the vocal mechanism in singing is a matter upon which vocal teachers have as yet come nowhere near an agreement; notwithstanding, it is, to my mind, the thing which should be settled first.

We are told by some that the larynx should be held firmly, braced, as it were, in order to produce a solid tone. Some say it should be held low, others that it should rise as the voice rises.

Many are still talking about open throat and using as an infallible guide the time honored, patriarchal "yawn." Others would put us through a long course of lip, tongue, and lower jaw gymnastics before allowing us to sing.

One came into my studio to show me how to make the chest flexible. He kneaded it until his ribs all seemed to be "floating" and it had no more stability than a sofa pillow. This was his idea of getting ready for breathing exercises. When he undertook to sing a simple song his voice broke and it was evident that he knew nothing whatever about breath control. As a contortionist he was fairly successful, but as a singer he was dismal and depressing.

A rather wide experience in training singers has convinced me that a great many teachers are making the subject of voice training more complicated and difficult than it really is, and the reason is that they are thinking too much about *how to sing* rather than *what to sing.* The artist always thinks of the *finished product,* the scientist of *how he does it.*

I have no hesitancy in submitting that the mistake too often made is that of training the mechanism when they should be training the mind. It amounts to trying to teach the student how to do a thing of which he is yet unconscious. This results in what we call direct control, which, to my mind, is a distinct reversal of the natural process of singing.

Here are a few facts which should not be lost sight of: First: Everything exists first as idea, whether it be a chair, a piano, or a tone.

Second: An idea has definite form. This applies to a tone no less than to a chair. "Form," said Hegel, "is the realization in matter of an idea."

Third: It is the mind which originates and controls action.

Fourth: All causation is in mind, and the effect will be no better than the cause.

Fifth: We never see or hear cause. We only see and hear effect.

Here is where the fallacy of direct control appears. Tinkering with effect will not change the cause.

The singer will never sing a better tone than the one he creates mentally. Teaching him how to hold his throat will never supply him with the mental picture of a pure tone.

There is such a thing as a pure tone, but it will be, it must be, first in the mind of the singer, or it will never issue from his throat. The singer must think the quality of his tone no less than its pitch. This is what is meant by tone concept, the first, the most important, and the most difficult thing to teach him.

Man is primarily mental. When I talk to my pupil it is his mind that hears, not his voice, therefore I must train his mind. As Dr. Fillebrown very wisely said: "The process of singing is psychologic rather than physiologic."

Narrowed down to first principles, two things only are involved, namely, the idea and the medium through which it is expressed; or the singer and his instrument; and the training of the idea, the singer, is as necessary to good singing as the training of the pianist is to piano playing. In both instances the instrument does what the performer makes it do.

If my pupil produces a bad tone one of two things is wrong: Either he does not know a good tone, or else the conditions are not right. In the beginning it is usually both. I have, therefore, two lines upon which to proceed. I must develop his tone concept, and I must show him how to get the conditions right for its expression. I never can develop his concept of tone, which is his taste, by teaching him how to hold his throat, tongue, larynx, and lower jaw, etc., because taste is a mental quality, which is demonstrated by the fact that many persons who neither sing nor play have it in a marked degree. Either by explanation or example I must make my pupil acquainted with the pure singing tone, because it must exist as definite mental entity before he can sing it.

What does it mean to have the conditions right? It means, in short, to free the throat from all muscular tension and properly manage the breath. The great enemy of the singer is interference, resistance, which is the result of tension. Get rid of this and the thing which prevents the pupil from expressing his concept of tone will be removed. Get rid of interference and there will be no further need to talk open throat to the pupil. The mechanism will then be controlled by indirection, by the thought of tone quality, in the same automatic way that the vocal cords are controlled by the thought of pitch. It is well understood that the tone gets its color, character, quality, whichever term is preferred, from the cavities above the vocal cords. It is impossible to form these cavities accurately by direct control. It is as bad to have the throat cavity too large as too small; and an attempt to hold the throat open will result not only in wrong form of the cavity, but it will be practically certain to induce tension and impair the tone quality. What we want is a free throat. When this is attained it will never be necessary to try to open the throat, for it will respond automatically to the tone concept.

The command to open the throat is in line with the other command, to direct the tone into the head. To attempt to drive the tone through the head is to set up a resistance which prevents it from vibrating in the head cavities. But if all resistance is removed the tone finds the right channel automatically. There is scarcely a probability of its going wrong. This thing called "placing the tone in the head" many find difficult and the difficulty lies in the throat interference. It will continue to be difficult so long as the resistance continues.

We are constantly hearing the remark that "Few teachers know how to place the voice." Now voice placing is learning to produce beautiful tone. It is not a difficult thing. On the contrary, it is easy and simple if one will get a working acquaintance with two fundamental principles.

First, know what you want. This means correct tone concept, or musical taste.

Second, have the conditions right. This means to free the mechanism from all resistance and properly manage the breath.

On these two things hang all the law and the prophets. The control of the mechanism must be by indirection. The pure singing tone can be gained in no other way.

A STRANGE PUBLIC AVERSION TO CONTRALTOS AS COMPARED WITH THE SOPRANOS OF GREAT FAME

BY ROBERT GRAU

Although Madame Ernestine Schumann-Heink was the first contralto to possess the qualities for absolute stellar honors in this country, the circumstances by which the German singer became a unique figure in the history of contraltos are in themselves so extraordinary as to affect but little the often proclaimed theory that no contralto has ever had the potency to attract the public to the box office through sheer personal magnetism of her own name.

This theory was held about violinists for more than a quarter of a century, and was only abandoned through the amazing financial results attending the tours of Ysaye and Kubelik, and in recent years of Kreisler and Elman, but in the instance of contraltos there is no record where any of this class of singers has ever been regarded as a sight draft on the public purse.

It was this fact undoubtedly that influenced Maurice Grau when he meted out to Mme. Schumann-Heink the very inadequate honorarum of two hundred and fifty dollars a week though he must have known that her artistic status warranted larger financial appreciation.

But so soon as he saw, with his own eyes, that here was one contralto who was likely to rival the great sopranos of opera he increased the sum in the singer's pay envelope in a manner that Madame has never forgotten, for he was not obligated to do this, nor did Madame make the least effort to turn her amazing popularity into cash at that time though her artistic affairs were in the hands of one of the shrewdest *entrepreneurs* in musical history Henry Wolfsohn.

Sofia Scalchi surely was a great contralto. Moreover by reason of her association with Patti her name became so well known that many believed that here was a contralto who would conjure the public to the box office. But she did nothing of the sort—in fact the career of Scalchi merely emphasized the contralto theory.

With Patti especially in *Semiramide* the two represented about the greatest musical attraction of the period from 1880 to 1890. It was quite the same in concerts and it did seem as if Scalchi was the magnet at least to some extent. But alas when Scalchi sought to realize on her fame she failed to disclose any extraordinary power to draw the public. It is true that Scalchi was in demand for fair-sized fees for concerts and opera but that is not the point up for discussion here.

Here was a contralto whose fame almost equaled that of Patti's, and surely her name was calculated to draw people to hear her alone. Yet Scalchi's concert tours, if my memory serves me correctly, were chiefly notable for the manner in which her management was able to "dig up" new territory. For many years Scalchi was compelled to sing in the very small towns and her tours were never on a scale such as characterizes the itinerary of great sopranos.

At the last, while yet in her prime, Scalchi was unable to secure proper bookings and she made several vain efforts to enter the vaudeville field.

If ever there was a contralto who was beloved the people of this country, that one was Annie Louise Cary. Operatic and concert history is replete with records of her great triumphs and here we have an artist who not only possessed a rich, glorious contralto voice, but whose physical qualifications were of that character that always counts. Besides, Cary, like Scalchi, had the great advantage of long association with Nilsson and Kellogg.

The spectacle of Nilsson and Cary together in the old Academy was something inspiring.

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2 HUNTINGTON AVENUE, BOSTON, MASS.

hen Strakosch brought out *Aïda* with Cary as mneris, the name of the contralto became that of nation-wide celebrity.

But if the truth must be told Madame Cary did ot draw the public when she was put forth alone as stellar figure. At a Sunday concert at popular rices Cary would pack the house; but the at-action was the Sunday concert and the prices ore than the contralto.

No impresario or manager ever prospered with ie direction of a contralto on a permanent lengthy ournée until the advent of Schumann-Heink, when, due course, all theories as to the potency of ontraltos were completely shattered. But, as I ave stated before, this is a most unusual case, ot entirely musical in its explanation of her amaz-g vogue; for her popularity as a woman and her markable disposition are qualities that have aided establish a new record. But this does not, by any eans, affect the theory as to contraltos. It is explicable that the contralto voice seems to lack ie potential qualities at the box office.

I have observed the careers of all of the contraltos the last half century and in that period we had ar Adelaide Phillips and our Zelda Seguins, great tists all, but not one ever brought any profit to y impresario who had the courage to undertake oncert tours with them.

THE PUPIL'S FUTURE

BY CHARLES N. BOYD

THE music teacher is often placed in a difficult sition when the future of a present or prospec-ve pupil is concerned. If every teacher had of. Seashore's laboratory for the testing of a pil's musical qualifications, and that scientist's ill in diagnosis, prophecy might give place to ience, and the honest, well-meaning teacher ight be encouraged to go on record more defi-tely regarding the future of the pupil. But e scientific measurement of talent and ability nnot become general property for many a long ar, if ever, and the teacher must fall back on experience and its resultant judgment if he called to predict the success of the young usicians entrusted to his care.

Perhaps the pupil may so successfully disguise s talent or application that the teacher may el called upon to advise against the adoption music for a career. This may be done in all nesty, and with the best intent, but in so do-g the teacher may commit an egregious nder. Think of what we would have been deprived had the advice of certain authorities been followed in the cases of Beethoven, Wagner, Verdi, Bizet, Saint-Saëns, and many lesser lights. And yet this advice was doubtless impersonal; probably well-meant and without a trace of malice.

On the other hand, think of the number of willing students who have, perhaps with advice of best intention, been led to the adoption of a career which brought nothing but disappointment. One needs but to consider the circle of acquaintances, musical and otherwise, to realize the possibilities in this direction.

Recently there has come into my hands a correspondence which is well worth the consideration of every serious teacher. It is genuine, and all the more valuable because it is sincere on the part of parents, student, adviser, and teacher. A young lady, who may be designated as Miss X, felt called to be a singer. Her parents were able and willing to provide any necessary education, but being without musical experience, sought the advice of a friend who, though a business man, had himself studied singing for years and was in close touch with many singers and teachers. With his introduction Miss X and her parents visited four teachers of singing, and each teacher was asked to express a sincere opinion as to the young lady's qualifications for becoming a successful singer.

The result was that two teachers were perfectly willing to take Miss X as a pupil. The third teacher put himself on record as unwilling to make a definite statement. The fourth was a woman of wide experience, and fully aware of the importance of her decision. She refused to give an opinion until the young lady had spent a day in her home to give the teacher an opportunity to know something of the candidate's general as well as musical qualifications. Here is the gist of the letter she wrote the adviser after the first visit:

"Miss X came here on Thursday and remained until Friday. So we had ample time and opportunity to talk over her future and the advisability of taking up singing as a career.

"I fear it is a disappointment to her that I cannot honestly think it quite the right course for her to seek singing as a vocation.

"So far as her voice is concerned, there is not much out of the ordinary either in volume, range, or quality. The interpretation shows no particular talent.

"It seems to me, though of course I may be mistaken, that she has strained her voice a bit. There is quite a change between the chest and medium registers, and this may also cause an unpleasant quality in her speaking voice; it is guttural and rather lifeless. I am afraid this sounds brutal, but I assure you it would be far easier for me to write what would be pleasing and flattering.

"I do not mean that Miss X should give up singing for her own pleasure, or taking lessons. Many of her faults she may overcome, and, of course, there is no knowing what changes may come with proper care and work in the right direction. I advised her to take up some vocation (with her music, also), one that was *wanted* in some community, such as physical culture. She seemed fond of healthy exercise and outdoor life. We know how long it takes to get financial returns from the music professions, how precarious it is, and how engagements are few and far between, and church jobs dependent upon the good will of some wealthy, but probably ignorant member of the church.

"I think almost any profession is less disappointing than that of a singer. Even those with great ability have a hard time. Anyway, I am doing my best not to raise, in a young girl, hopes that may never be realized."

This opinion was transmitted to Miss X and her parents, and brought this reply: "I want to thank you sincerely, both for myself, my wife, and my daughter. We are talking the matter over with Alice, pointing out to her the actual situation as we view it, which I believe she sees very clearly also. I am not sure just the steps we will take first, but will follow very largely, in fact, I may say altogether, advice as received from you and Mrs. ——. It is strange but the outcome seems to be very nearly as I had summed it up in my own mind long ago, but was not satisfied until I had advice of those in whom I have every confidence. We all believe and know that what Mrs. —— and yourself have told us is the plain truth, and I cannot thank you enough for this kindness.

"I wish also that you at a convenient time would convey to Mrs. —— our sincere thanks for what she has done for us. I myself have been lied to by various persons in days gone with reference to music, until I know it is very difficult to get an honest expression; but we have every reason to believe and prize every word that both of you have told us. Instead of being discouraged, Alice is relieved and encouraged, for I have always tried to keep her from being inflated in the matter.

"We shall try some time, probably not this year, but we shall try to have Alice take training with Mrs. —— for the benefit of her influence on Alice. We want her to go on with her music, and she wants to, and we shall do all in our power to let her develop as far as she will, working along the lines suggested by both of you which seem very reasonable to us. Again thanking you and Mrs. —— for your interest and kindness, I beg to remain," etc.

This is a concrete example which is worth the serious consideration of every teacher. Those who were willing to take Miss X as a pupil may have realized all the factors in the case, but the chances are that a fair improvement in voice or style, which might reasonably have been expected, would have had to do duty for ultimate "success." But at least the first two teachers did not view the problem with the seriousness of the fourth teacher, and perhaps they should thank their lucky stars that the pupil did not accept their advice.

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A SONG

I MADE a song one morning,
Sitting under the thornbeam hedge,
I played it on my pipe
And the clear notes delighted me,
And the little hedge-sparrows and the chipmunks
Also seemed pleased.
So I was very proud
That I had made so good a song.

From AMY LOWELL'S *Merchandise.*

THE LESSON OF THE MONTH

THE KIND OF MUSIC WE PLAY

IT will help you, children, in studying the selections your teacher gives you, to think a little about the *kind* of music you are learning to make.

We might say that your pieces may be of two kinds—either of the kind known as "sound patterns," or of the kind called "free," because it does not conform closely to a "pattern." With this last kind little children do not have much to do.

The first kind of piece, the "sound pattern" kind, is made something as your wall-paper is made. You have all drawn wall-paper patterns in school, and know how this pattern, or "design" as we call it, is repeated all the way around the room.

Mr. Bernard Shaw says: "When a musician composes according to a set pattern, the selection of the pattern, and the composition of the first stave (a *stave* in music corresponding to a *line* in verse) completes the creative effort. All the rest follows more or less mechanically to fill up the pattern, an air being very much like a wall-paper design in this respect. Thus, the second stave is usually a perfectly obvious consequence of the first stave, and the third and fourth an exact or a very slightly varied repetition of the first and second. For example, given the first line of *Pop goes the weasel,* or of *Yankee Doodle,* any musical cobbler could supply the rest."

Now watch for this in your selections. If you learn the first stave thoroughly well the chances are that you have learned a goodly proportion of your entire selection. For you will find this first stave repeated over and over again, with just little changes and differences to be learned in the repetitions. And here is where you must watch out for fingering!

The second kind of music is more difficult to learn, just as it is more difficult to write. It is just as if the composer took a strain of music, and tried how many different and strange things he could do with it. He turns it upside down and inside out—shortens it, lengthens it, doubles, reverses, weaves it in with new bits of melody, making of the whole a rich musical fabric which passes before the ear in a continually varied flow. This is the way the fugues of Bach and the sonatas of Beethoven are made.

You might think of it as a little like taking a word, say "gravitates," and trying what you could do with it—you can make from it other words, long or short, as "grave," "great," "aviates," many, many more; then you can string these words together into a sentence, as —"a great, great rat aviates," and keep on doing all sorts of things with this one word, until it is really wonderful what you have made of it. And then you begin to see the fascination there might be, for a musician, in taking a little melody and working over it, and even forgive him for the difficulties which his doing this makes for you who have to study it.

But get your "sound pattern" selections well first. And then the music that is not so simply put together will be possible for you to learn when your fingers are ready for this kind.

HELENA MAGUIRE.

A CHILD'S STORY OF "HANDEL'S CHILDHOOD"

BY HELEN RUCE

HANDEL was born in 1685. When he was a small boy he loved music. His father wanted him to become a doctor or lawyer. But Handel had his mind set on learning music. One night while he was still small, all the people were in the parlor, and *he* was supposed to be in bed. When all at once they heard music in the attic! And on going up to see what it was they found it was little George playing on an old harpsichord that was there. His father scolded him severely because he didn't *want* him to be a musician. But after a while he consented to his learning music and sent him to a school.

Many people were sad when this great composer died.

A DIALOGUE FOR THE THANKSGIVING CLUB MEETING

BY JANET JOYCE

Six girls seated in studio.

Enter Mary, throwing music on table in petulant manner.

Mary. "I'm sick and tired of practisin scales. They are the most *troublesome* thing and no use, anyway. Miss Wood is so fuss about the fourth finger. It must go on certain key and no other. but I can't bothe to remember which one. Then she near takes a fit if the nail joint collapses or th thumb runs off the keyboard, and altogethe there are so many little things to think that it makes me tired."

Sarah. "I used to feel that way too, but just made up my mind to learn the scal thoroughly, and now I really enjoy ther You know, every time you do a thing, makes a track in your brain, or somethi like that, and if you always do it right, after while there is a nice *clear* track, and th you have no more trouble; but if you do it different way each time, you make so mar little criss-cross paths in your brain, that y don't know which to take. There is a bit Psychology for you girls."

Jean. "My, but you are learned! takes brains to study music, doesn't it? I found out it isn't all finger work. Miss Wo says we ought to *think* the music first a then if the fingers are well trained little s vants, they will do just what the brain wan them to."

Christine. "Oh, dear! My little servan are very careless sometimes."

Marjorie. "You'll have to train the better, my dear."

Margaret. "I wish I could play witho my notes. The other day at Aunt Anni I tried two or three pieces, and couldn't through one of them. I was so ashamed th I didn't know what to do."

Ruth. "I can give you a pointer on th You ought to *analyze* your piece. Stu the key and note any modulations. Th you generally find that the endings are tric but if you get right down to business, you commit them just as you do any other less It means work, but it pays."

Marjorie. "I think so too. I'm going memorize all my pieces after this. Ru that's a nice little Bach album you ha Don't you feel grand, playing Bach Beethoven."

Rachel. "Girls, I believe we would be m interested if we studied more about mu There are so many things I want to kn Let's ask Miss Wood to have a Club for next year."

Mary. "That would be fine. We'll it the 'Allegro Club,' that means *lively* know, and would just suit our crowd. Al favor please say *aye.*"

All shout "aye," and leave the room.

THE MUSICAL HUNTER*

BY LAMBERT GREENAWALT

[It is suggested that the following game be used a class or club meeting, being read out loud, and e pupils required to clap their hands, or in some her way *signal* whenever a word which has musical plication is spoken, prizes being offered for quick- ss and correctness.—Editor]

A VERY *sharp* hunter went a-hunting for *ıes* (lions) one day.

He traveled a *score* of miles over a very *t piece* of jungle-land. For his defense he rried a *repeater*, and a *bar* and a *staff* for ıergencies.

As he walked along, night began to envelop e world, and our hero thought he would lie wn and *rest*. However, his repose occupied uch more *time* than he had at first antici- ted it should.

While sleeping, he heard not the variety of *ıes* that came forth from the *pitch*-dark night, r all the *sounds* blended together to soothe e sleeping hunter. So his slumber was very *nquillo* for some hours. Suddenly, in the rkest of the night, a powerful, *crescendo*ing ice broke out. It could be heard above all ıer *discords*. *Presto!* the hunter awoke!

He was none too soon; for, in the silvery ht of a moonbeam shining through a broken ud, he could *note* that a ferocious, roaring *e* was approaching where he lay! He mped about an *octave* from the ground and tered some *bass* (base) language.

But the *line* had no intention of *ritard*ing, d he continued to send forth his *melodies* of ried *tonalities*.

Since our hero's *intonation* was excellent, he ew that the enemy's *tremolo enunciations* ant that danger lay in their wake. In t, to him, the beginning of that *grand ra* did not seem to forecast the idea that the *dition* of the entire *composition* would make n feel very *allegretto*.

Realizing that there was *poco* time to be t, and that to hesitate now would mean nation, our *agitato* huntsman turned to his r, which he had been using for a pillow, and fed through it in a *vivace* manner to find at he should do in such a dire calamity.

n the mean *tempo*, the wild beast came *copating* along *giocoso*, yet *spiritoso*, to the *ck*. He grumbled some words in a *fortis- o* voice; but such foreign *accent* was mani- ed in his speech that our hero failed to perly *interpret* the remarks.

t any rate, as the terrible, *risoluto* animal ıe closer and closer, the noble hunter could his heart *metronom*ing as fast as a little nch clock; and he knew that the meeting ut to take place would not be very *monious*.

n a short *space* of time he sprang to his , swinging his *leger* above his head in a *rhythmic*, yet *dynamic* manner. Finding this did not bring any *re*(ray) of hope, and conscious that his *forza* was *diminishing* by *degrees*, he took a sudden *step* forward, flung his heavy *leger* at the *line*, striking him directly between the eyes.

Thus the on-rush of the infuriated beast was in some *measure rallentando*ed; and our gallant hunter found himself *ad libitum* to think for a moment.

"*Hold!*" exclaimed he. "I am in search of the *key* to the famous gold mines, discovered and operated thousands of years ago by Rameses II.

Lunga and *forte* was the *line's* laugh upon hearing these words. "You must think," said he between laughs, "that I am an *ancient minor!*"

Then he laughed and laughed until his sides nearly split, for he supposed that he had sprung a good joke at the hunter's expense.

But our hero was undaunted, and mustering all his skill in repartee, he called out in a *tenuto voce:*

"You need not laugh any longer, for the sounds you make while laughing or growling make *mi* (me) very sure that you are not a *melodic minor*."

In an instant, the maddened beast's eyes flashed like deadly *brio!* The roar that issued from his cavernous throat seemed to make a complete *enharmonic scale*, *ascending* and *descending*. The *dominant tone*, *augmented* by the echoes which resounded for miles around would have struck fear into braver hearts than that of our noble huntsman.

We can readily understand that at this point he needed a very strong *tonic*,—aye, one much stronger than *ti* (tee)! And he did not feel at all *composed*.

His thoughts formed in a *prestissimo* manner; and the first thing he did was to write his *signature* in his faithful *leger*, which he had regained during the wild creature's fit of laughter. But *si* (see)! The blood-thirsty animal is upon his prey, crushing him beneath his heavy *paws* (pause).

In a pitiable tone, the victim offered to buy his freedom. But even when he promised his antagonist a *tenor*, the brute simply scoffed at him, saying, ironically, "I care not for your *do* (dough)! It's your flesh I want.—Don't offer me a *fi* (fee)!"

The valiant one managed, after superhuman efforts, to fire one shot into the *line's* side; but found that his revolver would not *repeat!* In desperation, then, he *beat* the brute with his heavy *staff;* but all in vain. How he wished he had a *double bar!*

In his last death struggle, the brave musical hunter did not even then forget that he was a singer. And, in a gentle, *pianissimo* voice, he sang, "Rock of ages *cleft* for me."

Then his *sol* (soul) fled.

The moral of this tale is: B *sharp* if you can; fall *flat* if you must; but in any event, B *natural!*

*n order to facilitate the reader's understanding of the y proper, the following musical terms, not commonly rstood, together with their exact or modified mean- as used in the story, are herewith set forth: legretto, lively; poco, little; agitato, agitated; vivace, y; giocoso, sportively; spiritoso, energetically; risoluto, ute; forza, power; rallentandoed, slackened lunga, tenuto, sustained; and brio, fire.

"HELPS TO REMEMBER" VERSES

EIGHT KINDS OF NOTES

BY LAURA ROUNTREE SMITH

(Write on cards and give pupils to read or copy in notebooks.)

1

Eight different kind of notes to learn,
Whole, Half, Quarter, come in turn,
Eighth, Sixteenth, and Thirty-second,
Nearly all here we have reckoned.

2

Sixty-fourth is in a flurry,
Little Note, now hurry, scurry,
One-hundred-twenty-eighth, ah me!
He is out of breath as all can see.

3

And his eyelids never waver,
As he says, "hemi-demi-semi-quaver."
HalfNote says, looking down at you,
"My other name is 'minim' too."

4

Quarter Note says, " 'Crotchet' I like better
If you'll be sure to use each letter."
The shortest note got "*good behavior*,"
With his "hemi-demi-semi-quaver."

———o———

MUSICAL GAME—TO TEACH KINDS OF RESTS

BY LAURA ROUNTREE SMITH

(Book rights reserved)

THE children choose the Music Master. They stand in two lines facing each other, forward and back, singing to the tune of *Lightly Row*.

Music Land, Music Land,
Is a place you understand,
Where 'tis best, where 'tis best,
We should stop and rest.
And though pretty tunes we play,
We will rest along the way,
Music Land, Music Land,
Skipping hand in hand!

The Music Master runs through the lines holding up a card with any kind of rest upon it, and says:

"If you'll travel on with me,
Tell me please, what rest you see!"

The first child to answer correctly changes places with him and the game continues as before.

The Music Master may recite the following verses or they may be written on cards and distributed among the music class for recreation:

RESTS

BY LAURA ROUNTREE SMITH

1

Oh blow it east or blow it west,
We like to stop and take a rest,
And one day out in Music Land,
I met a curious fairy band.

2

Whole Rest sat below the line,
And my! how his black eyes did shine!
Half Rest sat above the line,
And said, "This place is really mine."

3

These two Rests just looked to me
As much alike as twins could be.
So I was glad they took their places,
Just that way upon the spaces!

4

The Quarter Rest was quite polite,
And turned his hook up toward the right,
Sometimes two hooks he would display,
And turn them in the opposite way!

5

The Eighth Rest said, "Will you ever learn
Why to the left my hook I turn?"
The Sixteenth said, "Though I'm your brother,
Of hooks I think I'll add another!"

6

The Thirty-Second Rest began to call,
"I will have three hooks or none at all!"
The jolly little Sixty-Fourth Rest,
Said, "With four hooks I look the best!"

7

The One-Hundred-and-Twenty-Eighth began to smile
And said, "Five hooks I find worthwhile!"
All turn to the left and as you see,
We are a *silent* company!

8

So blow it east or blow it west,
We like to stop and take a rest,
In Music Land where'er we meet you,
We will know your NAMES and greet you!

———o———

A MUSICAL GAME TO TEACH VALUE OF NOTES

The children choose a Music Master. They skip in a circle, singing tune, *Comin' thro' the rye.*

Whole Notes, Half Notes, all are going
Into Music Land,
Quarter Notes and Eighths will follow
As you understand,
Notes upon the lines, dear children,
Hurry to keep pace,
And see the notes upon the spaces,
Show a smiling F–A–C–E.

The Music Master stands in the center of the circle and holds up cards, one at a time with notes upon them. He calls on any child to tell what kind of a note he holds up. If he fails he is out of the game.

The Music Master says,

"If you'd continue in this game,
What is the note? Come, tell its name."

———o———

JACK'S GYMNASIUM

BY ANNA S. WEST

Jack had been allowed to join the gymnasium class where all of the fellows went every Saturday morning, "just for fun" they said, but the fathers and mothers knew how much good those exercises were going to do for those young bodies; how strong and straight the backs would grow, and the bones and muscles develop properly, as they used the exercises which their careful teacher knew would bring about such things.

Now after weeks of waiting,—and I am afraid, a great deal of teasing,—Jack was going with "the fellers" every week, and wasn't it fun!

And then he began to grow, and wasn't he the proud big brother when mother measured him beside his younger sister, and found he had grown *three whole inches* taller than she, in only five weeks! Why at that rate, if he learned to stand up straight, as the gymnasium instructor insisted the class should do, in a few more weeks he might be just as tall as father. So you see Jack was learning the value of proper exercise.

Now I am sorry to say that although Jack had been studying music for some time, he,—like many other little boys, didn't like to practise. (Isn't it strange sometimes, when little boys,—yes, and little girls too,—love music, and are fortunate enough to be able to take lessons, that they don't like to practise?)

Now what has this to do with Jack and the gymnasium class you say? I am going to tell you right away. So listen.

One day when Jack said, "Oh, do I *have* to practise?" when mother told him it was his time to go to the piano, he was so surprised when mother said,

"Yes, it is time for you to take your fingers to the gymnasium now."

"Gymnasium, mother? Why 'gym' comes on Saturday, and it's only Thursday!"

But mother said, "Yes I know it, but your fingers need some gymnasium work, and I am quite sure you could be a very good teacher for them."

"Why, mother, *I* don't know how to give exercises like Mr. Beach gives us boys,—not a bit!" said Jack.

"No,—but Miss May told me only yesterday how well you practised your scales and exercises, only, she added you don't practise regularly, and long enough at a time.

"And another thing," said mother, "you always make such a fuss when you have to practise."

"Now your piano is just a gymnasium," mother went on, "where you take your fingers and teach them to grow stronger, until after awhile, they are able to run quickly and freely over the piano,—just as you are trained in the gymnasium where you go regularly each week. All of the boys learn to run the races, and some win, because, on account of the exercises they have had, they can breathe better, and their muscles are so trained that they can run faster, and so they do the work well, and are known to be good athletes.

"Just so, if you teach your fingers to exercise properly on the piano keys, after awhile you will be better able to make sweeter music, which will bring so much happiness and pleasure to others, and to yourself also.

"But your fingers won't work properly, you know, without exercise every day, and unless you tell them just what to do. Miss May tells you *what* they must do, and *how* they must do it, but after all, you are the master, and they are obedient little pupils, and will do just wha you tell them, after you have trained them care fully and long enough.

"So run along," she concluded, "and star your gymnasium class today for your te fingers."

"I just believe I will," said Jack, and of he went whistling, and quite willing now to g to the piano.

Each day after that Jack had his gymnasiu class, and his fingers really grew *so* muc stronger, and more nimble in a little tim How glad mother was, as she heard the musi and happy too, because she seldom again ha to send Jack to the piano to practise. H always went now without being told.

It is hard work for mothers to have to sen their girls and boys to the piano all of the tim you know, and I would like to think that eac girl and boy who reads this little story, will sta a "finger gymnasium" just as Jack did.

———o———

THE JOY OF TEACHING BEGINNER

BY LUCILE CORBETT

There is so much room for the beginni teacher, so much unexplored land, so litt known about the working mind of the child music that here is a great field for the earne teacher.

To be successful a teacher must study t child from every viewpoint, find out why does everything, what he likes to do, what he most interested in, how he lives, his spec likes and dislikes, the weak and strong poin Observe him closely at each lesson. P yourself in the child's place. Stoop down a get the focus. No two children can be taug alike. Each one is an individual problem to solved.

Story-telling should go hand in hand w primary work. It develops the imaginati and gives the child a better idea of life. Ma each lesson full of new interest and use n illustrations. Children live in Playland a Storyland, and they must be taught in th way. Make their lessons journeys into land of melody. Never try to teach in abstract. Make each lesson a story to told at the piano; the notes, words to spelled correctly; the story told clearly and just the right words. Or, have each tun game to be played or sung. That will put and energy into it. Let them live each tu They will soon memorize and play correc Practice will not be hard, dry work, the children will enjoy coming for their less

A child constantly lives with imaginat personages, carries on conversations with th So the teacher should tell a short story, ful interest, one in which something is happen all of the time, and then have a piano p with words to go with the story.

When the child sees the story clearly in mind, he will interpret the music as he wo tell the story; he will play it with expres and put into it his own individuality wh can come no other way than by feeling living the story.

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

HOUSING A BEAUTIFUL TONE

BY RAY G. EDWARDS

WONDERFUL is the effect upon the child mind when, for the first time, the tone of a violin is produced. To draw the bow across so small a thing as a violin string and produce so large a tone is quite enough pleasure for one time. In fact, it has a charm that lasts for days. At this stage a young pupil can be interested for some time in tone production, without using the fingers of the left hand at all.

How is the tone produced? That is a great question, one that even violinists may often be quite incapable of explaining. Nor is it my intention to go into the theory of vibrations in this paper, further than to explain why it is that a violin is so responsive to the strings.

Wire strings are not used extensively because they are too thin to set the wood in vibration. On a very small, impossible violin they might have sufficient body to accomplish the result wanted, if there were not other disadvantages. Gut strings, however, have the required body to set into sympathetic vibration a sufficiently large piece of wood for the purposes of the violinist. Violin strings strung on a cello or double bass would be incapable of stirring the souls of these instruments.

Not only is the size of the instrument limited by the capacity of the strings, but its arches are as necessary as the arches of a bridge. They provide strength without the thickness of wood that flat top and back would necessitate. With a flat box we could have the strength if we made the top and back thick enough, but the strings would be incapable of stirring such a bulk of fibers to action to get vibrations adequate to the needs of a musical instrument. Fasten the best of violin strings to a broom handle or a table top and what do you get? Nothing that could stir the souls of men, or be heard by an audience of five thousand people, or even one-tenth of that number.

So we must have thin plates of very responsive wood, arched to give strength to the instrument and power to the toue. Why have an enclosed body of air? Why not one large surface? The arch in that case would be arched against what? Nothing. Or if sides were added of great strength they would have to be very thick. This would do away with the back, but the back gives body and carrying power to the tone. It is an arch of denser wood than the top, which enables the violin maker to use very thin strips for ribs and sides. If you have never seen a violin opened it would surpise you to see how thin these ribs are. Attempts at making an instrument without a back have never resulted satisfactorily. One reason given, that I have not yet mentioned, is the theory of air capacity, which would obviously be lacking entirely in a violin without a back, having no capacity whatever, no enclosure.

The narrow waist of the violin became necessary in order to give play for the bow in going over the upper and lower strings, and so we have the beautiful curves of the *f*s. The solid, extended neck gives play to the left hand and strength to resist the strain of the strings. The latter do not touch the vibrating plates at any point but are carried clear across to a secure fastening in the tailpiece, which finds its support in a solid block in the end of the instrument. The strings are supported, however, near the middle of the top by the bridge, which conveys the vibrations to about the center of the instrument, from which point they radiate outward in circles. So the basic form of the violin is a circle, cut away on the sides, however, to facilitate bowing. The vibrations, radiating outward in circles, are very much aided by the graduation of the plates from a thickness of about 3-16 where they begin to an extreme thinness near the edges. Less than half an inch from the edge, however, the plates begin to thicken again, so as to increase the strength where they are joined to the sides.

How does the back enter into vibration? Chiefly through aid of the soundpost, situated near the right foot of the bridge. The graduations of the back are not so varied as the top, as the purpose of the back is to give body, resistance, and power to the tone coaxed from the strings and amplified by the top. Power is also increased by adding pressure to the bridge. The strings help here, and to increase their pressure the neck is tilted back. Even the pressure of the bow helps a little to press the bridge down and add tension to the vibrating plates.

High arching makes possible a thinner plate and gives intensity to the tone, while the bass bar helps to stiffen the arch and thus to allow of still further reduction of the thickness of the top without reducing the volume of tone produced by the delicate strings.

To reduce the plates too much would result in a tone such as cheap violius have made familiar to all. This is the easiest way of making an instrument responsive to the strings. Their response, however, is unsupported, the carrying power is *nil;* the power of the artist cannot be expressed because the instrument is itself lacking in depth of feeling, in resistance.

To know just how to graduate the plates so as to coax the decreasing power of the vibrations to travel to every part of the plate, and to know where certain tones can be found on the plate, so as to bring them out, is the task (and the joy) of the violin maker. To this he devotes years of experimenting. If he masters the art he is to be classed with painters, sculptors, architects, and poets, and paid accordingly. This, of course, provided he has in the meantime developed a cunning with his knives and chisels, gluepot, and varnish brush. In other words, he must know how beautifully to house the soul of the violin, its tone.

I once examined a Stradivarius belonging to a great concert artist for fifteen minutes, carried away by its beauty of outline, its magnificent varnish, its perfect scroll. The owner awakened me with a smile and the remark, "Why don't you try it?" as he handed me the bow.

Such was the harmony of outline and color, the temple of a superb tone, toward which all violin makers strive. From what has appeared above it is reasonable to conclude that cunning hands have succeeded in producing violins satisfactory to the eye more often than they have satisfied the ear. Color of varnish and harmony of lines are easier to produce than color and harmony of tone.

THE PREPARATION FOR ENSEMBLE PLAYING

BY EDITH L. WINN

FAULTS OF THE YOUNG ORCHESTRA PLAYER

UNSTEADINESS of the left hand is a great menace to technic. The fingers should fall with force. They should also be curved. The fault of putting the fingers down in such a way that they fall in at the first joint, that is, counting from the finger-tip, is a common one, and the consequences will be disastrous if it be not promptly checked.

Care must be taken that they go down on the fingerboard, having the shape, as near as it can be described on paper, of three parts of a square. The majority of teachers have a very trying time getting the third and fourth fingers of a pupil's hand to go down on the string with the proper formation; and the difficulty is supplemented by an additional trick which the fourth finger has of sinking underneath the neck of the violin when the third finger is put down. The fourth finger should be in the plane of the third.

The fingers must fall with force. In chromatic scales, the fingers move forward on the string lightly but they should not be raised.

Amateurs always jerk the bow because they cannot estimate how far to draw the bow in a given length of time. Repose of the bow arm is often believed to be coincident with lack of force and fire. The classical soloist rarely makes a good orchestra routinist, because he exaggerates the legato and its purport in works requiring short, sharp strokes.

PASSING FROM A LOW STRING TO A HIGH STRING

Passing from the first string to the fourth string and at the same time refraining from sounding the intervening strings is difficult. Practice should be developed along the following lines:

Play nearly a full bow and stop. Then pass to the fourth string with that part of the bow which remains without making the slightest sound, at the same time retaining the pressure on the bow. The same principle holds good for the up bow. This should be practised slowly until some measure of success be attained; then gradually increase the speed.

The same principle is applied to the passing from the second to the fourth string, and fourth to second; only, of course, fourth to first and first to fourth passes are the most difficult, there being more space to traverse. Relax the elbow instantly. Auticipate the plane of the new string.

METHODS OF OBTAINING TONE COLOR

Graduated tone is a necessity to the young orchestra player. A virtuoso always practises slow bowings. Here are a few rules:

Practise the G major scale in three octaves, thus:

1. Whole bow, count 10 slowly.
2. Whole bow, count 20 slowly.
3. Whole bow, slowly, several shades of tone.
4. Use other scales (the vibrato is necessary).
5. In order to increase tone, draw the first finger out and away from the other fingers.
6. Connect the tone well at the point and heel of the bow.

Very few bows remain fit for orchestra work unless rehaired once in two or three months. One should have a solo bow and an orchestra bow. The bow should be used in its entirety. Rules of orchestral bowing are such that the amateur is easily noted,

as he invariably plays with a small, hesitating stroke. A good idea of varied bowings should first be obtained from Kreutzer's études, using Massart's bowings. Then standard works should be analyzed.

THE CONTROL OF THE RIGHT ARM

Only skilled orchestra players understand the routine of bowing. There are two ways of producing a telling tone:

1. By placing the finger firmly on the strings; 2. By controlling bow pressure. This pressure, I affirm, comes from the first finger. People schooled elsewhere, affirm that it comes from the second and third fingers. The fourth finger need not leave the stick.

There are four elevations of the right arm, one for each string. When playing on the first string the arm should be on a plane toward the A string. The elevation for the second string is a little higher than for the first string, but the arm should be raised higher still when playing on the third and fourth strings.

Put up the violin and draw a down bow on the fourth string till the bow is in playing position at the point. The arm should be lowered slightly to pass to the third string elevation, but there is a difference when passing to the second string, for the arm lowers considerably in its course to that string, showing that the elevations for the third and fourth strings are near each other, whereas between the second and third strings the difference is considerable. the elevations for the second and first strings resembling the third and fourth in being in such close proximity to each other.

The upper portion of the arm is used for two purposes—the principle being to cross from one string to another, the arm being worked up and down according to the string the player wishes to reach. In fast work, however, and where only a small portion of the bow is used, the wrist makes the crossing from one string to another, only, however, on adjacent strings. See Sevcik's *40000 Bowings*, Book V, or Casorti's *Technic of the Bow*.

The second duty is to begin and complete whole bows. If the bow is not parallel with the bridge and fingerboard, the tone will not be satisfactory. Attention must therefore be directed to the working of the down bow, and great care taken to watch that the upper portion of the right arm never comes past the line of the back.

The down bow should be played thus: Place the bow near the nut on the string, and let the bow descend until the upper portion of the arm comes into line with the back. When the arm reaches this position the elbow-joint comes into play; the forearm should descend; the full bow is completed with a slight inturning of the wrist.

Playing a full up bow, however, is much more difficult than down bow. The point of the bow should be placed on the string; the wrist moves first, and the upper portion of the arm should meanwhile be practically steady. After the wrist has moved, the forearm should rise towards the strings, using the elbow-joint only; when it is up as far as it will go, the upper portion of the arm should complete the whole bow, the wrist, the forearm, and upper portion of the arm moving in sequence.

When playing on the first and second strings the bow is worked on the elevation which has been already explained, but achieving the mastery of playing up bow on the third and fourth strings is more tedious. Anything of the nature of downward pressure in violin playing is bad, and if the arm is kept on the same elevation all the way while playing an up bow on the third and fourth strings, the tone will be very unsatisfactory. The attention of the student is drawn to the following explanation:

When about half of the up bow on the third and fourth strings has been played, the elbow should sink slightly during the latter half. If the bow has been raised all the way while playing full up bows on these strings, the pressure will be downward; and it is a "draw" across the strings that is required, not perpendicular pressure. Some players curve the wrist too much when playing up bow. It must be distinctly understood that there should be no exaggerated curve on the wrist, for it is useless. An easy curve is all that is required.

If the bow arm seems awkward, practise forearm bowings (Kreutzer, second étude), and bend in elbow sharply in up bow. The arm should always be brought well under the violin. Chin rests or pads should be used. If an unsightly bunch appear on the jaw, place a silk handkerchief over the chin rest.

Do not press the corner of the jaw on the chin rest. but hold the head more erect and press only on the edge of the chin rest with the front of the jaw. Do not raise the shoulder when playing.

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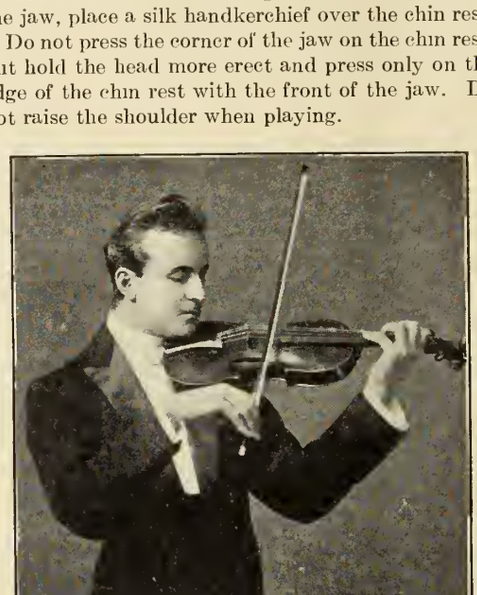

EDWIN GRASSE

EDWIN GRASSE, A MUSICIAN WITH A VISION

BY EDWIN LITCHFIELD TURNBULL

(From *The Evening Sun*, Baltimore)

When I first met Edwin Grasse at Nantucket last summer I heard of an incident in his life which gives the keynote to his character.

A famous oculist had suggested that an operation might partly restore sight to the musician, who had been blind almost from birth. But Grasse replied that the world seemed so beautiful to him now that he would prefer not to have the operation, lest in gaining his sight he should be robbed of some of his delightful impressions of the world he had never seen. What an example of cheery optimism is this remarkable musician, to whom life means joy and to whose sightless eyes all things are beautiful!

Small wonder that such a spirit should find happiest expression through the noble art of music, and that those who hear the soulful tones of Grasse's violin should become converts to his cheery philosophy of life!

And so Edwin Grasse is a musical missionary. Not yet thirty-two years of age, a tall, graceful figure of a man, with broad brow and always a happy smile, it would be remarkable for any musician with normal sight to have accomplished what Grasse has done.

At seven he began to compose. At fifteen he was graduated at the Conservatory of Brussels, with first honors of the violin school, as pupil of the famous violinist César Thomson. Soon afterward he made a tour of Europe, winning golden criticisms in some o the chief musical centers of the Old World.

He is an excellent pianist and a masterly accompan ist. He hears a song once and then it is fixed in hi marvelous memory and he can give his whole atten tion to the singer. Need I say that they love to sin to his accompaniment?

He does some wonderful musical stunts on a littl melodeon, almost pocket size, which he carries aroun with him, and from which he produces prodigiou orchestral effects. It is marvelous to hear him pla the *Vorspiel* to *Die Meistersinger* or the *Liebesto* from *Tristan*. The sound of cymbals and other or chestral effects he cleverly imitates with his lips, an the little organ becomes a whole orchestra!

Another remarkable musical stunt which alway greatly delights his audience is a wonderful imita tion of chimes upon the piano.

Of his violin playing, a recent article in *The Ou look* says: "His violin does not speak, it sings. Ac cording to Mr. Grasse, life is happy. There ar minor strains in his music, but they are not th strains of real deep grief. They have that sort o youthful sadness that is part of life's pleasure Mr. Grasse's technic is remarkable, but he wi his audience, not because of his technical mastery o the violin, but because he understands the musi that he plays and knows how to convey it to h hearers."

As a composer, Grasse has been likened to Men delssohn, his writing having much of that sam buoyant joy and graceful melody. Much of his mus is already published and his violin compositions ar favorites with the greatest living woman violinis Maud Powell, who is generously reported to hav remarked of Edwin Grasse, "He has more music i his little finger than have I in my whole body."

He writes for piano and for voice, and also fo orchestra, and there, indeed, seems to be no lim to which the ambition, achievements, and spirit o Edwin Grasse may not attain.

He is a great artist, a poet, and a philosopher noble spirit.

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NEW DISCOVERIES REGARDING PAGANINI TECHNIC

BY ALBERT GREEN

Paganini used a method thoroughly in acco with scientific principles and yet differing absolute from the prevailing systems of his time and from t systems now in vogue in all the musical institutio of the world.

That this method was productive of most r markable technical results cannot be disputed, f he played as no man had ever played before. Y the principles governing his technical method r mained a secret, simply because violinists tried master his compositions, using the methods o ployed by the schools; and they attempted t impossible.

Paganini's method was based upon several scie tific laws governing string vibration. Sympathe vibration played an important part in the soluti of the rules governing these laws.

To how great an extent open strings affect t other tones on the violin can be demonstrated removing all the strings save the D string. Note h poor and thin are the tones of this string under th conditions. Replace the E string and very lit noticeable difference in its tonal quality resul Replace the A string and there is quite a cons erable improvement; and when the G string added resonance and quality are imparted to the semitones.

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By HENRI LEONARD

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Every violinist of ability uses sympathetic vibration to a certain limited degree, consciously or unconsciously. Generally the performer depends upon the natural keenness of his hearing to determine pitch, unconsciously noting the more vibrant quality of true semitones, but not perceiving the reason therefor. One of the main reasons why semitones, perfectly in tune, are more resonant and smooth than untrue or false tones is due to the fact that true semitones are closely related harmonically with one or more of the open strings, while false semitones receive no sympathetic vibration from any of the open strings.

Paganini noticed that the open strings G, D, A, and E exerted an influence over every G, D, A, and E on the fingerboard, giving undue prominence to these tones, so he tuned his violin a semitone higher to remedy this unmusical effect. He did not thus tune in order to deceive the public and musicians, as has so often been stated in his biographies. That he did this for purely scientific reasons can be proven beyond cavil by one other act of his which thus far seems to have escaped the attention of investigators. His violin, being tuned to A flat, E flat, B flat, and F, and the string orchestra which generally accompanied him having their instruments tuned to C, G, D, A, and E, he thus had nine of the twelve semitones in music in open strings, adding sonorousness to his solo part. Nor is this all.

The keys of E flat, B flat, and F contain, in their major scales, these tones, E flat, E natural, F, G, A flat, A natural, B flat, C, D, exactly the same tones, as are open strings in his ensemble. Then note this fact that all Paganini's compositions in so far as his concert pieces are concerned, that were played with orchestra, were written in these keys of B flat, E flat, and F. (The difference in the signature of his solo part is due to the raised pitch of his violin.)

In his G string solo *Moise* he raised the pitch of his G string to B flat and thus had in open strings B flat, E flat, B flat, and F. This composition is written in the key of E flat and in this way he had the octave and fifth of his keynote in these upper strings. The tonal effect of these upper strings upon the resonance of his lower string is something remarkable. (He did not tear his strings from his violin when he played these G string solos as has been stated by some fiction writers.)

Nor did his use of the sympathetic vibration cease here; these facts are the mere beginning of the use of his marvelous force.

His studies disclosed to him that lower tones affect upper tones in all cases to a greater extent than when the case is reversed. He learned that in octaves this lower tone so controlled the upper one that finger pressure was almost unnecessary, that sympathetic vibration caused the upper tone to vibrate in harmony with the lower tone. But he also found that bow speed must replace bow pressure, and followed this rule throughout his lifetime. Nowhere in his compositions do we find slow heavy bow strokes as in compositions by Spohr and others.

He found that tenths, sixths, and thirds were susceptible in a lesser degree to this sympathetic influence.

Finding that sympathetic vibration allowed of a lighter finger pressure in this case, he sought to evolve a system that would be founded upon the minimum finger pressure instead of the maximum pressure as demanded in the Spohr method. That he was successful is shown by the results.

This minimum finger pressure brings other scientific truths to light, foremost being this fact: The entire string vibrates under the fingers at all times, and thus tone quality is improved from the additional overtones resultant from that portion of the string usually shut off by finger pressure. This method demands considerable readjustment from the prevailing methods but the results are immediately apparent. Finger pressure must no longer precede bow pressure but becomes a simultaneous act, both finger and bow must gradually breathe the tone, there is no forcing of tone. The smaller tone of this method possesses more carrying power, due to the additional overtones mentioned above, and the quality is of the utmost sweetness.

This method also allows of the utilization of the rebound of the string as a string forced from its natural horizontal position is pushing in the opposite direction with exactly the same amount of force as the finger is exerting.

This method compels relaxation and allows the fingers a freedom utterly impossible under the Spohr method. Effects seemingly impossible of accomplishment become perfectly easy when the string is allowed to vibrate in its natural manner.

Other truths which have yet to receive the approbation of science become apparent when the string vibrates naturally, the most remarkable and almost unbelievable discovery being that every true string will produce only perfectly true semitones unless the string is forced from its natural full length vibration.

When our artist violinists apply these rules as did Paganini then will we hear his compositions played as he played them. As it is now the few artists playing these works apply these rules to only a limited extent or they would not be able to play them at all.

Relaxation and speed must act together. Under the Spohr rules relaxation to the extent necessary to play these works is a physical impossibility.

———o———

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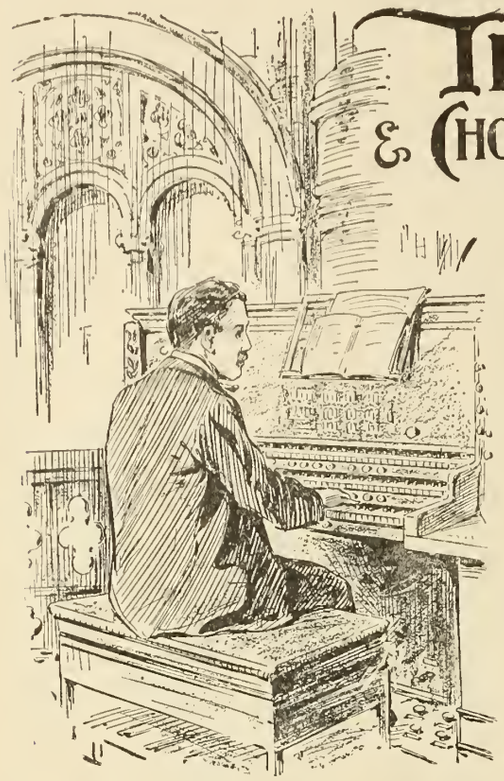
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RICHARD KEYS BIGGS

THE MAKING OF THE CONCERT ORGANIST

BY RICHARD KEYS BIGGS

Organist and Choirmaster of St. Luke's P. E. Church, Brooklyn, N. Y.

It is unnecessary to attempt to fix any definite line of demarcation which shall at once separate the field of the concert organist from that of the church organist.

In nearly every instance these two branches of the profession go hand in hand. It may, however, be reasonable to say that the one is merely an enlargement or outgrowth of the other. All concert organists have, at one time or other, been church organists, and indeed we find that most of them continue to retain church positions even when their concert horizon has assumed definite proportions.

Just wherein the subtle quality lies which enables an individual to become a successful and truly great concert organist is difficult to point out.

To begin with, we must look at the concert organist and his development in the same light as we do the pianist or violinist of the same inclinations. He has, without doubt, had from early youth an overwhelming ambition to become a skilled performer upon the instrument for which nature has selected him. This ambition is of such a character that it enables him to center his entire thought and endeavor upon the instrument in question. Its every aspect is the object of his sincerest admiration, the goal of his dreams. As he grows older he is enabled by closer contact with the instrument to form within his mind certain definite ideals relative to his future attainment.

At first these ideals may be limited in scope. If limited through excessive modesty, as is often the case (and this is a decidedly good sign), these ideals will grow in size and gain in strength and breadth as attainment brings added confidence. The degree of his attainment will be measured by the quality and intensity of his early ambition, the loftiness of his ideals, and the persistence with which he overcomes every obstacle standing in the way of the fulfilment of his desires.

And in no other branch of the musical profession has the young aspirant more to contend with than in organ playing.

I will not here enumerate the many difficulties he encounters in obtaining daily practice; the defects of the organ he finds; the interference which he continually meets with. Every student has encountered these time and time again. I wish merely to point out that all these hindrances must be expected, and, what is more, they must be unflinchingly accepted and overcome if success is ultimately to crown his efforts.

Let me here again emphasize the importance of undaunted persistence, of dogged determination to continue and to succeed, even in the face of the most disheartening circumstances. The reason we have today so few really good church organists and still fewer good concert organists is because the problems which confront the student in his early and most important stages of development seem to him of such insurmountable proportions that he too often allows his ambition and ideals to be shattered.

Many a time have I heard a really talented player, perhaps one filling a splendid church position, which he manages to hold by virtue of his talent alone (he having attained almost nothing by hard work), complain that the organ offered such a limited field for concert work, is so little understood by the masses as well as the critics, and is so difficult of access for practice, etc., that to spend the amount of energy necessary to master it in a concert way seems to him an absurd task.

True, the field for the concert organist is somewhat limited, the instrument is not so well understood as many others, and the difficulties of practice are often very trying. But to the man who has deeply rooted within him the real ambition, the lofty ideal, and the determined persistence, all these handicaps will, in some manner, be met and overcome, and his endeavors will, in the end, be rewarded with success and recognition.

I have often heard organists say that their churches are so cold during the week that it is impossible for them to do any practising. This excuse is absurd.

By spending a little less than five dollars plus a certain amount of ingenuity any organist can build or can have a carpenter build for him a light, collapsible cloth screen consisting of three sides and a top to enclose the console of his organ. For a couple of dollars more he can purchase a small electric or gas heater to place inside. This outfit can be put up in place in five minutes on Monday morning and taken down in half that time on Friday or Saturday night. In the meantime he will have provided himself with a snug, warm little tent in which he can do his daily practice in the coldest weather.

The trouble is that organists *don't want to practise.* So long as they can play the hymns, anthems, and simple preludes in a manner somewhat acceptable, they are satisfied. And indeed many organists who give weekly recitals rely upon a paltry three or four hours in which to prepare a program. Who would go more than once to hear a pianist or violinist in concert if his week's preparation had consisted of three hasty hours, and these given mostly to technic? And yet many organists expect this amount of practice to enable them to show the public what organ music sounds like.

To become a concert organist of equal rank with our best pianists or violinists it is necessary to spend many hours daily in hard mental and physical work. The pieces must be studied with that close attention to detail, that intimate knowledge of the possibilities of every measure and every phrase of the music which alone can make for greatness in the performance.

The present writer has spent many pleasant hours in the company of pianists of distinction comparing notes upon certain aspects of pieces common to both the piano and organ, in which the exchange of ideas upon the interpretation of certain measures in question and the broadened horizon resulting therefrom has been most stimulating and helpful to both alike.

When will organists realize that only by constant and persistent daily work upon technic, upon the details of interpretation, and by the enlargement of their mental horizon through study will they be able to reach the goal for which so many set out but so few attain?

THE CONGREGATIONAL HYMNARY

BY DR. ORLANDO A. MANSFIELD

As the home country of the hymn tune, the chant the service, and the anthem,—musical forms dating for the most part from the days of the English Reformation,—it is not surprising to find that in England there exists a school of church music superior to all others, that throughout the British Isles every variety of worship music is taken seriously, and that the greatest composers of that country exhibit some of their finest workmanship in the very simplest form of their national church music. Hence all the "chief musicians" of Great Britain write interesting chants, hymn tunes, and anthems, while the advent of a new hymnal is regarded as an event of no small musical importance.

In 1887 the Congregational Union of England and Wales, under the able editorship of the Rev. D. G. S. Barrett, of Norwich, recently deceased, issued the *Congregational Church Hymnal*, a work which placed "not only Congregationalism but the whole Christian church under a deep debt of gratitude." As no modern hymnal is supposed to last more than a generation, the Congregational Union has just issued a new work,—the *Congregational Hymnary*, edited by a strong committee of Congregational ministers, with Sir J. D. McClure, Mus. Doc., as president of the Free Church Musicians' Union, chairman, and Mr. Josiah Booth, organist of Cronn End Congregational Church, London,—perhaps the finest hymn tune writer of the day,—as musical adviser.

Nearly two-thirds of the hymns are to be found in the earlier hymnal, the special features of both collections being theological breadth and textual fidelity, all deviations from the original poems being acknowledged, and the name of the writer or writers responsible for the alterations being fully designated. The hymns number nearly eight hundred, the mu

ernity of their selection being demonstrated by the exclusion of purely doctrinal and meditative poetry, and by the inclusion of numerous hymns for children, young people, and special seasons and festivals, also patriotic hymns, and others suited to the more peculiar needs of twentieth century church life. The authors represent every possible school of religious thought and period of hymnological history. Thus there are about thirty American contributors, including Whittier, Oliver Wendell Holmes, William Cullen Bryant, Dr. Ray Palmer, Theodore Parker, Samuel Longfellow, Mary Ann Lathbury, Timothy Dwight, Washington Gladden, Dr. Rankin, Judson Savage, Samuel Johnson, Samuel Wolcott, Pierpont, Sears, Doane, Hosmer, Burleigh, and many others. The hymn section is followed by an excellent selection of psalms and selected Scripture passages, intelligently pointed, and set to standard and modern Anglican chants, this second section being in its turn followed by a third and final section containing over one hundred anthems, canticles, and responses of moderate difficulty and sound musicianship, in which are to be found compositions by some of the most distinguished English church musicians, past and present.

No human undertaking, however excellent, can expect to be absolutely "without spot or blemish." So we have to regret that there are a few things in the *Congregational Hymnary* which we should like to have been different. In the first place we should like to have seen a larger number of fine new tunes peculiar to the work. This was the strong point in the first edition of *Hymns Ancient and Modern*, the *Hymnary*, and some other collections. Hymn tunes of permanent value will never be discovered if the doors of modern hymnals are too tightly closed in the face of capable but comparatively unknown writers. In the second place we deeply regret the paucity of contributions from representative Congregational organists and church musicians. In the anthem section the late Prof. Prout, Mr. Booth, and Mr. E. Minshall, the former organist of the City Temple, London, are the only Congregationalist contributors, while in the chant section the number is about the same. In the hymn tune section the finest tunes are the forty or fifty contributed by Mr. Booth. These alone would establish a reputation for any musician and should be carefully studied by young composers as models of this class of composition. But besides Mr. Booth the contemporary Free Church contributors are not numerous. They include Dr. Coward, Dr. Leonard Fowles, Messrs. Heddon Bond, M. A., Sidney Hann, J. E. Leah, F. C. Maker, Ebenezer Minshall, and a few others, including the writer of this notice, whose two tunes, *Torquay* and *Chelston*, are named after his former English residence. After twenty-five years' experience in English church music, and as a past president of the Free Church Musicians' Union, the present writer is convinced that there are in England today many Free Church musicians whose contributions, if solicited or secured, would have been an ornament to any compilation. In the third place we deplore the insertion of a few tawdry specimens of the weaker and wickeder American mission melodies which reflect no credit on either composers or compilers. These and some traditional melodies of more or less doubtful origin could have been well spared to make room for representative modern compositions.

But we note with great pleasure the insertion of some of the principal tunes of the English Reformation period, the melodies of which are far superior in source and material to the much-vaunted German chorals. The *Hymnary* also contains a small representation of the fine old English tunes of the 18th and earlier 19th centuries, and includes some of the finest specimens of the work of such representative English psalmodists as Barnby, Calkin, Dykes, Hopkins, Parry, Prout, Stainer, Sullivan, and Wesley,—tunes which have stood and still withstand the fanatical attacks of misguided musical medievalists and antiquarians.

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———o———

THE ECHO ORGAN

BY H. C. M.

On a past occasion I quoted in this column the description of an enthusiastic player as an "unmitigated" organist. Now that the musical season is fully on, may not every occupant of the organ bench profitably ask himself whether he ever gets away from his instrument? Do you, dear friend, practise organ, think organ, dream organ and nothing else? Are *you* an "unmitigated" organist?

* * *

"But," you indignantly exclaim, "why shouldn't I practise, think, and dream organ? How else can I arrive at the technical proficiency, at the mastery which is my dream and ideal? Would you have me rest satisfied with my attainments? Might I not as well croak' as give up hard, absorbing work on my instrument?"

* * *

It is indeed true that with the average organist there is more danger of laziness (see Mr. Biggs' article in this number) than of excessive, too-absorbing work. On the other hand, to reach the highest success in any walk in life we must remember that, as in the case of the broad river, it takes many small streams of endeavor to make the full wide stream of success.

* * *

The point I am trying to make is kept in mind by the conservatories when they insist on a *second study*. I have a friend who is a concert pianist; when going through the conservatory he took the bassoon as second study, playing for four years in the conservatory orchestra. Another friend, also a pianist, took violin as his second study, and led the local symphony orchestra for several years. A violinist I know, not an orchestral player, had the French horn for second study.

* * *

An "unmitigated" organist is one "who thinks of everything in terms of the organ and the church." He is a squirrel in a cage.

* * *

It is impossible to attain the highest success in any branch of our art unless we set Musicianship as the goal.

* * *

The fees of fashionable music teachers appear astonishingly and embarrassingly high to the person with little money to spend. A Boston singing teacher, answering a knock, found a poorly dressed girl at her studio door.

Teacher—"Good morning!"

Would-be-Pupil—"Go-o-d morning!"

T.—"Will you come in?"

W. B. P.—"Yes—no—I guess—"

T.—"Did you want to see me about singing lessons?"

W. B. P. (*much relieved*)—"Yes, that's it,—about lessons. (*Long pause.*) You give lessons?"

T.—"Yes."

W. B. P.—"How much are they?"

T.—"I have three dollars for a half-hour lesson."

W. B. P. (*thunderstruck*)—"Oh! ah! well,—well,—(*with much relief as a happy thought strikes her*) I'll take a dollar's worth."

* * *

"Do you know Jones, the chap who sings first tenor in the Stravinsky Male Quartet? No? Well, you haven't mi sed much; for although he's not a bad fellow, he has settled down into a groove and is no longer progressive. It is an unfortunate thing for any musician when he feels he has reached his limit; a man must always tell himself in bold, confident tones that the world has much to give him. Whistling to keep your courage up is based on a sound psychology. The cessation-from-whistling period occurs much too early in many people's lives.

"Well, however that may be, Jones is now in the stationary class: his 'job' in the quartet is the only thing that keeps him going, save a church position. He told me about the latter the other day. The organist and director is Smith. You know Smith; he was a pupil of Guilmant and Widor, a very nice fellow and an awfully good organist. According to Jones, however, Smith wears the life out of his choir. Cranky? No,—as pleasant a fellow as you'll ever meet, but with no more idea of the way to treat singers than a horse. Smith seems to think that a singer's lungs are equal to an organ's bellows. Why, they rehearse an hour and a half every Friday afternoon, and a half hour after Sunday morning service. Then, Smith has no idea about phrasing from the singer's point of view, and he never has a clear notion of what he wants. The result is the choir sing a thing over and over again *ad nauseam*. Smith never seems to know just what he is to sing the next day, never looks ahead, wastes a lot of time at rehearsal hunting for music; in fact, he apparently never thinks of the church music from Sunday evening until he gets into the organ loft at rehearsal. But, say, can't he play like a streak!"

[*Overheard in Nostid's Music Store.*]

* * *

Suggestions to directors of choirs:

1. Having chosen your singers, treat them fairly; have no favorites.
2. Work the choir hard in short rehearsals.
3. Keep the choir so busy that they have no time to talk. Only thus can you logically call for their undivided attention.
4. Be your own "boss"; think over the music carefully before rehearsal; mark the phrasing places with blue or red pencil in all the copies so as to secure unanimity of phrasing; anticipate every difficulty and be prepared with practical suggestions for overcoming each one.
5. Have a librarian, even if the choir is a quartet. You can save many minutes.
6. Never rehearse longer than an hour.
7. Look ahead.

* * *

Mr. John Spencer Curwen, the son of the man who made Tonic Sol-fa famous, died in London, August 6. While his activities as editor and publisher of *The Musical Herald*, head of the firm of J. Curwen and Sons, Ltd., and president of the Tonic Sol-fa College, were many, he found time to interest himself in all sides of musical education, and was probably the biggest and broadest minded man in the music business of Great Britain. Mr. Curwen knew everybody in music, and was especially kind to American musicians visiting England. Mrs. Curwen has written a children's piano method, which has been very successful from the point of view of the most modern and sanest thought; she occupies a very influential position in Londo musical education circles. I presume some orga ists have seen Mr. Curwen's *Studies in Worsh Music*, published some thirty years ago; *every rector of music* in church, no matter whether Rom Catholic or Protestant, ritualist or congregatio alist, ought to read these intensely interesti volumes.

A much more than ordinarily strong and usef life is ended. *R. I. P.*

———o———

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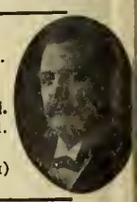

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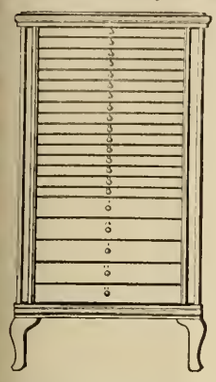

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It is inspiring to note the change in the attitude of the average piano teacher toward her work. It has been my privilege to come in close contact with something over two hundred earnest teachers during the past summer. As a result, I feel that the change which is taking place in the teaching body in piano work promises a wonderful future for music in America.

Teachers in the country towns and smaller cities are awake to the situation and to their opportunity as never before. All are ready for modern methods, modern music, and a finer understanding of the music that has made this world of new music possible.

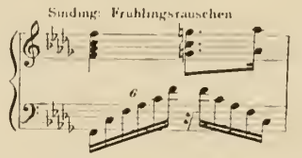
They are beginning to realize that music is a formative factor in education and that they can be a power in their communities if their eyes and hearts are turned toward Zion.

How many times during this past summer I have heard, "I must get the inner content of this work, for I want to take it home to my people!" A very different attitude from that of the teacher of twenty-five years ago who came to the city for a name rather than for *work*.

I know of nothing more refreshing and stimulating than to work hard all winter with little ones and others, and then to have the privilege of meeting teachers in the summer, and of going over methods and materials as well as practical helps which all teachers are so anxious to find.

We are anxious to serve teachers and students through this Department, and any service that is within our province will be eagerly rendered.

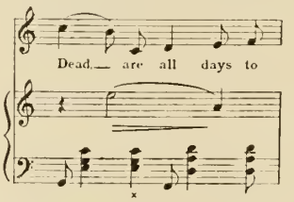
Questions will be answered as soon as possible in the order in which they are received. Subscribers must bear in mind that THE MUSICIAN goes to press thirty days before it is delivered, and will therefore make allowances for the time which must of necessity elapse before their questions can be answered.

In playing a dotted eighth and a sixteenth note in the treble against a sextolet in the bass, as in the accompanying music, mathematically speaking, should not the sixteenth note in the treble be played a fraction before the last note of the sextolet in the bass?

S. I. O.

Yes. I always think this passage in $\frac{2}{4}$ for right hand and $\frac{6}{8}$ for the left-hand part. It seems to me that it would be so written if noted for orchestra, and that it is easier to understand if the measure is thought of this way. Many teachers think it goes so fast that it doesn't matter; but it seems to me that it does matter. I like to have the sextolet even without any subdivision, and if it is taught as above it sounds free rhythmically and very different than if subdivided.

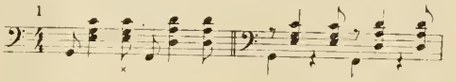
* * *

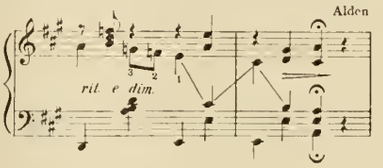
Will you please explain the time in marked measure enclosed? In this time I thought it takes four quarter notes or their equivalent to fill a measure. But here I find three quarter notes and three, instead of two, eighth notes. In some passages I find marks of this kind /, connecting notes in the lower with those of the upper staff. What are they for?



S. L.

1. There is a misprint (X). It could have been written in two ways as given below, but I imagine the first way is what was intended.



2. This mark shows the direction of a melody voice. It simplifies writing sometimes to carry a melody into the G clef from the F clef or *vice versa*. In the *Sandman*, by John Carver Alden, on the second page, you will find extract given below. The melody runs from E to the C♯ on the F-clef staff, then back again to the C♯ on the G clef (which is the same tone as the C♯ in the F clef previously played), then down again to the B on the F clef staff, and then the melody closes on A in the F clef.

I give this example, as I fancy it illustrates what you want to know. Mr. Alden has written this in this way, as it shows which *hand* is to play the melody. All the notes on the F-clef staff are played by the left hand, and those on the G-clef staff by the right hand. These marks help to direct the attention of the young student to the melody and still have the distribution of the hands as the composer wishes.

* * *

Will you please print in the next issue of THE MUSICIAN the answers to the following questions:

1, What store in Chicago sells all sheet music for the grades for ten cents a copy?

2, How can a girl just starting to teach prevent her few pupils from loving her to death and wanting to be with her all the time? I would love to have them, but have other things to do.

3, What shall I do with a mother who is so strict with her child that she is going to make her hate music? I can do almost anything with her through kindness. An Earnest Beginner.

1, I do not know, for the reason that I never use the ten-cent editions.

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2, Here again you are outside of my experience. I have never had that trouble. You will have to turn their regard to the art rather than to you personally, and I imagine that when school begins and hard work and discipline in music along with it, you will be able to hold their affection, but not to such an extent that it will take your whole time. I do not believe in knowing one's pupils too well socially. If you can keep them with you only for the lessou hour, in the long run you will have more influence with them in the classroom.

3, We all have such parents, and sometimes they cause us more trouble than those mothers who have the "bridge" habit to such an extent that they cannot look after their children at all. There are some parents who appreciate so little how to handle their children that they punish them by makiug them practise an extra hour.

It is very hard tc make such parents over, but it has to be done before one can succeed with the child. I can find only one way to succeed with children, and that is by insisting that the parents keep out. I am very frank and honest in my dealings with them.

I tell them that I am supposed to know my business, that they think so or they wouldn't apply for time for their children; that I take the contract to not only give lessons but to *teach* their child. I am not taking the contract to teach parents, and if they will leave the music entirely in my hands I can give them results that will bear out my statements of doing creative music teaching.

But I insist that they must keep their hauds off. All their duty in regard to the music is to make a regular time for practice, to take a deep interest in what the child is learning, showing that interest by asking him to play at every opportunity as well as to converse about the work, and last, but not least, to pay my bill promptly. In this way I am enabled to keep out the element of nagging as to practising, and find that my children practise more, and, which is still better, far more intelligently than when the parents are constantly demanding hours of work which the pupil puts in merely because he must and the parents are calling time on him.

I judge by your letter that you are going to be a success in the highest sense of the word. If you can keep the affection of the pupils and still get the work done as you want it, you will fiud music teaching one of the most satisfying of professions.

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Musical Courier

A Weekly Review of the World's Music

PUBLISHED EVERY THURSDAY

Publication Office: 437 Fifth Ave., New York

EDITORIAL NOTES

(*Continued from page 668*)

Sue Baxter waiting to begin lesson, set for 9.30. At 9.36 telephone rang, Miss P. spent three minutes talking with dressmaker; vexed over delay in finishing a gown. Sue seated at piano, 9.40. "What is the lesson today, Sue?" Two minutes to find it. Recitation not very satisfactory. Miss P. still irritable on account of trouble with dressmaker. Corrections made sharply, and very frequently. Sue sulks and lesson ends at 10.06, with child in tears; told to take lesson over again.

At 10.10 Christine Nelson appears, out of breath. Five minutes used in reproofs and explanations as to cause of tardiness as well as finding place, 10.15 to 10.40 spent in lesson, well-played, with suggestions for further study. Three minutes taken up in discussing next lesson and in writing order on music store. Postman knocks, 10.43, and Miss P. reads two letters while another pupil waits. New lesson begins, 10.46.

This is a typical studio experience. It indicates a low ideal of Efficiency or indifference to Fair Deal. On a basis of 100 per cent Miss Parry will get a marking of about 45 per cent.

It's not enough, is it? It's not fair to the pupil, either.

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M. O. HENNING

Telephone Connection East Dedham, Mass.

TEACHER AND PUPIL PAPERS

(*Continued from page 663*)

is possible for students who live elsewhere than in the two or three largest cities to get the books which they must read.

Chicago, I think, leads in this movement of circulating musical literature, and it would seem as though at last municipal and federal encouragement would take the place of the old nobility.

THE DAILY LESSON

Also, the daily music lesson, once thought so impossible a thing, is at last passing from the ideal into the actual state. A *Daily Lesson System*, entirely practical, has been published by A. H. Hamilton, and used with success by many teachers, and in one of the schools, the Washington Irving in New York, there is actually a room devoted entirely to music. This is something which needs only to be started to be widely copied, and why should musicians wait for someone else to do the starting?

There is no reason why the musician should not be subjected to the efficiency test as well as all the rest of the world. It is for us to *prove* that music is a necessary part of the child's education and a real character builder; it is for us to *gain the means* by which it is possible to do this. It is not enough to make our pupils mere "singers" on the piano; we have got to make them musical *thinkers*.

To do this it is necessary to have the very best musical thought of our day to give them; we must have a means of saving musical talent for the music life; we must have the right kind of music and musical literature available in the rural districts as well as in the cities; and we must have *time* enough with the pupil to make music a *living* art form to him, that he in turn may be prepared to pass the "efficiency test" and to be able to do, musically, all that is expected of the Young Person of today in the community of which he is a member.

BOOK NOTES

Listening Lessons in Music, graded for schools. By Agnes Moore Fryberger. Silver, Burdett & Co. Price $1.25.

The great question of public school music is closely bound up with material and equipment. So long as the work was confined to vocal music as sung by the children, the problem was by no means complicated. But it proved impossible to make the pupils familiar with instrumental music until the player-piano and the phonograph were improved and commercialized. And the former is not so easily accessible to most schools on account of the expense.

But the comparatively small price for a good Talking Machine has made it possible to bring to the children of a school the masterpieces of music, vocal and instrumental, and thus open the way to a familiarity with music such as is the case with literary masterpieces.

The pressing problem has been a text book which shall indicate the methods whereby the subject of the appreciation of music shall be practically and clearly presented to our children in the schools. There is an education in participating in music by listening. The organ of judgment for music is the ear and we must educate the ea to a refined and sensitive appreciation of art a expressed through music. *Listening Lessons* is pioneer effort to assist teachers and pupils to sol the problem. The book offers a definite course study extending from the first grade through t four years of high school, and is just as helpful to t grade teacher as it is indispensable to the mus supervisor.

Mrs. Fryberger is assistant supervisor of mus in the schools of Minneapolis and presents mater which has been thoroughly tested in the classroo

What We Hear in Music. A laboratory course study in music history and appreciation. Anne Shaw Faulkner. Victor Talking Machi Co. Price $1.00.

The Talking Machine has become one of the factors in home music life as well as in the ec cational work of the schools, and the rate of progr has been so rapid that educators have only beg to meet the demand for material to assist in t

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work. The Victor Company, through its Educational Department, of which Mrs. Frances Elliott Clark is director, has been active in the field, and this new work supplies most admirably the needs of music students in high and normal schools, colleges, universities, conservatories, and music lovers in clubs and the home. The text of the book covers the following subjects: The principles of music; The history of music; The orchestra; The development of instrumental music; The opera and oratorio. Each of these courses is divided into thirty lessons with illustrations to be given with Victor Records and Victor Talking Machine.

GENERAL NEWS ITEMS

W. H. Liddle, an English song composer, well known to American singers through several fine sacred songs, died last July.

Albert Spalding is using a number for violin and organ in his recitals this season, the *Prelude* from Saint-Saëns' *Deluge*.

The Music Teachers' Association of Connecticut held a meeting at Hartford, October 6. Miss Kate Chittenden gave an address on "The personal relationships of teachers." It is expected that a fair representation from this Association will be present at the convention of the Music Teachers' National Association, in New York, during the Christmas holidays.

Mr. Bernard Sturm, of Cincinnati, has resigned from the Symphony Orchestra, and accepted a position as head of the violin department of the Pittsburgh Musical Institute.

The Zoellner String Quartet recently made some records for the Columbia Graphophone Company. Ensemble music for stringed instruments is one of the effective styles of phonograph records.

The Symphony Society of New York, Walter Damrosch, conductor, will have several tours this season, the most extended being that to the Pacific coast, and back, March 19-May 22. Efrem Zimbalist will be the soloist. This is Mr. Damrosch's thirty-second season with the orchestra. Two Americans, Chadwick and Loeffler, will be represented on the programs of the Society.

DeKoven's new opera, *The Canterbury Pilgrims*, is included in this season's program of the Metropolitan Opera Company, New York. The season begins November 13 and continues for twenty-three weeks.

Charles Wakefield Cadman assisted by the Princess Tsianina Redfeather, Indian mezzo-soprano, gave a recital at New York October 17, presenting interesting examples of Indian music.

During the month of October, Lyon & Healy, the well-known music house of Chicago, made a large shipment of their instruments to Iceland.

The Royal Choral Society of London, Sir Frederick Bridge, conductor, will give eight concerts this season. Handel, Mendelssohn, and Bach are represented on the program, despite some outcry against German music; Verdi, an Italian, is represented by his *Requiem*,—eminently suited for use during the war period, the other composers being English.

The Guildhall School of Music, which is supported by the London City Corporation, showed a loss of about $20,000 last season. The deficit is almost wholly due to a loss in the number of pupils seeking instruction.

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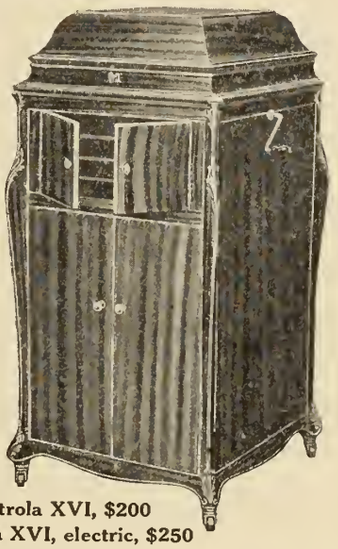

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The Oratorio Society of New York will give five concerts this season: *Joan of Arc*, by Bossi, December 6, *The Messiah*, December 28 and 30, *Elijah*, February 13, and Bach's *St. Matthew Passion*, April 5.

The Philharmonic Society Orchestra, New York, will give forty-four concerts in that city this season. This is the seventy-fifth season of the Society. The orchestra will be directed by Josef Stransky.

The St. Louis Orchestra has been increased by the addition of ten men, mostly in the string section. The orchestra will make an out of town tour as usual.

The Oregon Music Teachers' Association will meet in Portland Thanksgiving week.

Monthly meetings will be held this season by the Associated Musicians of Saint Louis, an organization of local musicians, George Enzinger is president, and Ernst C. Krohn, secretary. The last season was a very satisfactory one, Mr. Krohn reports.

The series of concerts at the University of Michigan this season includes the Boston Symphony Orchestra, which appears January 26. Prof. A. A. Stanley is already preparing for the great Festival in May, 1917.

WITH THE SCHOOLS AND TEACHERS

The Institute of Musical Art began its twelfth year, under the direction of Dr. Frank Damrosch. The total registration last year was 659, with 78 instructors. The Institute has an endowment of $500,000.

The New England Conservatory announces the engagement of a large number of pupils lately registered in the Dramatic Department, with leading dramatic companies.

Miss Eva Emmett Wycoff, former New York correspondent of The Musician, has accepted the position of head of the vocal department at the Northland College School of Music, Ashland, Wis., a rapidly growing city in the northern part of the state.

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We have received the ninth annual announcement of the Jacksonville, Fla., School of Musical Art, Bertha M. Foster, director, with a faculty of ten instructors.

Mr. Henry T. Wade, director of the Department of Music, Lake Erie College, Painesville, O., has engaged Mr. and Mrs. David Mannes for a violin and piano recital during the coming season.

Mr. Harold Henry, pianist of Chicago, is to give a recital at Carleton College, Northfield, Minn., December 7. Edward Strong is director of music at this important college.

Christine Miller, contralto, gives a recital at State College, Pennsylvania, December 8. The music department of this institution is under the direction of Clarence C. Robinson.

The Pittsburgh Musical Institute opened for its second season with a fine registration. The enrolment last year reached the 400 mark.

Dana's Musical Institute, Warren, O., claims the distinction of being the only music school in the world in which pupils receive daily instruction in every branch of musical and dramatic art. It opened for the forty-eighth season this fall, under the direction of Lynn B. Dana, son of the founder, the late W. H. Dana.

Mr. Arthur Hartmann, the eminent violinist, gave a recital at Houghton Seminary, Houghton, N. Y., September 29, just before he returned to New York to begin his numerous concert engagements.

Mr. Frederick A. Franklin, director of the Fredericksburg, Va., School of Music, acquired a new building for the use of the school which grew very rapidly last season.

Mr. Walter L. Bogert, baritone and teacher of singing, New York, made a number of extensive automobile trips the past summer. He reports a number of engagements for his lecture recitals.

Among the visitors to The Musician office the past summer was D. A. Clippinger, of Chicago, the well-known teacher of singing. In addition to his studio work this season Mr. Clippinger will direct the musical work of the Chicago Madrigal Club, the Berwyn, Ill., Choral Society, the Carson, Pirie, Scott & Co. chorus (200 voices), and the Women's Chorus of the Chicago Culture Club.

Mr. Walter Wismar gave his sixth public organ recital at the Holy Cross Lutheran Church, St. Louis, October 8.

An interesting catalog comes from the Cosmopolitan School of Music and Dramatic Art, Chicago, organized less than ten years ago, and showing a large number of graduates in the various departments.

The Southern School of Musical Art, organized in 1914, has sent us a handsomely printed catalog. Among the faculty we notice Mr. Frederic A. Dunster, who is in charge of the vocal, organ, and theory departments. Music education is making big studies in the South.

Enrolment at the New England Conservatory of Music, Boston, shows an increase in attendance from foreign countries.

A faculty recital was given at the San Marcos, Tex., Baptist Academy, September 12, by the department of music and expression. The music department is under the direction of Albertus Shelley Hiester.

Members of the faculty of the Southern University of Music, Atlanta, Ga., gave a concert, September 28.

Mr. Charles N. Boyd, of the Pittsburgh Musical Institute gave a lecture recital on *Orchestral transcriptions for the organ*, October 12. At the same school, October 31, Mr. T. Carl Whitmer gave a lecture recital on *Some phases of ultra-modern music.*

Miss Jennie Slater, soprano and teacher, of New York, finds the song volumes of The Musicians Library useful in her professional work.

The Combs Conservatory of Music, Philadelphia, reports a very much increased registration. To accommodate this growth an additional building has been purchased and remodeled for school use. A modern three manual organ has been added to the equipment of the school.

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Community Music from the Private Teacher's Point of View
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All professional men and women make their way by capitalizing their knowledge, skill, and energy. The better the equipment and preparation, the greater the investment (principal), and the better the return in dividends (salary). "THE MUSIC SUPERVISOR" tells what to do to become thoroughly efficient in the work of music supervision.

TESTIMONIALS

Should be read by every music supervisor.—Victor A. Oswald, Supervisor of Music, Freeland, Pa.

Every chapter contains valuable suggestions and helps.—Harold B. Maryott, Teacher of Public School Music, Chicago Musical College.

A splendid work. I heartily recommend it.—W. G. Alexander Ball, Supervisor of Music, Tacoma, Wash.

Full of very helpful suggestions to any supervisor or prospective supervisor, or any teacher of music.—A. S. Ebersole, Director Goshen College School of Music.

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MR. H. NORDLIN, of St. Paul, presented a number of his pupils in a recital, September 25.

MR. OTTO PFEFFERKORN, director of Brenau College Conservatory, gave a piano recital September 15.

THE Kissimmee, Fla., Concert Band gave a Sunday afternoon of music, September 17, under the direction of G. M. Shearouse, Jr.

MR. PAUL DE LAUNAY, director of the School of Music and Art, Columbia, S. C., sends us a number of interesting concert and recital programs given under his direction. We notice a large number of compositions by French composers on the various programs.

MR. HANS SCHNEIDER, a valued contributor to THE MUSICIAN, sends us an attractive booklet descriptive of his Piano School at Providence, R. I. Mr. Schneider reports a satisfactory registration for the new season.

MISS IRMA SEYDEL, violinist of Boston, and Mr. Clefton Wood, baritone, gave a joint concert at Leominster, Mass., October 6.

THE Horner Institute of Fine Arts, Kansas City, sends us an interesting catalog for the new year. Mr. Earl Rosenberg is director of the school, and we note that Mr. Carl Busch, conductor of the Kansas City Symphony Orchestra is a member of the advisory board. The school shows an enrolment of upwards of 500 students.

—o—

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A charming lullaby, in which "dreams" are the "pirates" who capture the "slumber boat."

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A humorous song, with an attractive melody; requires a slight knowledge of French or some one to teach the pronunciation of a few words to the singer.

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Still as the night (*Still wie die Nacht*). Violin or 'cello obbligato. [B♭] [a-E♭] 60
A song from the standard repertoire, English and German text, especially useful for tone color and full resonant voice quality. Obbligato for violin or for 'cello.

HUERTER, CHARLES
A gift. [G] [c-E] 40
A short song, dainty in style, especially suitable for encore use. It can be used by a medium voice.
Pirate dreams. [E♭] [b♭-E♭] 50
For description see Secular Songs, High Voice.

SACRED SONGS

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CUSTANCE, ARTHUR F. M.
The Comforter. [D♭] [d♭-*a*♭] 50
A song of broad style, very effective for the church service.

FLORIDIA, PIETRO
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In the arioso form—a fine interpretation of the text, and a welcome addition to the church service repertoire.

MARZO, EDUARDO
More love to Thee, O Christ. [D] [d-*g*] $0.60
An effective lyrical setting of a favorite text; demands simplicity of style and clear enunciation.
Take my life and let it be. [G] [d-*g*] 50
A fine song by a well-known composer, lyric in style and effective in climax.

STEVENSON, FREDERICK
I sought the Lord. Op. 76. [G] [d-F♯] 60
A fine song in the broad, churchly style, with organ accompaniment, with a certain elevation of spirit which will make it effective for church use. The text makes it useful for general or special occasions.

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LAUBIN, EDWARD F.
I heard the voice of Jesus say. [E♭] [b♭-E♭] 60
A simple, flowing melody makes this a song easy in its demands on the singer; especially good for contralto.

MARZO, EDUARDO
More love to Thee, O Christ. [B♭] [b♭-E♭] 60
For description see Sacred Songs, High Voice.
Take my life and let it be. [E] [b-E] 50
For description see Sacred Songs, High Voice.

STEVENSON, FREDERICK
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NEW YORK NOTES

SIX symphony concerts for young people are to be given at Carnegie Hall, on Saturday afternoons, by the Symphony Society of New York, Walter Damrosch, conductor. The first will occur on November 18. Mr. Damrosch will give verbal explanations of the principal compositions presented.

THE New York Chamber Music Society of piano, wind, and stringed instruments, Carolyn Beebe, director, will give recitals again this season, presenting a variety of combinations of two or more performers.

ALBERT SPALDING, violinist, gave his first New York recital October 28. He will include in his programs this year some new compositions written during the past summer. Mr. Spalding will play at most of the American universities this season.

GEORGE HAMLIN'S first New York concert is set for November 28; December 10 he will present a Hugo Wolf program.

EVAN WILLIAMS, tenor, opened the song recital season in New York, October 8, singing his entire program in English.

MICHAEL PENHA, a Dutch 'cellist, made his first New York appearance October 12. He came to the United States from South America where he had been *en tour*.

FRANCES NASH, one of the younger pianists, appeared at Aeolian Hall, October 10. Her program consisted mainly of modern works.

LOUIS GRAVEURE'S first New York recital for the present season took place October 25. He made his usual success at the Maine Music Festival concerts in Bangor and Portland.

LOVERS of song will be interested in the recital by Charles W. Clark, baritone, who is to be heard in Aeolian Hall, November 3.

Two series of six chamber music concerts, Frida and Saturday evenings, will be given under th patronage of the People's Symphony Concer Auxiliary Club, New York, at the Washingto Irving High School. The Flonzaley and Kneis Quartets will play in both series.

THE Music School Settlement of New Yo entered upon its twenty-third year this Fall. Arth Farwell is in charge of the School. This year special effort is being made to extend the Wi Instrument Department which has already deve oped some good players. The Director is payi special attention to the 'cello which has been ne lected by the pupils. From the professional poi of view it is a desirable instrument. Mr. Chest Ido has taken charge of the Department of Theor

MUSIC TEACHERS' NATIONAL ASSOCIATION CONVENTION

DON'T forget that the next meeting of the M T. N. A. is in New York City, December 27-2 with headquarters at the Murray Hill Hotel, o block from the Grand Central Station. This i fine opportunity to enjoy New York's musi treats.

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Miss Farrar's selection evidences a most eclectic and at the same time impeccable musical taste.—*Musical Courier.*

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A notable volume and stands high in the productions of American publishing houses. It is, indeed, a treasury of German *lieder* chosen with rare judgment.—*Musical America.*

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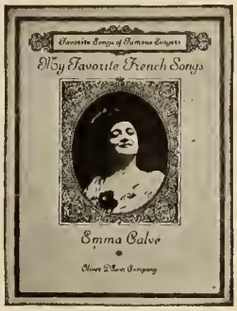
The triumphs of the singer are reflected in her book.—*The Musician.*

My Favorite French Songs

By Emma Calvé

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Caruso, Enrico, tenor: *Cantique de Noël* (Holy night), by Adam, a favorite song for the Christmas season, sung in French by the great tenor. It is one of the classic Christmas songs.

Culp, Julia, contralto: *Du bist die Ruh'* (My sweet repose), by Schubert, one of the great songs of the German *lied* literature, sung by one of the great artists of the day.

De Gogorza, Emilio, baritone: *Das Zauberlied* (The magic song), by Meyer-Helmund, a song of great beauty adequately interpreted by a master of style and diction.

Garrison, Mabel, soprano: *The bell song,* from *Lakmé,* an opera on a Hindoo theme, by Delibes. It is a beautiful air with embellishments of a very showy character which demand a high order of technic on the part of the singer. This is a fine display record.

Gluck, Alma, soprano: *Sing me to sleep,* a favorite English song by Greene, with violin obbligato played by Mme. Gluck's husband, Efrem Zimbalist.

Hempel, Frieda, soprano: *The last rose of summer,* an exquisitely sung interpretation of the favorite old ballad.

Homer, Louise, contralto: *Where is my boy tonight?* by Lowry, one of the great hymns of the world.

McCormack, John, tenor: *Cradle song,* the music adapted from Kreisler's *Caprice Viennois.*

Powell, Maud, violinist: *Guitarrero,* by Drdla, a brilliant composition for the violin, with a somewhat fantastic rhythm, one that pleases the hearer.

Whitehill, Clarence, baritone: *Tramp, tramp, tramp,* by George F. Root, one of the Civil War songs, given with male quartet accompaniment.

Witherspoon, Herbert, bass: *Just you,* by Burleigh, a charming song in the high class ballad style.

Werrenrath, Reinald, baritone: *The house of memories,* by Aylward, and *Tommy lad,* by Margetson, two fine songs in the English style.

—o—

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CONTENTS FOR DECEMBER

NUREMBERG AND ITS MASTERSINGERS *Edwin Hughes* 719
FROM MUSIC TEACHER TO "OIL QUEEN" *C. A. Byers* 721
DR. J. FREDERICK WOLLE, BACH CHAMPION, AND HIS VIEWS ON CHORAL TRAINING ..... *Wm. Armstrong* 722
THE SUPERVISOR AND THE CONDUCTOR *Thomas Tapper* 724
COMMUNITY MUSIC NOTES..... 725
ARM MOVEMENTS, NOT WEIGHT ALONE, THE TEST OF THE NEW SCHOOL OF PIANO PLAYING .... *Florence Leonard* 726
"SWEET HOME" AGAIN. REMINISCENCES OF J. H. PAYNE ..... *F. W. Coburn* 727
MOTHERHOOD AND CAREERS, OR, THE MOTHER ARTIST..... *Helen Ware* 728
TEACHING EFFICIENCY... *Thomas Tapper* 729
THE PROFESSOR TALKS ABOUT THE AGE TO BEGIN STUDY AND TEACHING.... 730
BREATHING FOR HEALTH AND BEAUTY. *V. M. Holmstrom* 731
EDITORIAL 732
FIRST STUDIES IN MUSIC APPRECIATION *Thomas Tapper* 757
CHILDREN'S WORK IN MUSIC. *Helena Maguire* 758
THE SINGER AND HIS ART 760
VIOLIN DEPARTMENT.... *Ray G. Edwards* 763
CHOIR AND CHORAL DEPARTMENT. *H. C. Macdougall* 766
TEACHERS' FORUM. *Blanche Dingley Mathews* 769
BOOK NOTES..... 771
GENERAL NEWS ITEMS..... 776

In the Music Section

REVERY, Op. 113, No. 2.....*Sternberg*
ORIENTALE, Op. 7, No. 2.....*Amani*
BIRTH OF BEAUTY (Waltz) ..... *Rolfe*
HARLEQUIN PRANKS ..... *Engelmann*
IN GRANDMOTHER'S TIME, Op. 16, No. 4. *Lemont*
SWEET LAVENDER (Old court dance)....*Macy*
THE ADVANCE OF THE GUARDS, Op. 322, No. 2.....*Kern*
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ADVERTISERS' INDEX

MANUFACTURERS OF PIANOS

Page
Sohmer & Company..... 769

MANUFACTURERS OF PIPE ORGANS

Hook & Hastings Co..... 768
Kilgen & Son, George..... 768
Moller, M. P..... 768

MISCELLANEOUS

Lyon & Healy ..... 4th Cover
Spooner, Wallace..... 776
Tindale Cabinet Company..... 769
Weisberg, A. H..... 768
Wood, Clarke Press 776

MUSIC AND ART MAGAZINES

Diapason 768
Musical Courier..... 770
Musical Leader..... 754
Violinist..... 765

MUSIC PRINTERS AND ENGRAVERS

Dobinson Engraving Co..... 776
Gilson, F. H. Co..... 776
Henning, M. O..... 770
Worley Company, John..... 768
Zabel Bros..... 770

PIANO TUNING SCHOOLS

Faust School of Piano Tuning..... 771
Niles Bryant School of Piano Tuning..... 770

PUBLISHERS OF MUSIC AND BOOKS

Alden Music Publishing Co..... 716
Ditson Company, Oliver, 713, 714, 715, 716, 767, 773, 3d Cover
Fischer, Carl..... 716

Page
Gamble Hinged Music Co. 716
Gray, H. W. Co..... 716
Hatch Music Co. .....2d Cover
Hinds, Hayden & Eldredge..... 717
McKinley Music Co..... 715
Milwaukee Cons. Music Co..... 715
Odell, H. F. & Co..... 715
Pond, Wm. A. Co..... 716
Poole, Anna Ware 715
Richmond Music Co., Inc., Maurice 716
Schirmer, G 715, 717
Schmidt, Arthur P..... 718
Summy Company, Clayton F..... 772
Sweet, J. S. 774
Treloar Music Co,..... 715
Violinist Publishing Co..... 765
White-Smith Music Publishing Co.. 713
Willis Music Co..... 715
Wood, B. F. Co..... 717

TALKING MACHINES

Victor Talking Machine Co..... 771

CONCERT ARTISTS AND MANAGERS

Zoellner Quartet..... 764

TEACHERS, SCHOOLS AND CONSERVATORIES OF MUSIC

Allen, J. Albert. 774
American Institute of Applied Music..... 774
American Progressive Piano School 774
Becker, Gustav L..... 774
Bissing, Petrowitsch..... 704
Bogert, Walter L..... 762
Boston Institute of Public School Music..... 774
Chicago Musical College..... 774
Chicago Piano College..... 774

Page
Dana's Musical Institute..... 774
Danforth, Mrs. Ada J..... 774
De Guichard, Arthur..... 762
Epstein, Richard 774
Faelten Pianoforte School..... 770
Goldthwait, Willis W. 776
Grinnell School of Music..... 774
Heinline, Elizabeth Eldridge..... 776
Herman Klein Phono-Vocal Method 762
Institute of Musical Art..... 774
Kern, C. W..... 774
Kilenyi, E..... 774
Kuzdo, Victor..... 765
Littlefield, Lida Shaw 774
Martin, Edith..... 776
Musin, Ovide..... 765
New York School of Music and Arts 774
Pittsburgh Institute of Music 774
Rebarer, John 774
Siegel-Myers School of Music..... 772
Stock, Geo. C..... 762
Storer, H. J..... 776
Trinity School of Church Music... 763
Wilcox School of Composition..... 763
Wodell, F. W. 761
Wooler, Alfred 763

VIOLINS, STRINGS AND VIOLINISTS

Bissing, Petrowitsch..... 764
Ditson Company, Oliver..... 765
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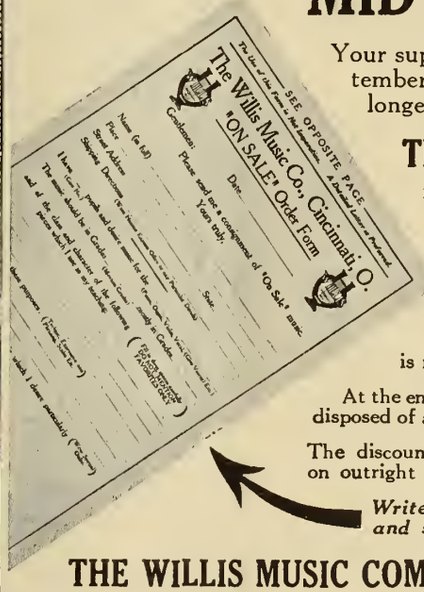

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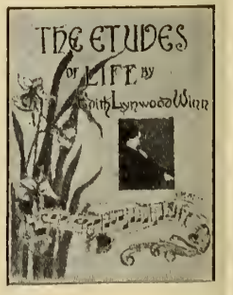

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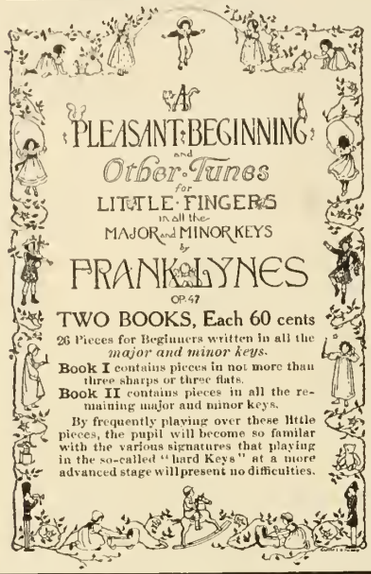

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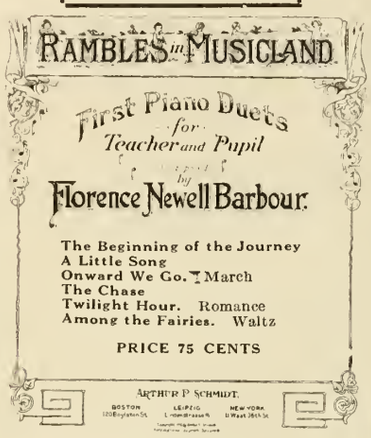
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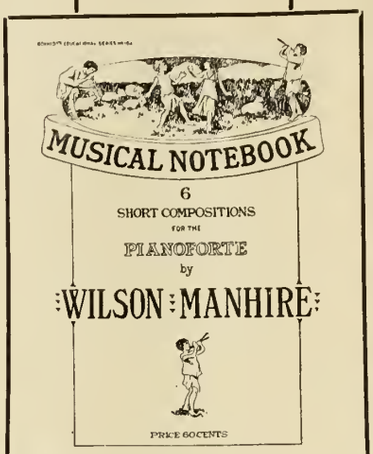

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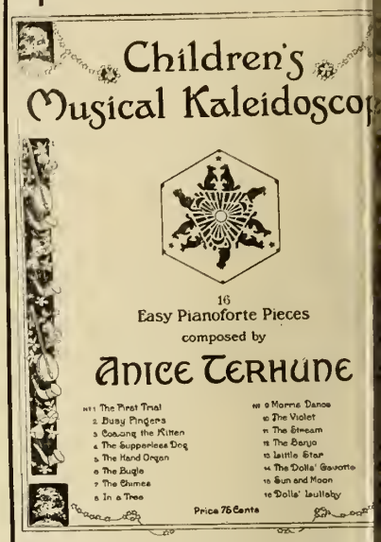
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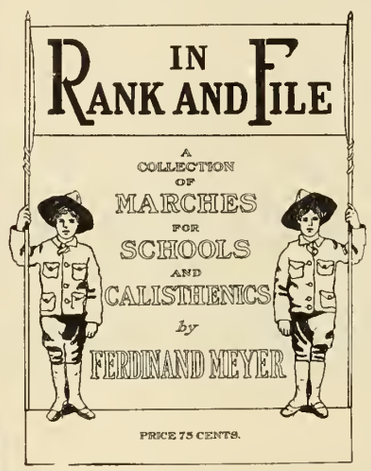

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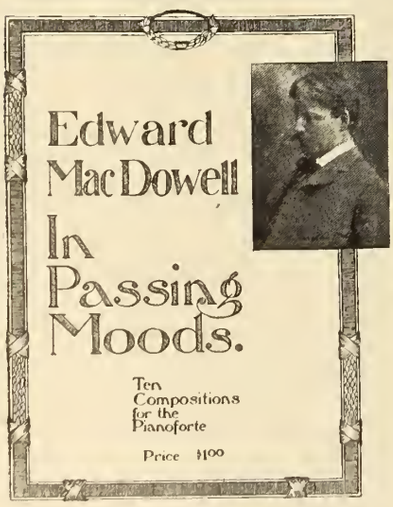

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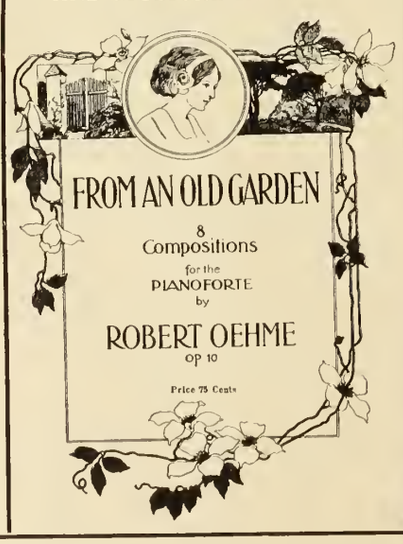
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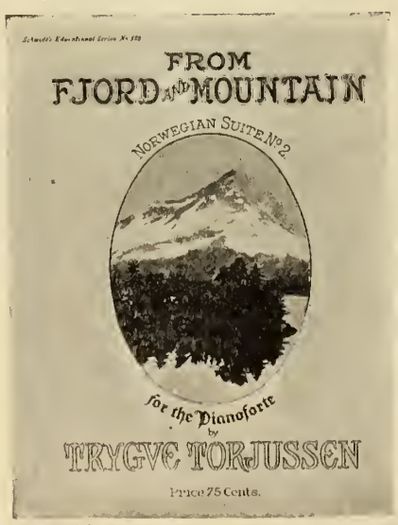

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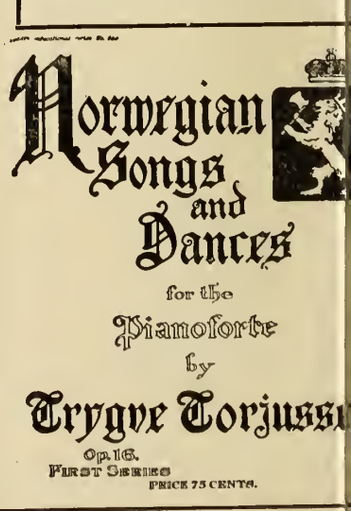

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HANS SACHS HOUSE (Front)

NUREMBERG and its MASTERSINGERS

"In the valley of the Pegnitz, where across broad meadow lands
Rise the blue Franconian mountains, Nuremberg the ancient stands.
* * * * * * *
Not thy Councils, not thy Kaisers, win for thee the world's regard,
But thy painter, Albrecht Dürer and Hans Sachs, thy cobbler-bard."—*Longfellow.*

BY EDWIN HUGHES

HERE is hardly a traveler whose way leads him to the old medieval town on the banks of the Pegnitz who does not leave it filled h an enthusiasm over its picturesque charms l admiration for the achievements of its golden of art quite equal to the feelings which prompted ngfellow's verses on Nuremberg. For the musi- pilgrim, either on his way to or returning from summer festival performances in nearby yreuth, the interest is of course centered in remberg's sixteenth century shoemaker-poet, ns Sachs, around whom Wagner's great comic era is built, and in the doings of the little band of ldsmen who took unto themselves the proud me of *Meistersinger.*

f his train comes from the north, he will not ve left Bayreuth many miles behind before he kes the acquaintance of the lazy Pegnitz, and ile nearing Nuremberg he can pass the time culating as to which of the broad, grassy meadows the banks of the stream might furnish a fitting ting for the last scene of the opera. Arrived in town, and with his suit-case safely deposited one of the numerous hostelries near the depot, first way leads him up through the walled city, er the Museum Bridge, to the right down the row Spitalgasse and so over the open place to very center of Hans Sachs memories.

THE HANS SACHS MONUMENT

Across the Spital Platz is a large bronze figure, l when the visitor passes over to inspect it more sely, the genial face of Sachs himself beams down m his marble pedestal. Historical likenesses of hs we have none: if he ever sat for Wohlgemut Dürer we know not; but in the presence of Kraus- 's statue in bronze there comes the feeling that sculptor has succeeded in embodying in the stal- rt, kindly figure which he has created those racteristics which we most like to connect h the best-loved and longest remembered of the stersingers.

A few steps to the right and one is face to face with the actual street scene of the second act of the opera, more or less accurately reproduced in every staging of the piece. Straight ahead is the tiny Heugasse, down which Walther stealthily comes to the midsummer eve's rendezvous with his gentle lady love, and into which, at the end of the act, the night-watchman disappears, to the accompaniment of one of the most beautiful musical passages of the entire opera.

THE HANS SACHS HOUSE

It is hard to imagine Veit Pogner's medieval dwelling in place of the modern house at the right, but to the left of the Heugasse there still remains the real abode of Sachs, rebuilt during the long interim, it is true, and quite without the tiny front garden and lilac bush of Wagner's fantasy, but sufficient as it stands to give the visitor an inkling of the sixteenth century scene. The front room on the ground floor is now a cozy little restaurant, where one may indulge in further memories of the former owner over a glass of good Rhine wine or a mug of brown Tucher beer. In order that the audience might have a front view of the shoemaker as he plies his trade in the middle of the night to Beckmesser's vast discomfiture, Wagner was obliged to place Sachs' workshop on this side of the house. In reality it is in the rear of the building and one must turn the corner of the Heugasse and pass under an archway in order to view it from the outside.

HANS SACHS MONUMENT

HANS SACHS HOUSE (Rear)

This back portion of the house looked into the garden of its owner, and although the garden is no more, this part of the building itself has stood off the attacks of time with marked success. Its arched doorway and window, and the quaint brick-and-cross-beam construction of the upper stories have served as a design for many a stage decorator, so that they are already more or less familiar to all Meistersinger lovers. Within, many of the old arrangements remain, the bench at which the master shoemaker worked with hammer and last, his tools, and other belongings. At the bench there now sits a plaster figure in place of the original Sachs.

OTHER SACHS ANTIQUITIES

Climbing the ever-ascending, narrow streets toward the castle-crowned heights to the north of the town, one reaches, just about half way, the *Bratwurst Glöcklein.* Every tourist knows the delicious taste of the freshly roasted sausages which are served at this toy-box of a restaurant, leaning for support on the adjacent St. Moritz Chapel. Tradition has it that not only Albrecht Dürer and his boon companions, but also Hans Sachs enjoyed similar delicacies and quaffed his measure of beer in this comfortable little corner some four hundred years back.

Still further up the ascent is the Five Cornered Tower, where, among other relics of old Nuremberg, a harp is preserved as having formerly been among Sachs' possessions. Other objects having a direct connection with the cobbler verse-maker there are none in the town, only his grave is still

pointed out in St. John's cemetery, a short distance outside of the city walls when one goes forth through the New Gate. Even the manuscripts in the Municipal Library, which were once thought to have been from the hand of Sachs, are no longer regarded as genuine.

Of the real Sachs, however, we know much, thanks to records which have come down through four centuries, and to no less than 6048 of the cobbler-bard's literary efforts, which are still extant. Over four thousand of these are "Master Songs," some seventeen hundred are comic tales and fables in verse, and two hundred and eight are plays.

SACHS, THE APPRENTICE

Sachs was born at Nuremberg in 1494, just two years after Columbus set sail on his first adventurous voyage westward. He was a son of the people, his father being a master tailor. His schooling was had at the Nuremberg Latin School, and afterwards, in addition to learning his trade of shoemaker, he was apprenticed to one Leonhard Nunnenpeck, weaver and mastersinger, by whom he was initiated into the musical and poetical practices of the Guild.

It was the custom on those golden days in Nuremberg, when the ambition of every artisan was to become an artist as well, that apprentices to a trade, before they settled down finally to its practice, should pass several years in traveling to foreign parts, gathering all the knowledge possible from outside sources. This custom was undoubtedly a great factor in raising craftmanship in Nuremberg to the exalted point which it reached at the time. Sachs' *Wanderjahre* were passed in Munich, Salzburg, Regensburg, Passau, Osnabrück, Leipzig, and Lübeck, working at his trade and gathering experiences and impressions which kindled and strengthened his resolve to devote himself to poetry throughout his whole life. Quite a liberal education for a bootmaker!

Returning to his native city he warmly embraced the Reformation, for he was ever a man of his time, steeped in every movement of the day for spiritual and intellectual advance, and went so far in his poetic polemics against the Roman church that the town council, anxious to preserve peace among the burghers, prohibited his writing any more poems on the subject.

SACHS, THE MASTER AND POET

In spite of his daily occupation, Sachs evidently succeeded in acquiring an education quite unusual for a man of his position, and in this respect probably stood head and shoulders above most of his fellow mastersingers, whose activities we shall presently discuss. The subjects of his poems, besides being taken from the Bible, as was customary among his fellow guildsmen, were also culled from the classics and the Italian novelists. His plays included tragedies, comedies, and farces, in some of which he himself acted. Several of the plays were in seven acts, and some of them were produced in the Marthakirche and in the City Hall. From Sachs' time, in fact, the drama began to make progress in Germany, and although he himself has been denied any great knowledge of the essentials of dramatic composition, some of his plays have even been given on the modern stage.

That he did not allow his muse to be bound hand and foot by the stilted rules and regulations for rhyme-making which guided the efforts of his colleagues in general is no mere fancy of Wagner's in the stage picture of Sachs which he has given us. For although Sachs reduced all the rules of the mastersingers to writing and codified them, his own originality and literary fertility did a great deal to spread the reputation of the Nuremberg poets and near-poets beyond the limits of the guilds and among the German people at large.

The episode of Sachs' more than fatherly affection for Eva in the opera had its counterpart in his actual life, and from Sachs' point of view a much more happy outcome, for after his first wife had died in 1560, he married the next year a very beautiful young widow, he himself being sixty-seven at the time. Fifteen more years of domestic happiness at the side of his second wife were granted him by the Fates, and he died in 1576 full of years and of achievements.

THE OTHER MASTERS

And now for the rest of the Mastersingers: Pogner, Vogelgesang, Nachtigal, Beckmesser, Zorn, Foltz and the others. Did they once tread the hilly byways of Nuremberg, or are these names mere figments of Wagner's imagination? The latter by no means and the former most assuredly, for in Johann Christoph Wagenseil's chronicle of Nuremberg, published in 1697, appear all the names of the Mastersingers of Wagner's opera, as well as the details of their customs and traditions. Let us look a bit into the history of the Guild, for we shall not want to leave Nuremberg without seeing if we cannot discover some traces of the society and some reminiscences of its doings.

THE ORGANIZATION OF THE GUILD

After feudalism had passed its flower and there were no more rich prizes at hand for the artistic descendants of Tannhäuser, Wolfram von Eschenbach, Walter von der Vogelweide, and the other Minnesingers, the practices of these sweet songsters of the nobility experienced a period of decay. The arts of poetry and song came to be neglected almost entirely among the aristocracy and were taken up and practised instead by members of the burgher class, now growing in wealth and beginning to feel its power and importance. Tradition names Heinrich von Meissen as the last of the Minnesinger and the founder of the original guild of the Master singers, which came together for the first time i Mayence in 1311.

The members of this society of amateur poets ters and musicians pledged themselves to observ certain rules laid down by the founder, and me together on long winter evenings to delight them selves with one another's efforts in song and rhyme The movement spread in short order all over Ger many and soon there were guilds of Mastersinger in every important German city. The desir to get together and make music has ever been strong one among the German folk, and the ancien societies of the Mastersingers find their counter part today in the *Liederkranz* and *Männercho* which are in evidence not only in every city of th Fatherland, but in our own country as well, whe ever there are enough German speaking membe of the community to organize a men's choru And it is curious to notice that the modern *Sänge bund* draws its members largely from the very classe of society that the *Meistersinger* guilds four hundre years ago did; the artisan, the small official, and th little tradesman form, as of yore, the greater pa of the members of such organizations.

THE AIM OF THE MASTERSINGERS

But the Mastersingers aimed to be somethi better than mere chorus singers. They were, aft their fashion, poets and composers as well. T larger part of their creative activity was confin to the manufacture of rhymes to fit together wi one or the other of the various tunes which h been either handed down from their musical fo bears, the Minnesingers, or added to the stock trade by one of their own more or less musical gifted members. The instructions given by Dav to Walther in the first act of the opera, when t apprentice endeavors to initiate the young knig into the mysteries of the Guild, were gathered Wagner from Wagenseil's description of the pra tices of the Mastersingers and have not been exa gerated in the least. The stock "tones" or tun of the society were labeled with the most imp sible titles, which, to the modern imagination least, bear not the slightest relation to the charac of the music. So there were the *Pelican Tune*, t *Ape Tune*, the *Writing-Paper Tune*, the *Lon Gormandizer Tune*, the *Cinnamon Tune*, the *Sn Tune*, the *Black Ink Tune*, and dozens of oth with quite as outlandish names.

THE VERSES

The exact manner in which the verses were to composed and fitted to the tune selected is gi in the first act of the opera, in Kothner's addr to Walther, after the latter's vain attempt to g

ST. CATHERINE'S CHURCH, NUREMBERG

PEGNITZ RIVER, NUREMBERG, FROM THE MUSEUM BRIDGE

ıtrance to the Guild. These rule-of-thumb direc-ons for the manufacture of poetry, handed down om the practices of the Minnesingers, reached a gh pitch of absurdity among the Mastersingers, he limit was arrived at in 1646, when one Hars-rfer, of Nuremberg, published the "*Nuremberg unnel*, for pouring in the art of German poetry id rhyme, without the aid of the Latin tongue, six lessons." The subjects of the poems were sually taken from the Scriptures, although secular emes, such as Aesop's fables and various tales of icient scribes also furnished inspiration at times the Incorporated Rhymsters. As may be imag-ed, the "poetry," resulting from such methods was rgely of the rough and ready sort.

THE MUSIC

The music, so far as the genuine *Meistersinger* oduct is concerned, was no better than most of ıe poems. The melodies, for the greater part, were or in invention and wholly lacking in charm. eal musical inspiration was at such a premium ıat folk-songs were sometimes appropriated in ace of the lame efforts of the guildsmen, for the ke of a little variety. The Mastersingers had pparently a quite undeveloped sense of rhythm, ıd for this reason, as much as any, their attempts musical composition fall on unsympathetic ears day.

THE CONTESTS

Churches were the usual places of meeting of the ilds. From time to time the members came to-ether for a prize contest, each bringing his best iginal work to the tribunal of judges or *Merker*, ho were four in number. The first had to see ıat the song-text adhered faithfully to the Holy rit, for only sacred subjects were allowed to be eated at the prize contests, the second watched r mistakes in the prosody, the third corrected the ıyme, and the fourth criticised the melody. The ize was a chain of coins, called the *David*, from e fact that one of the coins, a gift of Hans Sachs, ore an image of King David, and so the whole ntest came finally to be known as the *David*, ıd the winner as the *Davidwinner*.

The term *Meistersinger* was applied strictly only those members of the Guild who had invented ther a new melody or a new meter, the others being nown simply as *Sänger*. The winning of a bride one of the contests, as in Wagner s opera, was a iversion which did not occur to the old Master-ngers, the idea being one of Wagner's own inven-on.

Of the *Freisingen* or "Open Trial," which oc-ırred before the real contest, Wagner gives us a icture in the first act of the opera. Anyone was llowed to take part in these trials, in order to rove his worthiness or unworthiness to enter the uild and take part in the regular contests.

THE PERIOD OF "DIE MEISTERSINGER"

The Nuremberg Guild was founded at the begin-ing of the 15th century, so that at the time when *ie Meistersinger* is supposed to have taken place, out the middle of the 16th century, it already ad something of a history behind it. Each year ıe Guild had to secure special permission from the own Council to conduct its singing schools, and, ıd to relate, this permission was sometimes re-ısed on the ground that the masters often sang ery improper ditties and bawled them in a man-er most offensive to all the good citizens who hap-ened to live in the vicinity. The regular Guild ıeetings occurred usually once a month, and were eld in St. Catherine's Church after the Sunday 'ternoon service. Three times a year there were ublic performances in the presence of an audience Nuremberg burghers.

THE CHURCH

Old St. Catherine's, the scene of the first act of ıe opera, is still to be seen in Nuremberg, and, nfortunately, with the exception of a painted tab-let in the German Museum, is the only relic left in the entire city which has any connection with the old medieval singing society. If the visitor, after his inspection of Sachs' house, turns back to the river again instead of proceeding toward the castle, he can reach the church in two or three minutes' walk by crossing the Spital Bridge and then turning to the left up the sharp incline.

In case he has cherished the expectation of finding a building of the character of the beautiful St. Lawrence Church or St. Sebaldus he will be doomed to a rather keen disappointment when, after turning another corner or two among small, shabby alleyways, he comes upon a plain, weatherworn structure with a red tiled roof, the apexes of its pointed windows proclaiming its Gothic origin and boasting a tiny amount of carving, but otherwise quite devoid of any sort of charm whatsoever. The whole presents rather a barn-like appearance and there is neither belfry nor tower to ring worshipers to service. But on searching out the caretaker in one of the low-roofed houses just across the street, one learns that there are no worshipers any more, nor has the church been used for religious services for over a century. The interior is even more forlorn than the outside, for not a vesture of church furniture and fixtures remains. The walls are stained and dirty, and in the dusty corners spiders go about their trade quite undisturbed. Since it ceased to be used for religious services the edifice has been put to half a dozen different purposes. When the present writer last visited it, it was being used as a repository for various huge dust-covered plaster casts, which stood or lay around the interior in every conceivable attitude. Even with a strong effort of the imagination it was hardly possible to magic them away and call up instead the picture of the first act of *Die Meistersinger*.

The tablet mentioned above is of wood, with two side pieces and a middle section, and is the work of one Franz Hein, who painted it in 1581. The two wings are adorned with the portraits of four prominent Mastersingers of the time. The middle section is divided into an upper and lower part, the former exhibiting a delightful anachronism in the shape of King David kneeling with his harp before a crucifix, and the latter representing a gathering of the Mastersingers, with the singer perched up in his box and the other members of the Guild grouped about him, dressed in medieval German attire with Elizabethan neck-ruffs.

THE GUILD IN GERMAN LIFE

Guild life played such an important part in medieval Nuremberg that it seems quite natural to find the gay banners and other relics of these artisan organizations in abundance at the German Museum. The butchers, the bakers, the candlestick-makers, are all represented, the master-tailors, master-carpenters and master-bricklayers—but alas, there is nothing to remind one of the doings of the proudest of all the guilds, the Mastersingers, except this bit of painted wood. And of Veit Pogner, Sixtus Beckmesser, and the rest there is not a trace left in the whole town.

DISSOLUTION OF THE GUILD

The Mastersingers were not to be put out of countenance in the practice of their art by any such impious young reformers as Walther von Stolzing, did any such persons exist and attempt to challenge their methods and usages, but continued to chant their ditties in one part of Germany or another even down to the first part of the last century. The last Guild held its meetings in Ulm. In 1830 there were still twelve members. By 1839 this number had dwindled to four, who came together for the last time in this year and solemnly pronounced the dissolution of the ancient and honorable society, which had long outlived any usefulness that it once may have possessed. The eldest of the last four members is said to have lived until 1876.

MRS. EMMA SUMMERS

FROM MUSIC TEACHER TO "OIL QUEEN"

BY CHARLES ALMA BYERS

[In THE MUSICIAN for September we printed an article by Mr. Frank A. Fall of New York University, entitled, *Can a Music Teacher Save Money?* The story which follows below was sent to THE MUSICIAN to show that one teacher did find it possible to save, and invested her savings to such great advantage that today she ranks with the capitalists of her section. We print this article not to maintain that every teacher who saves can duplicate Mrs. Summers' wonderful success. But the point is: If she had not saved, and had not had her $700 at hand when it could be used to big advantage, she would have missed the chance. The lesson is that one *should* save. —The Editor.]

IT has been said that there is nothing that man can do which is not also possible to the modern woman. It is well known that she has invaded nearly every field of endeavor, and has invariably met with remarkable success. She has quite successfully coped with practically every trade and profession, and has not infrequently carved out an enviable career in the financial world.

As an illustration of what it is possible for her to accomplish in the latter field, the case of Mrs. Emma A. Summers, of Los Angeles, California, is particularly illuminating and unusually interesting.

Twenty years ago this frail little woman was giving music lessons in Los Angeles at so much per lesson, and earning only a little more than a living. Today she is known throughout the country, especially among oil producers, as "the Oil Queen of California," and is rated financially as almost a millionaire.

Such a rise in the business world, without an inheritance of any kind to assist her, certainly merits admiration. She is one of the largest individual operators in oil in the west, and her success is due to her own efforts alone. She not only has inherited no part of her wealth, but has had no help in acquiring it and no male relative upon whom to depend for advice.

THE FOUNDATION

The story of Mrs. Summers' career in the business world, if given in detail, would read like a romance of high finance. Her father, William L. McCutchen, was a merchant of Hickman, Kentucky, at which place she was born. She was sent in girlhood to Boston to study music, and on

(*Continued on page 770*)

PACKER MEMORIAL CHURCH, HOME OF THE BACH FESTIVALS

BELFRY OF MORAVIAN CHURCH WITH TROMBONE CHOIR

OLD MORAVIAN SEMINARY (1749)

Dr. J. Frederick Wolle: Bach Champion and His Views on Choral Training

BY WILLIAM ARMSTRONG

THE PEOPLE: MORAVIANS

TO understand fully the intense love for Bach's music which has inspired the tireless activity of Dr. J. Frederick Wolle's life, it is necessary to have some knowledge of the early influences upon him of the old town of Bethlehem, Pennsylvania, made musically famous by his Bach Choir.

A little band of Moravians of sturdy, simple faith, fleeing by way of Saxony from religious persecution in Bohemia, came to this country in 1740. One year later they founded a settlement in the then wilderness bordering the Lehigh River, a settlement which took its name from a hymn sung there on Christmas Eve in 1741:

"Not Jerusalem,
But Bethlehem
Gave us that which
Maketh life rich."

Along with them they brought a rich store of stately chorals, anthems in faded manuscript, and a church ritual noble in its simplicity. All these have been handed down unchanged through successive generations since. The same poetic services held one hundred and seventy-five years ago in Bethlehem on Christmas Eve, and at Easter dawn in the old graveyard, are celebrated on these anniversaries today.

A choir of trombones heralds them, as it does all festivals, from the church belfry; again, the same choir plays there to usher in for a departed soul the festival of an eternal life; one choral for the boys, another for the girls, and so on through youth to old age, for men and women each a different one. Anyone knowing the town closely can tell by the majestic melody who has passed away.

THE PLACE: BETHLEHEM

The Moravian section in the heart of Bethlehem contains a charm which makes for poetic influence; gray stone buildings a century and three quarters old, as beautiful as any in America; their white, solid shutters pierced with crescents; their gardens full of flowers; an old stone sun dial set high against a wall, and eaten by the weather's ravages; a graveyard where, side by side, lie Indians and their converters; while over all there still broods the spirit of a peace ineffable, a peace inspired by the faith and lives of the town's founders.

For twenty years as boy and youth Dr. Wolle lived in one of these quaint gray stone buildings, the old Moravian Seminary, of which his father Dr. Francis Wolle, a Moravian clergyman of Polish ancestry, was the principal.

THE RELIGIOUS ELEMENT

From the outset of the future Bach conductor's life the poetry of old customs and surroundings was about him, a poetry that the Moravians had brought over along with choral, anthem, and ritual. But of these things that which seems to have sunk deepest with him as a little child, was the series of services held in Passion week; services that later proved to him a link with Bach. The scriptural passages read were identical with those used by Bach in the *Passions* according to St. Matthew and St. John, even the words of the chorals sung were utilized by him in their text, and if the accompanying music was not of Bach's making it bore resemblance in majesty of spirit to his own. And so, when the youthful Wolle family discovered finally Bach, "It was," as he expressed it, "like coming home."

BOYHOOD TRAINING IN MUSIC

Dr. Francis Wolle wrote a noteworthy book on *Fresh Water Algae*, drawing the illustrations himself with evident strong love for beauty of form, which he found in the humblest things that most men pass by unheeded. But alongside his idealism he had a well-developed strain of the practical. To his son he gave a choice between college or a business training that he might know in future life how to manage affairs. All the while young Wolle's one desire was music. As a boy he had delved between the covers of *Grove's Musical Dictionary*, then coming out in parts, being specially directed by a teacher to the article on Bach, which meant an introduction to the life of that composer to whom he was to give so large a portion of his own.

The piano he studied, and found it uninteresting; the organ he loved, every spare waking minute he gave to it, although he never had a lesson on the instrument until he was twenty. In boyhood he played daily at the opening services of two schools, the Moravian Seminary for Girls, and the Parochial one which he attended, anything to be near the organ keyboard.

When the day came for a decision between Lehigh University and business, he chose to learn to be a druggist, because that would mean to him, a shorter time spent away from music. For two years of apprenticeship he toiled industriously happy at their end to escape a calling which grudged him the free time to play in church on saints' days. Shortly after he founded in Easton Pennsylvania, a choral society and also a singing class of two hundred, and in Bethlehem a Choral Union, combining the first and last in an Easter concert annually.

Rink's Organ School young Wolle had, meanwhile, studied alone from its first page to its closing ones, which contained a fugue on the name of Bach but his introduction to the master himself came when he went to study with Mr. D. D. Wood blind organist of St. Stephen's, in Philadelphia, who started his young pupil in with the *Eight Little Preludes and Fugues* by Bach. The structural beauty of Bach from the outset overwhelmed him.

"Where has my time been going?" was his question. "This is the real music for the organ!" And from then on his ardent desire was to study all that Bach had written for the instrument.

BEGINNING HIS CAREER

Going to Munich on money he had earned himself, young Wolle, passing a strict examination, became one of the four pupils whom Rheinberger accepted at a time, studying, at his own request, only the organ sonatas of his teacher and the works of Bach. At the end of one year Wolle returned to Bethlehem, destined to be linked so prominently in the coming years with his name and that of his best beloved composer. There he assumed the post of organist at the Moravian mother church, where, as a boy, he had developed his appreciation of the severely pure church song.

With the exception of six years spent as musical director at the University of California, in Berkeley, Dr. Wolle has made Bethlehem his home ever since.

FIRST BACH PERFORMANCES

The introduction of Bach in Bethlehem by Dr. Wolle was in 1888, when he gave *St. John's Passion*; other works followed until, in 1892, *St. Matthew's Passion* was sung under his direction. During the autumn of that year he put Bach's *B Minor Mass* into rehearsal, but his chorus rebelled at the stupendous difficulties presented. Dr. Wolle, who had already worked wonders with his chorus of untutored singers, and who was willing to put superhuman effort into bringing the great mass to a hearing, found his courage break at this crisis. Then it was that he retired

a musical leader, after declaring that until Bach's *Minor Mass* would be sung in Bethlehem, his forts there as choral conductor were at an end, nd the chorus with which he had so bravely bored was disbanded.

After a dreary wait of six years, two women pproached him to conduct rehearsals of a glee ub. His answer was, "If you make it possible or me to give Bach's *B Minor Mass*, I will train ou, otherwise I keep my vow never again to conuct anything choral here." Undaunted by an utcome already recorded, his two visitors set out o get once more together a chorus, "And let im give his old Bach," as they expressed it.

THE BACH CHOIR

In 1898 the Bach Choir of Bethlehem was oranized; in March of 1900 the great Mass was ung, and annually it is sung there now, with an rdor, a devotional spirit, and complete mastery of echnical detail which combine to make it unique s an example of choral singing in the United tates. When one considers that these ends have een accomplished with no other material than mateurs, gathered from Bethlehem and neighoring places, singers to many of whom musical otation was unknown, it would seem that only genius could have achieved such results.

THE SPIRIT BACK OF THE CHOIR

And yet, one day last summer, Dr. Wolle said vith quiet calmness: "What I have done was so asy that anyone could do it—if he wanted to do t as much as I did."

Those final words were the keynote of it. He ad willed to do it with all the strength of mind nd body in him. He had been brought down by llness in the struggle; he had faced defeat in the ebellion of his chorus; at the moment of his eturn from Europe had come the advice:

"Go to some other city, people have no respect or the man grown up among them. Go to New York or Philadelphia, where strangers will listen o your music."

"They can come here to listen to me," was Dr. Wolle's answer, "and," he added in mention of the pisode, "I started in to do it."

The triumphant end of the story is nationally nd internationally known; but to Americans s a lesson taught by an American it becomes a particularly impressive one.

REHEARSAL METHODS

Before Dr. Wolle resumed rehearsals of the *B Minor Mass* with his Bach Choir, the thought occurred to him forcibly that in the past he had not made things as easy for his singers as he might. Thereupon he evolved a plan all his own.

Instead of beginning at the opening bars of a number, he chose the final ones to start with; the cadences, resolving themselves naturally, proved an easy task to sing. His choristers left the rehearsal on that opening night fresh, and of the enthusiastic opinion that the *Mass* was, after all, not so hard. This is but one phase of the revolutionary course by which Dr. Wolle secured from untutored singers finished results and absolute assurance in performance, no matter how difficult the work attacked.

His methods and means employed to gain a given end, employed identically by him with the Lancaster (Pa.) Oratorio Society and the Choral Society of Harrisburg, may prove illuminating.

PLAY UPON THE SINGERS AS UPON AN INSTRUMENT

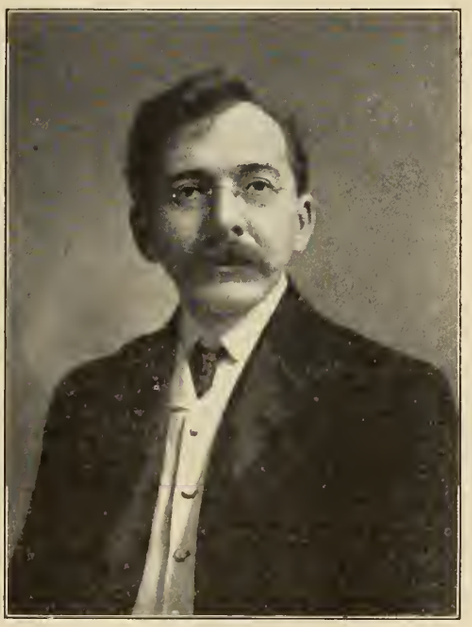
"I do not ask for voice, ear, or knowledge of musical notation," declared Dr. Wolle, in turning to the subject. "And in all my experience I know of only one man who simply could not grasp the intervals of a scale. I do not place stress on voice in selecting singers. In the Bach Choir I have, for instance, one lady of eighty, and another of sixteen. It has happened that when I cautioned about the singing of a certain F, a chorister inquired, 'What is F?'

"Bach or any work that I take up with choir or chorus, I know a year ahead. Then comes the point, how I am going to inject that knowledge into the minds of my choristers.

"In the first place I speak very little in rehearsals; in stating musical terms I give them invariably in English. I never require the services of an accompanist, for none can know what one wants in the instant of stopping, and the psychological moment for explanation is gone.

"Standing on locked pedals before the organ, as I did at the Moravian mother church in the days when I conducted our rehearsals there, I would, on the instant of stopping the singers, play things as I wished them to sound. It might be one bar or a single note, for instance, where the alto would come out and fade away. But I never kept at one point or a collection of points.

"After explaining the effect desired in a certain bar, or the interweaving of a tone at that point where we had stopped, I would go on to another passage in the work, and then return again from time to time to the bar in question.



DR. J. FREDERICK WOLLE

" 'I am an organist,' as I sometimes tell them, 'I have made it my instrument; if you will let me I will play, instead of on pipes of iron and wood, on your throats and souls.' For the chorus must be sensitive, plastic, and obedient to its leader.

" 'Why do you not work on one thing instead of jumping about?' my singers have asked me.

" 'Because,' I have replied, 'I know human nature enough not to stick at one thing too long.' To keep a chorus on a few difficult places for two hours is wearying, wearing toil. There must be contrast in rehearsals, the grave alternating with enlivening or brilliant passages to hold the interest of the singers, for the moment interest ceases nothing more is gained.

BEGINNING AT THE END OF A PHRASE

"The second time I began rehearsals for the Bach *B Minor Mass*, after that first occasion six years previous, when they had found the work too difficult, I determined to make things easier for them to learn than I had done before. Consequently, in the first rehearsal we took three or four closing bars of a cadence which resolved itself naturally, presently going on to another closing passage, and they were so quickly mastered that none saw any difficulties.

"Always working backward in the study of a work, in the second rehearsal I take out, for instance, four bars preceding a closing cadence, have them sing those, and later combine them with the closing cadence, afterward proceeding to another four bars somewhere else in the work. Every bar, its color, effects, balance, is worked out as a solo pianist would in study of his repertory.

" 'Why do you not tell us where you want exactly this or that effect that we may write it out?' may be asked, and I answer, 'Because I do not want you to feel that you know all about it, and shoot it out mechanically.'

"Sometimes I take a chorus faster than it is written, sometimes slower, that the singers may not feel afraid of anything, and to impress upon them that they must watch their leader. When all is going well, I broaden out and broaden out, demanding power of breath. I want to control; I have a definite idea of what I want to do. I am adjustable myself; I want to do the best I can with the inspiration of the moment.

"In florid passages of Bach I begin, for example, with the sopranos on the last four notes, then the last eight, then the last twelve, working very, very slowly, taking afterward, in this gradual process of working backward, maybe half or the whole scale passage on which we have studied.

"Giving the sopranos a long rest, I take up the same thing with the altos and so on; finally, all sing together, first the natural phrase ending, and then repeat exactly as before. When I work backward from a new starting point, I begin again with the natural ending of the phrase. By this process of working from the end toward the front, I find when we sing the whole passage through that it goes fluently.

"I never stop my chorus in the middle of a passage; they must never get accustomed to stopping. I always tell them not to assume that we will stop; I might take them ahead, knowing it to be the psychological moment to carry them across the bridge, and dovetail that section on to the one next following.

ELASTICITY OF RHYTHM

"An important part is the elasticity of the rhythm; not the crudity of merely giving the accent of the bar stroke, but the accent of the melody. How lamentable it is if a chorus pounces upon the first note of a measure when it is the end of a phrase, and should, instead, fade away. Take a long note tied over, a fine point is to carry it with tone increase on that tied first beat.

DELIVERY OF FUGUE THEMES

"In bringing out themes properly in the singing of a fugue there is so much in the *tessitura*, whether it lies high or low. The fugue's theme may, for instance, be given out by the tenors, and answered in turn by the basses, sopranos, and altos. The higher the note the more easily it is heard. In making the theme clear, if it is in the bass, I want the tone volume enormously increased, with tenors and altos suppressed in accordance with their carrying quality; the soprano will be audible in *mezza voce*.

TEMPO

"As to the speed, the acoustic properties of a building must always be taken into consideration; if the place is large, too rapid a tempo, will, of course, result in blurred effects. Slow melody is the most difficult for a chorus, not merely because of its sustained character, but because slow melodies demand soulful effects in expression or they fall flat, while in fast and brilliant passages the expression is not so much missed.

VOWEL QUALITY

"I lay great stress on the purity of a vowel, for the vowel characterizes the music; I want a broad A and a reedy E, and as much as possible a picturesque meaning given to the word in keeping with the character of the music. In the singing of Bach I aim to secure all possible warmth, color, and dramatic meaning in the higher and spiritual sense; that is the basis of my interpretation."

THE SUPERVISOR AND THE CONDUCTOR

A Community Christmas. Community Music expressed in organized activity requires a leader. The following indicates some of the things a conductor must do.

BY THOMAS TAPPER

THE following distinctive paragraphs are taken from a *Bulletin* published by the Extension Division of the University of Wisconsin. To anyone interested in Community Music, this *Bulletin* cannot fail to prove valuable.

CAROLING

In some cities it is the pretty custom to fill the late afternoon and night with the strains of wandering musicians. These may be the school children, who, under the guidance of their teacher, spend the hours between the close of school and supper time in singing before the homes near the school building; a group of young men may satisfy their desire to sing in the open by presenting some of the jolly old Christmas carols; or a church choir or other choral organization which revels in the possibilities of showing that the message of music is rendered doubly beautiful when sung under the open sky.

Whatever group it may be, this out-of-door singing is always a joy, and oftentimes it is a revelation.

Hymns and carols which seem quite ordinary when sung in the church, Sunday school, or home, become really beautiful when sung in the crisp night just before Christmas.

Any person who has not had the experience of listening or taking part in this caroling, or who is faint-hearted regarding the possibilities of it in these modern days, should read Thomas Hardy's charming story *Under the Greenwood Tree.* In this book he describes the experiences of a country choir which, year after year, has tramped about on Christmas Eve singing the old carols and which does not allow its ardor in the singing and the belief in the message to be lessened even when some hard-headed farmer who is out of sorts, objects to having the quiet of the night disturbed. The songs which would be sung by these nightly visitors may include any of the fine hymns and carols particularly associated with the Christmas season.

If the singers wish to add a touch of gaiety and color to their costumes, or if the night is so cold that it requires additional warmth, caps and hoods of scarlet may be easily procured or made. Lanterns or torches with candles or kerosene wicks will also be found useful and decorative. In some towns the singers even apparel themselves with masks and quite gay and elaborate costumes.

This caroling may include not only the homes of friends, but the residences of prominent officers and social workers, the hospitals, the jails, and, especially, those poorer quarters of the city in which music is all too rarely heard. Any group of people with even mediocre voices may make a contribution to the Christmas season which will be welcomed on every side.

THE COMMUNITY CHRISTMAS TREE

The focus of the community celebration, however, is the big tree, which is erected in some prominent place near the center of the town, and which is intended for everyone. It differs from the home tree in that it is larger and its decoration is more elaborate, and, especially, that it contains no gifts. Frequently, the tree is donated by some one individual or an association, put up by volunteer help, and is decorated by various contributions. In nearly every town the electric light company undertakes to wire it and to light it free of charge. In Chicago, the telephone company and the electric light company combined in the erection of a monstrous tree which had been contributed by a man in Michigan.

The decorations vary in different places. There is always gleaming at the top of the tree a brilliant electric lighted star. The New York tree was called the "Tree of Light," and this name has been adopted in many places. In some of the larger cities, notably in San Francisco, instead of one tree several were erected at important points throughout the city.

There is already a strong movement to utilize live and growing fir trees located in suitable places within the city instead of transporting from the forest a tree that has been cut especially for the occasion. This is an extremely desirable plan where there is a park properly located, for the presence of the tree throughout the year would be a continual reminder of the glory of the Christmas time.

While the community Christmas tree will unaided shine forth with its message of brotherhood for several nights before and after Christmas, much will be added to the celebration if there can be one or two occasions when a little program is given. This may be simple or elaborate according to the weather conditions and the resources of the town.

A PROGRAM

The simplest ceremony may consist of turning on the electric current at a specified hour and giving a number of musical selections. This music may be supplied both by special groups of people, such as children from certain schools, the choirs of the churches, and singing societies of various kinds, and especially by general community singing by all the assembled men, women, and children. For this purpose the Extension Division of the University of Wisconsin offers its particular aid by recommending that the songs to be sung be chosen from the following seven:

1, *O come all ye faithful;* 2, *Silent night, holy night;* 3, *O little town of Bethlehem;* 4, *The first Nowell;* 5, *God rest ye, merry gentlemen;* 6, *Hark, the herald angels sing;* 7, *A carol for Christmas Day.*

THE ORGANIZATION

The practical details of working out these suggestions will vary greatly with the individual community. As has already been seen, frequently a single individual will have to start everything into motion, gradually uniting the efforts of many helpers. In other places, an organization, fraternal or religious, may perform the same function.

Certainly, in many towns by this time the idea will have gained sufficient importance so that a committee appointed by the Mayor or the Board of Education will assume charge. But whatever the means, the ideas already stated will supply suggestions of results to be obtained, and the details can be worked out as are needed.

One of the best results of this Christmas celebration should be the bringing into the greeting of the New Year and the passing of the Old Year, a larger sense of decorum, reverence, of consideration for the significance of the event, than has obtained in many places. Just as Christmas Day should be welcomed by the sound of music, either human voices or splendid brass instruments at the stroke of twelve, so should the passing of the Old Year have a similar dignified greeting.

THE SUPERVISOR'S OPPORTUNITY

I

The day comes in the life of every Music Supervisor when he must ask himself how real the Kingdom of Music may be made for children in the Public Schools.

He may think, and others may tell him, that having taught the necessary songs and the art of reading by syllables his duty is done; that everything beyond these essentials is "up to somebody else." But as he stands in the midst of the children themselves realizing that while he is with them they literally live by every word that proceeds from him, he will pray now and again that the word he speaks may be fruitful, that it may convey more than the syllables of the scale, and

That it may vitalize the subject of music and make it truly alive.

Now, so to command "every word" is a considerable contract. Perhaps it is wise, therefore, to take up one clause of this contract at a time.

There is in the making of music after the true way such a lot of Joy (as well as of Education), its emphasis of the true things of Life is so pronounced, that it stands a vast amount of revealing. It is of this revealing that it seems worth while to speak.

In a certain European opera house, there were two principal conductors with equal authority.

When a new opera was about to be rehearsed with the orchestra the one conductor came absolutely prepared to drill the men to the attainment of a degree of skill which they knew he had already worked out for himself. So without score before him, he set to work with the orchestra as a whole, with the special choirs, even with individual players at times, forever aiming to secure what the composer requires of the instruments. No trouble was ever too great for him to undertake; no detail too small for him to work out. Then when orchestra, singers, and chorus came together, a foundation for an almost immediate smooth performance had been established.

But the process of the other conductor was different. He used to go to rehearsal having done no preparation whatever. It was his plan to learn the score with the men as they played over and over with him. And the men knew this perfectly well; they realized that this conductor was actually learning the lesson with them, and therefore it all became a matter of mechanical drill, of gaining skill by repeating again and again, of seeking the meaning in the sounds instead of putting the meaning into the sounds.

But it was not a vitalizing process that made the spirit of the whole work serve as inspiration from the very beginning.

The methods of these two men exemplify all work and all workers, and they suggest this fact:

To secure from others the best results, the most highly efficient responsive action, and ultimate attainment, one must have a clear and vivid picture of that for which he is striving.

The same fact expressed in the words of the soldier says: "He leads best who knows where he is going and for what purpose."

II

The best work is done with a group of people, whether instrumental players or children in school, which has first been as perfectly done as it can be in the privacy of one's study.

A rote song is infinitely more than a means for stimulating the halting processes of imitative music and empty words, and there are two art products in a good rote song. They demand infinite care.

The poem (and it should be truly a poem) must be recited in speech as it is in song. So the melody must be learned and appreciated for its tonal beauty alone. When the two are combined there evolves that mystical, magic combination of the poet's imagery and the composer's tonal interpretation.

The pictures in the poem must first be brought out for the child so that he is under no misapprehension as to what they mean

The little girl who persisted that there were three buckets in the well was absolutely right so far as her interpretation was concerned. No one had informed her that the old oaken bucket, the iron-bound bucket, and the moss-covered bucket, were all one and the same. Naturally enough, then, she concluded there were three.

In the first rote songs never leave the imagery of the poem to the child's unguided imagination.

To do so in any subject is disastrous. Was it not the late Mark Twain who repeated the reply to the boy's query: "State the period of the Dark Ages"? "The Dark Ages," said the lad, "come in between antiquity and posterity."

Like most blundering intellects, this lad hit a great truth.

It is well to regard the rote song as a miniature opera.

The children themselves are the character or characters; the Supervisor is the orchestra and conductor combined. The entire stage setting is not wanting. It is perpetually set up in the theatre of the children's imagination. Now if everything that enters upon this wonderful stage be made clear and definite before the scenery is set, then the little opera will go smoothly.

Out of this artistic practice of the rote song, or of any other detail, for that matter, it is possible to plant in the soil of the children's minds more than the mere facts of music. Facts come fast enough.

The main thing is that every day we must increase his fund of human interest stories about the men who have made music as well as about the music men have made.

They are real hero-stories if one tells them well.

Lincoln splitting rails is no more an inspiring picture than is Beethoven becoming a greater and yet greater composer while deafness was gradually closing the world of sound to him.

No trouble should be too great that permits us to vitalize the beauty of art for those who are as yet unable to vitalize it for themselves. But the whole lesson lies in the example of the two conductors. It is wiser and safer to go into the school-room fully prepared to work out the little opera with the players than to learn it as they struggle over its difficulties.

STARTING COMMUNITY MUSIC WORK IN AUSTIN, TEXAS

THE MUSICIAN has emphasized this one fact.

Community Music work does not start itself.

Some person or persons must take the initiative. The call, therefore, is for LEADERS. And our most emphatic statement to our readers is:

You may be a leader if you will.

Read the following account of how interest in Community Music work was brought about in Austin, Tex. The beginning came when some persons in that city read certain articles on the subject published in THE MUSICIAN. The first active step was to send a letter to Mr. Tapper seeking further suggestion. The letter tells the story.

My dear Dr. Tapper:

"The papers were received a week ago and have proved interesting and helpful. Without waiting for the magazines to arrive we adopted the suggestion given in your first letter about using the columns of the daily paper to start community singing.

"First of all my husband published a long article from *Musical America* about Harry Barnhart's success with community choruses in New York. This we followed with letters purporting to be from the people, signing fictitious names. Mr. Norton then called the attention of the band master to the letters and asked him if he could arrange to have a few songs sung at the next concert. He seemed much interested and said he would try it. The following evening the mayor announced the plan from the band stand, but no leaders volunteered and the response was scanty. The next week a few of the leading singers of the town stood on the band stand and encouraged the crowd, a cornet lending valuable assistance.

"At the third concert the people joined in the singing heartily, and we may say that community singing is established in Austin. Thus a chance word written by you in New York started the good work in far off Texas.

"The Austin *American* published yesterday morning a clipping from an Abilene paper which approved the Austin plan for community singing and hoped that Abilene would be the second city in the state to adopt it. Abilene is a town in west Texas with a population of little over nine thousand. It is very interesting to have a part in this great movement.

"The work that you do is truly remarkable, and the articles you sent me will undoubtedly be of assistance in the work of our music festival association. We are bringing fine artists here for concerts and hope soon to have the organization on such an excellent financial basis that it will be possible to establish a permanent orchestra.

"MRS. CHAS. G. NORTON."

A MUSICAL CLUB OF MEN

IN previous issues of THE MUSICIAN we have given an account of musical clubs for men in a number of cities. The list is to be extended by the addition of the Men's Musical Club of Winnipeg, organized last December, with a membership of 150, and a limit of 200, which number it is expected will be reached before the end of the present year.

The club occupies regular quarters with a recital hall adjoining. It extends an invitation to musicians or music lovers who may be visiting Winnipeg to make themselves known.

The weekly recital season commenced October 2 and will continue to April 23, with a few interruptions. Some of the topics are: British Composers, Grand Opera, Oratorio, Russian Composers, Chamber Music, Ballads, Grieg, Gounod, etc.

AN IDEA FOR CONCERT SERIES IN SMALL TOWNS

COMMUNITIES in which financial resources are moderate often deprive themselves of excellent musical entertainments because the artists they wish to hear command too high a fee.

One remedy is to co-operate with persons in adjacent towns for definite days in close sequence, thus dividing traveling and hotel expenses which makes possible a lower fee by the artist or the manager. This is not at all difficult, but simply requires opening communication with several other persons who are likely to be interested and then arrange dates as seems most practicable and convenient.

Miss Margaret Anderton, pianist, of New York, who has contributed valuable articles to THE MUSICIAN, has succeeded in interesting several other artists and worked out a chain of engagements within a radius of 100 to 150 miles from New York, and reports the plan as very satisfactory. Perhaps other artists, not only in New York, but in other music centers, may find this a worth-while plan.

MUSIC IN NEW YORK DAILY NEWSPAPERS

IT is significant of the increase in matters musical that the New York *Evening Globe* now has a page devoted largely to music, which is a part of the issue twice a week. Another paper with a music department is the *Evening Mail*.

Isn't this an idea worth following in your own town? Think it over, then talk it over with the editor of the best and most progressive paper in your locality.

SYSTEMATIZING MUSIC TEACHING

THE MUSICIAN has recently received from a very progressive, hard-thinking teacher a booklet outlining his system of teaching music. It contains some very interesting suggestions, which we reprint here, following the policy of THE MUSICIAN, namely,

To gather Teaching Ideas from One Teacher and pass them on to Many Others.

"In the first place, every pupil is required to use a copy of my booklet, 'The —— System of Music Teaching,' in which are lists of technical exercises, studies, pieces (carefully graded), theory and reference books, with blank spaces, for recording the dates on which each subject is commenced and finished and also the time taken.

"This idea of *recording the work*, so that the pupils and their parents may see the results in black and white, I have found to be highly desirable and successful.

"The course of study is divided into four grades: Elementary, Intermediate, Advanced, and Artist. No pupil can be promoted from one class into the next without passing all the passing-marks. At intervals of every two months, or five times in the fiscal year, tests are taken of every pupil, individually (preparation for which is daily work), and in consequence of this the desired results are easily obtainable, inasmuch as all pupils work hard to excel in what they recognize as a race. For at the end of the 'year,' the books of all pupils are compared, and prizes of value given to the holder of the best marks.

"I try to encourage this spirit of emulation among children particularly, for children have not naturally the high ideals of the adult, and require an incentive, although it works equally well with the advanced pupil. I have seen children—absolute beginners—improve so visibly by the system, that some have entered the Intermediate Class in four months, and the Advanced in little over a year! To reach the Artist Class depends, of course, upon individual temperament and the amount of work done by the pupil.

"But it is not too much to say that by this system—provided the pupil does his part in practising— the normal pupil can accomplish the work desired in *half the time* of the average 'method.'

"The 'Contest' begins in October and lasts until July. Any pupil, however, may enter at any time of the year. And this system need not interfere with any other method you may have used."

The Value of Reputation

The teacher of music is criticised by some persons because of what they consider the high price he charges for his instruction. A big factor in determining this fee is the Reputation of the teacher based upon the Quality of the instruction which, it may be, his competitors cannot duplicate.

Reputation has value. Louis D. Brandeis, Justice of the United States Supreme Court, in a statement made before the Interstate Commerce Commission, said: "I am as willing to pay for reputation in an article as for the merchandise in it."

Two teachers may offer instruction of equal value, but if A has the reputation of giving high-grade teaching and B has not, A will get the higher fee.

Perhaps there is a lesson in this point for you.

Arm Movements, Not Weight Alone, the Test of the New School of Piano Playing

BY FLORENCE LEONARD

I

THE WIDESPREAD DISCUSSION OF RELAXATION

WITHIN ten years a remarkable change has taken place in the minds of teachers and students of piano-playing. They have waked up, or have been educated up to the idea that Relaxation and Weight are indispensable to artistic playing. The magazines are flooded with accounts of the value of weight-playing, which range from that of Sieveking, the latest musician to announce its discovery, to those of the followers of Deppe and William Mason, who were of the first to realize its importance. A list of prominent players who dwell on its necessity would include the names of practically all the artists before the public today.

This state of things is gratifying to the pioneers in such teaching, who have lived to see this radical change. But the subject is not so easily disposed of. A distinguished teacher of singing said recently to the writer, "Why do teachers of piano devote so much time to discussing 'relaxation'? Isn't it recognized as necessary, as a presupposed condition of playing?"

The reason that the question will not subside is that it is not fully understood, even by some of those most zealous and conscientious ones who have collected the most facts about it.

What is the right amount of relaxation?
When shall I use it?
How shall I use it?

These questions still need to be answered. They should moreover be preceded by another question:

How shall I get and keep relaxation?

For there are still many students who are unable to reach the desired condition of arm.

THE USE OF THE ARM THE KEY TO RELAXATION

To recognize the need of relaxation, of weight, was the first step toward understanding the "new" school of technic. There are other steps of vital importance. The first is to know definitely how to teach and to use relaxation. To this end we must learn *how to use the arm*. It is not enough to say to a pupil, "Do not be afraid to use your arm; it will not fall off." It is not enough to divide the amounts of weight into finger-weight, hand-weight, forearm-weight, full-arm-weight, and to apply these combinations in an up movement, or a down movement, or both movements.

RELAXED ARM OF THE OLD SCHOOL

What was meant by "relaxed arm" in the old school? Of this school Louis Köhler may well be taken as type. He has been called the father of all schools of technic.

Köhler taught that the arm should hang "like a wet cloth." That meant that it should hang loosely, in such a condition that it could be swayed or pushed about. It had, therefore, to be relaxed. For the rest, Köhler insisted on a "normal" hand position, a finger that struck the key from the knuckle, with its own force, a hand that struck from the wrist, for octaves, chords, staccato. And he limited the movements of the forearm to two:

1. The stroke from the elbow, to give more force than hand could give, to octaves and chords.

2. That sidewise motion which was necessary for change in position along the keys.

The upper arm had scarcely any active responsibility. And thus the arm was almost wholly passive. It had no active contraction of the muscles to interfere with the free movement of the hand in the wrist, or the fingers in the knuckle. It was ready to be moved from side to side, as the hand, transferring a "quiet position" along the keys, should drag or shift it. The aim of the player was to keep it as quiet as possible without letting it become stiff. This was the limit of its co-operation. Thus this idea of the "passive" arm is as old as Köhler, and it still has supporters.

RELAXED ARM OF THE NEW SCHOOL

The difference between the old idea of the relaxed arm which hung in *quiet*, and the new idea of the relaxed arm which has an *active* part in tone-making, is clearly shown by a few quotations. Frederic Horace Clarke, with his wife, Anna Steininger, was one of the first writers to explain the principles of Deppe. He wrote:

"All the methods until now teach the exact opposite of this [principle], for instead of directing the attention to developing the organized mass which we have in the arm, they devote their energy to making separate parts, such as finger, hand, or forearm, work independently of the other parts."

Breithaupt teaches "the rhythmically natural movement of the whole playing organism," and the fundamental principle of playing, the movement from which all others originate, as "the fall, or the free shake and throw of the whole arm, from the shoulder."

Steinhausen, physiologist and musical amateur, who founded his statements on his scientific observation of pianists, and on discussions with them and with theorists, writes:

"The fundamental form of touch is a swinging movement of the whole arm, from the shoulder down, in combination with the swinging roll of the forearm and swinging participation of hand and finger."

Bandmann, Caland, Carreño, Chittenden, Godowsky, Jäell, Mason, Matthay, Söchting, Stoewe are among the most conspicuous names of teachers who give the arm a considerable active share in forming the tone. They differ as to the predominance of the arm-formed tone, and as to the proportion of activity and passivity in the arm.

THE TONE-PRODUCING ARM, ACTIVE AND PASSIVE

But if the arm produces or helps to produce the tone, how can it be relaxed? Does not a tone-forming arm mean a pressing arm? If the arm does anything more than reinforce the tone it cannot be passively hanging.

Suppose that the arm is a rope. One end of the rope is attached to a boat, the other end is attached to a wharf. The boat is the hand, the wharf is the shoulder. When the boat, being set in motion, moves back and forth or from side to side, it drags the rope with it. That is the old, passive arm.

But *the hand and fingers are not passive*. They are, with some help from the forearm, making the exertions which produce the tone. Suppose, however, that the arm is a fire-hole into which energy is being forced. The small end of the pipe is passive. It is thrown or tossed about by the impulse from the larger end. The small end is the hand. The flail is a favorite example of this sort of arm, which, set in motion at the larger end, delivers that impulse through all its smaller parts.

But in neither case is the likeness to the arm perfect; for all the energy is applied from without. In the case of the arm, the energy comes partly from the shoulder, outside itself; and partly from the triceps muscle, within itself.

Thus the arm is partly active and partly passive. This is the condition in the case of what is called the fundamental movement, the free swing of the arm in the shoulder.

THE ARM CAN PLAY SCALES

Now the hand, which is the small and passive extremity of the swinging arm, can divide itself, by its finger-tips, into five extremities. And these extremities can so apply themselves to the keys, that, without being lifted from them, they can receive and deliver five different impulses. Or they can deliver five successive tones from one impulse. Therefore the arm can be made to give out five tones, well joined to each other.

Further, by arranging the fingering, the number of tones in the unbroken group can be increased indefinitely, so that, plainly, the arm can play scales and arpeggios in smooth groups.

The use of the arm, then, is not to be restricted to detached tones, staccato, non-legato, or to chords and octaves. In playing the groups or the chords it has no help from hand or fingers, except that the finger-tips remain on the keys, and that the fingers adjust themselves to the notes.

Hand and fingers, then, are passive or nearly so. This use of the arm is the first striking point in the "New School."

HOW MUCH TO RELAX AND WHEN

Thus, starting with what the New School describes as the fundamental movement, we can answer the questions: How much must the arm be relaxed? and, When shall relaxation be used? by saying:

Swing the arm by means of shoulder and triceps, let the other muscles and the joints be relaxed as far as the very finger-tips (which must not slip from the keys). Use this arm to play every sort of figure and passage. Vary the tone by the amount of weight applied, and by the suddenness of the swing, but not by *isolating* finger, hand, or forearm.

In all of this application it should be remembered that relaxation means a natural condition of mobility, and not an abnormal disintegrating of natural connections.

Further, it should be remembered that the foundation, the fundamental tone and movement, are all that are to be expected from these instructions.

MANY POSSIBLE MOVEMENTS

The instructions themselves are very general. They provide for the use of all four portions of the arm, but how?

Each portion of the arm can move in several different directions. In which direction shall each be moved?

The finger-tips must stay close to the key. Shall the knuckle, then, swing up or down or sidewise or back or forward?

What shall the hand do, swing up at the wrist or down or sidewise?

The forearm can go forward and back, up and down, turn in the elbow, swing out or in with the elbow. The upper arm, too, has various possibilities.

Besides, if the whole arm is to assist, we must know what proportion of the energy is found in each part of the arm which must act most?

It sounds as if, instead of having five individuals to train, as in the old school, we had now eight and *not* an "arm as a whole."

NATURE ASSISTS

But Nature comes to the assistance of those who take the trouble to understand her. And if we begin with the simplest movement, the large movements, and swing, in certain ways, Nature arranges both direction and proportion in the energy.

And thus the teacher who understands the arm knows how to begin with the easiest movement the long swing, and by teaching the arm to swing up or down or in a circular fashion upon the

finger-tip, he teaches *at the same time*, loose wrist, loose elbow, firm finger-tips, weight, for at least three varieties of tone, in scales (with perfect connection) arpeggios, in the foundation of the trill, in chords and octaves.

AFTER RELAXATION OF ARM, FINGERS ARE TAUGHT

Then, he seizes upon the natural tendencies of the arm, and begins to teach:

The next steps after relaxation.

And here, Nature no longer chooses the proportions of the movements, but we choose, from what is offered us by Nature, to assign to certain portions of the arm more or less work, and work in certain directions. For the direction of the movement is of great importance, not only to endurance, but also to tone. And we choose:

1. By using the smaller part of the arm, the fingers, as tone-makers (combining with the whole arm), with relaxation, and

2. By using the fingers as tone-makers, with less of relaxed movement in both hand and arm.

GRADUAL DEVELOPMENT OF ACTIVITIES

The natural tendencies of the particular player help in the order of the teaching; for some of these styles are more instinctive in one person, some in another. The most logical development takes place when the hand has, naturally, much mobility in the loose knuckles, for then the free fling of the long, relaxed finger upon the key, which adds sparkle, brilliancy, to the relaxed arm-tone, can be easily learned, and prepares the way for that sort of finger activity which is less natural and less free.

Thus the teaching begins with the simplest, easiest form of movement, and advances by degrees to the most difficult tone-making. And meanwhile it teaches, it *must* teach, supple wrists, fingers now loose, now firm, a hand secure, whether it is high or low, relaxed or fixed. For all these conditions are needed to combine with the free or the controlled movements of the arm.

CONTROLLED ARM THE LAST STEP

Thus choice of directions and proportions continues further, through various stages, up to the point where the whole arm preserves, instead of relaxation, a fine *balance* between looseness and stiffness, yielding with the quickness of thought to any other condition of the arm (more or less relaxation) between extreme relaxation and extreme control, as such a condition may be required for the tone.

"SWEET HOME" AGAIN

REVIVED REMINISCENCES OF JOHN HOWARD PAYNE

BY F. W. COBURN

Once more John Howard Payne, the author of the most popular song in the English language, came into the news of the day. After a lapse of sixty-four years the United States government paid to a collateral heir the sum of $207.92, representing indebtedness that had never been collected for salary while Payne was United States consul at Tunis, the place of his death in April, 1852. A short time previously a long-forgotten portrait by Charles Robert Leslie had come to light and been acquired by the Boston Museum of Fine Arts. Naturally, therefore, there was newspaper talk again about this gifted and erratic American who in life was an able actor and a magnificent poseur.

The legend that has grown up about Payne is interestingly foreshadowed in a little sketch noted lately in an old copy of the *Boston Musical Journal*, specifically of Dec. 15, 1853. Even in his lifetime it was fashionable to stress the loneliness of the man in contradistinction to the happy home life which he had celebrated; this tradition was continued and emphasized after he had gone. The *Musical Journal's* tribute to him, written by an acquaintance of his later years, contains data that do not appear in any of a score or more of magazine articles listed by Poole. It is perhaps on that account worth reprinting verbatim:

THE AUTHOR OF "SWEET HOME"

As I sit in my garret here in Washington, watching the course of great men, and the destiny of party, I meet often with strange contradictions in this eventful life. The most remarkable was that of J. Howard Payne, author of *Sweet Home*.

I knew him personally. He occupied the room under me for some time, and his conversation was so captivating that I often spent whole days in his apartment. He was an applicant for office at the time, consul at Tunis,—from which he had been removed. What a sad thing it was to see the poet subjected to all the humiliations of office seeking. Of an evening we would walk along the street. Once in a while he would see some family circle, so happy and forming so beautiful a group, that we would both stop, and then pass silently on.

On such occasions he would give a history of his wanderings, his trials, and all the cares incident to his sensitive nature and poverty.

"How often," said he once, "I have been in the heart of Paris, Berlin, or London, or some other city, and heard singing, or the hand organ playing, *Sweet Home*, without a shilling to buy the next meal or a place to lay my head. The world has literally sung my song until every heart is familiar with the melody. Yet I have been a wanderer from my boyhood. My country has turned me ruthlessly from my office; and in my old age I have to submit to humiliation for bread."

JOHN HOWARD PAYNE

Thus he would complain of his hapless lot. His only wish was to die in a foreign land, to be buried by strangers and sleep in obscurity.

I met him one day looking unusually sad:

"Have you got your consulship?" said I.

"Yes, and leave in a week for Tunis; I shall never return."

The last expression was not a political prediction. Far from it. Poor Payne! His wish was realized. Whether his remains have been brought to this country I know not. They should be, and, if none others would do it, let the homeless throughout the world give a penny for a monument to Payne. I knew him, and will give my penny for an inscription like the following:

Here Lies
J. Howard Payne
The Author of *Sweet Home*
A wanderer in life; he whose songs
were sung in every tongue,
and find an echo in every heart,
Never Had a Home
He died
in a Foreign Land

Doubt has sometimes been cast on the truthfulness of the legend of Payne's poverty and loneliness. It is probable that for the sake of picturesque effect he may have formed the habit of exaggerating his sufferings and his aloofness. This tribute unearthed in a musical library at least testifies to the kind of stories he used to tell about himself in his latter years. He was then near the end of a career quite like that of hundreds of other "professional people" of his day.

Educated in Boston and at Union College, New York, he had been unable, through family circumstances, to finish his college course. He had tried the stage and made a great hit, which was precursor to many appearances abroad.

In London and Paris he knew everybody in the profession and many painters and literary people. In the early twenties he undertook to write operas. In one of these, *Clari, the Maid of Milan*, was contained the *Sweet Home* song, the words written about an old Italian melody. It proved to be one of the most marked successes in the history of popular music, though the author realized but little money from it. He returned to America in 1832 and was much fêted.

At least two romances have been "dug up" regarding his "lady loves," but he never married.

As recorded in the extract above he died at Tunis, April 9, 1852, and was buried in St. George's Cemetery. The doubt as to his remains which our anonymous author expresses no longer exists. In the middle eighties they were removed from Tripoli and brought to Oak Hill Cemetery, Washington, amidst imposing ceremonies.

The very fine portrait of Payne which the Boston Museum has acquired is by Leslie who carried much of the good eighteenth century tradition down into the inartistic age of the great decadence. According to a tradition he pronounced this the best likeness he had ever made.

The picture was owned for many years by Miss Virginia Cox, a cousin of Payne's, resident in Paris. At her death it was bought by Howard Payn, an English gentleman, who claimed no relationship, but who was named after the American composer as a consequence of personal friendship between his father and the latter. Being minded to dispose of it in the early days of the European war Mr. Payn began negotiations which resulted in the canvas's coming to this country. It now hangs among the works of the English school at the Boston Museum.

How it happened that a collateral descendant of the author made application for the balance of salary due on account of the consular service at Tunis is not disclosed in the report from Washington. The failure of the Government to compensate the estate until after sixty-four years is stated by Auditor of the Treasury, Edward D. Herne, not to be due to any fault on its part. Payne was a bachelor and no heirs came forward to claim his salary. "There was no red tape," says the Auditor. "On the consul's death no money due him could be paid except to a person qualified with authority to receive it. During all these sixty-four years no one was found to whom the money could be paid."

Thus has an "alone in the world" legend been perpetuated down to this day.

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If you are a purchaser of magazines, read our Clubbing Offers on page 775. They include the best and livest magazines of the day.

Motherhood and Careers: or, The Mother Artist

BY HELEN WARE

HELEN WARE, THE ARTIST

NOT long ago one of our leading musical papers brought forth statistics to prove what a small percentage of women musicians follow their profession after marriage; incidentally also commenting upon the number of American girls whose European musical studies have abruptly ended in marriage, thus causing absolute neglect of their artistic endeavors. Mme. Carreño's opinion explains this problem in few words:

"It is a blessing to themselves as well as to musical audiences that they do cut short their artistic ambition on account of marriage, for surely the spark of Genius must have been flickering faintly if the softly whispered exchange of vows has blown it out."

To these girls Art meant but social accomplishment, the means to an end, and that end the winning of trivial public recognition, and not the expression of their own messages.

Marriage in a woman's artistic career is the supreme test as to whether she truly has a calling for the artistic field or not. It exemplifies the "survival of the fittest."

European music centers have always been crowded with American girls of mediocre talent who have been encouraged to go forth in quest of fame either by unscrupulous teachers or well-meaning but sadly misinformed relatives and friends. After their marriages most of these good women look back on their sojourn abroad as a pleasant experience only.

Not so with those young artists who consider Art not as a toy, a pastime, but as their sacred life work.

I know a very talented violinist who actually lived on milk and stale rolls for many years and dwelt in a poorly ventilated stuffy chamber, practising in her topcoat on cold days for lack of heat, so great was her desire to master her Art.

Two dear friends of mine, during their student days, shared an allowance sent by a wealthy relative as adequate for one person. In order to complete their studies these two girls stinted and deprived themselves of the very necessities of life. They were compensated, however; for today both of them fill prominent positions in opera companies. And this in spite of the fact that they have both married.

Among the greatest woman artists, supreme alone are they whose lives have been broadened through the ennobling influences which come with Motherhood. It must be admitted that Motherhood certainly does not lighten the burdens of a musical career. But on closer study we learn that

The woman artist's new problems, which follow in the wake of new responsibilities, are of a nature which can be solved through economic mediums.

The material welfare of the child and home is an economic problem, and can be almost entirely separated from the spiritual influence which the Artist Mother will continue to wield over her home and dear ones.

ARTIST MARRIAGE AND DIVORCE

The true Woman Artist who in marriage has not found a sympathetic helpmate for further development in her Art is indeed to be pitied. The greatest percentage of divorce cases can be traced back to this cause.

MARRIAGE SHOULD STIMULATE THE DESIRE FOR SELF-EXPRESSION

Even though in marriage and in the succeeding bliss of motherhood she finds new vistas of life, new work, and new ideals, these, if anything, will but stimulate her desire to express life in all its complexity through her chosen art.

How futile the thought that a Woman Artist could eliminate from her life the intensive desire to live and succeed in her Art, to toss aside the chosen work for the fulfilment of which she has relentlessly and conscientiously prepared for half a lifetime.

No, those who can so readily discard their aims in Art were never born to become artists; for their artistic endeavors have never taken root, but were like an exterior decoration, insignificant and of no consequence to the real cause of musical art.

EARLY MARRIAGES NOT DESIRABLE

In looking over the names of successful artists, we find some who have married during the student days of their career. No one who is acquainted with the strenuous physical and spiritual efforts that a thorough musical study requires will advocate such early marriages.

A young woman artist should have mastered the technical difficulties of her art and feel absolutely convinced of her vocation in life before she considers matrimony. The *presto tempo* marriages of Bohemia are rarely of lasting nature, for no other reason than that the ever-present economic problem and the effort to master the technical difficulties of her art, also the new obligations of married life, all in all prove too much of a strain for woman. Something must be sacrificed.

In the case of a woman artist whose attitude toward her artistic calling is well-defined and tested by actual experience and time, matrimony brings but minor adjustments to her new mode of life. The blending of professional and domestic duties causes no fatal discords, for the independent woman artist has learned to eliminate from her conceptions of matrimony and life all the sentimental elements, not at the cost of high ideals, but in preference for the practical issues of life.

To say that a woman in the musical profession can succeed in matrimony and her art only if she find a fellow artist for a life mate would be as ridiculous as stating that a cool-headed business man will be the right kind of an antidote for the temperamental woman artist. What may be found a blessing in one case will prove a curse in the other. Women artists have made a success of art and matrimony at the side of minus as well as plus artistic husbands. May it be said in the same breath that they have also been glad to rid themselves of both varieties.

THE HUSBAND

The woman artist's rôle in the perplexing problem of a musical career plus matrimony is one that requires infinite study of human nature and the economic problems involved.

When one considers that matrimony, even in the case of women with no profession or artistic career, is the unsolved riddle of the ages, it will

HELEN WARE, THE MOTHER

dawn on us how much more complex this proves in the case of a woman who, besides her domestic and maternal calling, must also carry out her painstaking work in the pursuance of her artistic career.

The eventual clashes between the issues of life-success and art-success are bound to take place sooner or later, and it is the sane balancing of these two dominating factors in a woman artist's married life that will eventually tip the scale toward failure or success in her matrimonial venture. The man who cannot analyze and appreciate the woman artist's attitude to her dual rôles in life should never run the risk of marrying her; for there are not many conditions in life that will influence a woman artist to give up her career if she is destined for a public career, and has made her art a life study.

As a rule we find that those women artists who, even after several experiments, have found the linking of matrimony and their artistic careers quite impossible have been women who were either unfortunate in their choice, or were splendid artists, but not staunch WOMEN. It requires the rare combination of the two to make a lasting success of this risky venture.

UNFORTUNATE PUBLICITY

It is most unfortunate that the public loves to gloat over the private life of an artist. This is responsible for the repulsive airing of the women artists' wrecked marriages. If the happily married artists' home life would receive an equal amount of publicity, it is certain that the much abused artistic temperament would have fewer scapegoat parts to play in the women artists' matrimonial ventures.

MOTHERHOOD

Our high artistic standards make great demands on woman's intellectual as well as physical resources. In her life she must adhere to the fundamental laws of Nature in order to preserve her powers. No woman artist, no matter how great in her art can afford to dispense with that great blessing and privilege—Motherhood. Nature is the supreme master in all arts, and least of all can woman disregard its great teachings.

The woman artist whose vision of an artistic career consists of a struggle for artistic efficiency at the cost of life-success is indeed to be pitied. Of all the tragic finales what is more pitiful than that of the woman artist whose vista is a never-ending succession of gray distances, void of all sunshine and its contrast of shadow that come to those who have been brave enough to face not only their own audiences but the trying responsibilities of Motherhood as well.

Teaching Efficiencies { The Profitable Lesson / Education and Drill

BY THOMAS TAPPER

WHETHER the lesson costs the pupil fifty cents or ten dollars, it should be delivered to him in such manner that he can realize a hundred per cent upon his investment. This is seldom the case, and probably for the reason that most teachers assume greater powers of interpretation of the spoken word and acceptance of directions than facts justify.

No lesson is profitable to the student that is not a clear work-unit to him. He must know exactly what is to be done and the relationship of what he is about to do to what he has been doing. Perhaps this is a better way to put it:

Just as there must be a cultivated technic with which to perform pianoforte music, so there must be a technic for getting at things; an order, a system, a way that may be called the best and most direct.

All this is an art which the pupil must learn and in which the teacher must instruct him. There are still a few people who take it for granted that the pupil can receive quickly and accurately our directions for doing things.

Three factors should form a part of every Lesson Assignment:

1. The lesson content must be specified exactly.
2. The best and most direct way of going about it must be equally specified.
3. There must always be a small margin of unexplored country on which the pupil may exercise his own power.

When the Lesson Assignment is efficient, then it is a clear specification. The unknown quantity in all teaching is the thought process on the part of the pupil. Some of the most curious mental twists and turns go on through mere misunderstanding.

Perhaps the case of the boy struggling with an English sentence will illustrate this. The factor that tortured him in the privacy of his own consciousness was his inability to imagine what kind of a bird a Saw Bird is. He came upon this query in the following sentence from his history:

Columbus, on approaching land, encountered seaweed and saw birds.

There are countless pupils wandering up and down the earth worrying over their particular trouble with Saw Birds.

We can help them only when we have learned exactly what it is *they think*, after we *have spoken*.

EDUCATION AND DRILL

Readers of this magazine are undoubtedly familiar with the Gary (Indiana) plan of education. In its basic principle it distinguishes between what is primarily DRILL and what is truly EDUCATION (or leading out). It also distinguishes between the technic which must be attained to enable one to receive impressions (or pressings in) and similarly the technic needed for self-expression (or pressings out).

The words themselves, Education and Drill, should set the music teacher to thinking, for only too much music training is carried on, in the assumption that Drill is Education, which it is not and never can be. We often fail to distinguish this difference.

For example, in the teaching of Music Theory. But when we have drilled the pupil thoroughly in Analysis and left him high and dry as to synthesis, we certainly have not educated him.

Let us for our purposes say that Drill is that which establishes and maintains any form of technic, while Education is the training of the creative faculty in ourselves joined with the appreciative faculty of things outside of ourselves.

In music both interpretation and composition are distinctly of the creative principle in us; while physical technic of hands and fingers, knowledge of chords, of form, and the like, is pure drill work.

Drill work, consequently, builds the road over which we are destined to travel out into the life of activity and enjoyment.

The Gary plan recognizes that some teachers are especially long on Drill, that they can do this phase of teaching best. Others are more adept in leading the pupil to express himself and to appreciate.

So the plan involves two groups of teachers. The children go to a drill teacher for drill itself and not for expressive and interpretative education; that they receive from another group of teachers.

Leschetizky recognized this principle long ago. He always sent a pupil whom he thought worth while to a preparatory instructor, with whom all technical foundation and adjustment was made. Then he accepted the pupil, if it seemed worth his while, and began the true process of education. And he had a marvelous way of doing it.

The drill work might still go on, but if so, it was carried on with a drill teacher, not with him.

A few distinguished teachers of music in the United States follow this same process. They are not technic builders—a phase of the work which they perceive belongs to the specialist.

But the vast majority of teachers must have to care for both operations. For a part of the lesson time they are the drill teacher, then they transform themselves by a twist of the wrist, so to speak, into the educational teacher. There is no reason why this double office should not rest in the same monarch.

The only thing necessary is to recognize clearly and distinctly that the two factors of Drill and Education require to be considered each from its own particular point of view.

So long as the teacher does not confuse them, does not misconceive the purpose of either, he can carry them forward simultaneously and successfully.

———o———

CHARITY begins at home is an old saying; so does Progress.

THE DREADFUL SONATINA

BY ALBERT FULWOOD

MANY a pupil, I find, fails to respond to the allurements of the piano composition that carries only a generic title. And the reason is not far to seek.

If anyone should try to sell to the piano teacher by mail a dozen Bropoligs at four dollars and thirty cents, the possibility is that she would not risk the money. And her reason would be very simple. She does not know what a Bropolig is, has never handled one, has never seen one. She would not, in fact, know what to do with one.

Briefly, the thing does not appeal to her subconsciousness, which, by the way, is but another name for her accumulated past experience.

Now setting the Bropolig aside for a moment, is it not very much the same with the child and the sonatina? Here is a new thing—something about which there is no accumulated experience to which to refer.

Can we expect the young pupil to have any more enthusiasm for the sonatina than an adult may have for something of which he has never heard before?

What must we do?

So far as possible we must provide that first needful and receptive experience.

We cannot dismiss the matter with a professional wave of the hand and a "Come again Tuesday." We must set out to make the very word, and every other word we come upon, vital with interest. The teacher who cannot tell absorbing stories about the word *Sonatina*, or the word *Largo*, or the word *Cadence*, is a handicapped individual.

And there is nothing in this but gain, for lots of sonatinas are the jolliest things in the world. I venture that any child would be interested to know that some of the prettiest sonatinas were written by a man with one eye. There are many entrances into the Garden of Knowledge all of them pleasant ways for little traveling feet.

Why then should they be left alone to climb in over the wall?

———o———

A SYMPHONY STUDY CLUB

MME. MATHILDE RUDORF, of Los Angeles, has sent to THE MUSICIAN an account of a club which she has organized and conducts in Los Angeles, composed of professional musicians, amateurs, and students which studies the great symphonic and other orchestral works of the great composers. Arrangements for piano, two and four hands, and for two pianos are used in the practice, the works being played and analyzed until they are thoroughly familiar to the members. Mme. Rudorf believes that to familiarize a person with these master works is to develop a love for the best in music.

Here is an admirable form of organized effort. There should be such groups in all towns and cities.

WEEKLY REPORT CARD

Page..... No..... Date.....

Name.....Grade.....

Technique.....Etude.....Recreation.....

Remarks .....

.....

HOURS OF STUDY

MON.	TUES.	WED.
THURS.	FRI.	SAT.

100 E-Excellent 85 G-Good 70 F-Fair — P-Poor

Parent's Signature.....

A PUPIL'S REPORT CARD

FOLLOWING our policy to present to our readers efficiency devices as used by experienced and progressive teachers we reproduce here a portion of a card used for the past seven years by a successful teacher in one of the smaller cities of Massachusetts. The upper part of the card, not shown here, contains the name of the school, the teacher's name, and a simple statement of the work laid out. The full size is $3\frac{1}{2} \times 6\frac{3}{8}$.

THE PROFESSOR TALKS ABOUT THE AGE TO BEGIN STUDY AND TEACHING

"Some time ago, Professor, you promised to say a few words about Singing, and about Harmony and Composition. Today many of your hearers are teachers of singing. No doubt they will be glad to hear from you concerning the subject which is ever uppermost in their minds—the one which is not only their chief occupation, but also their chief preoccupation: SINGING."

"By 'preoccupation,' my dear Editor, I take it that you do not mean absent-mindedness' or 'inattention,' but rather that state of mind which may be described as being intensely occupied in thought about one special subject—in this instance, Singing? If this fitly describes the state of mind of my hearers, I shall be very pleased indeed to consider, with them, some of the phases of Singing, from the teaching standpoint, chiefly.

"As, however, it is not possible to embrace the whole of the art of teaching singing, in the time at our disposal, perhaps the best way of proceeding would be for our friends here to formulate their questions as they occur to them; it may be somewhat irregular, but like all irregular things much more interesting. Now, ladies, and gentlemen, I am at your service." A long silence ensues. "Well, who begins?" The silence continues, while a feeling of embarrassment seems to pervade the gathering.

"What! Not a question! I thought you were more eager!"

WHEN TO BEGIN VOICE TRAINING

Then, after a moment's awkward pause, a lady asked hesitatingly: "What is the earliest age at which regular voice training may be commenced with safety?"

An amused smile spread over the faces of the auditors; the question seemed so far from the general trend of thought.

"Why smile, my friends? Surely the question is most apposite. We could not begin with a more important consideration. My reply shall be equally plain and pertinent.

"Regular, systematic training of the voice should not be begun before the age of sixteen for Females, or before the age of eighteen for Males.

"By this I do not intend to convey the idea that the young people may not sing at all. Let them sing about the house and amuse themselves with song, in their own way, moderately But let there be *no voice training* of any kind, otherwise serious voice trouble may ensue.

"*En passant,* I would state that I am strongly opposed to the class-singing that obtains in many of our high schools, because of the wrong classification of voices, by means of which contraltos and baritones are forced up and their beautiful, natural quality of voice irreparably damaged. I have known many sad examples of this. Let the young people learn Solfeggie, Sight-singing, Music; but no shouting in chorus, no vocal effort, no voice training (which often means voice straining).

CONSTITUTIONAL CONSIDERATIONS

"The reason for the ages of sixteen and eighteen is chiefly physiological. The organic change that has taken place prior to th se ages, has left he voice in a weak, unsettled state—far too unstable to respond to any strenuous study. Indeed, in the majority of instances, I hold that what is known as *voice training* before those ages is nothing less than a crime: a voice has been killed.

"I know that there have been a few no able exceptions, such as: Henriette Sontag, Tietjens, Alboni, Grisi, Adelina Patti, J nny Lind, and the wo Garcia sisters, Mme. Malibran and Pauline Viardet. These are rare exceptions indeed; so rare that they help to prove the rule. Even these naturally gifted singers had to retire for a period of judiciously directed study, in order to correct the blemishes and faults of voice contracted by overprecocity and by abuse of voice at too early an age Henriette Sontag, Tietjens, and Alboni are the great exceptions; they had no second study period, such was their perfection.

"As for male voices, it may safely be stated that there are no exceptions to the rule of *not less than eighteen.* Unless you wish to meet with an unpleasant surprise, keep to that. With girls, however, there is a little uncertainty at times, owing to constitutional differences. Some mature much earlier than others. This is frequently observed among children of the races of southern Europe, and of our own South. Nevertheless, keep to the rule: *not less than sixteen.* Safety first."

LEARN TO BECOME MUSICIANS

"But, Professor," objected a teacher, "are these girls and boys to be deprived of music, of following their natural bent and of singing, for something like four years before they reach the respective ages you have named?

"My dear sir, you have misunderstood me. I did not say they should 'be deprived of music' or 'of following their natural bent.' Quite the contrary. The four years, preceding the age at which they may begin their regular voice training may be employed to the very best advantage by the study of piano, solfeggio, literature, language, the history of music and so forth; in short, everything that contributes to make one a thorough musician. Because the singer requir s a higher and a more fully rounded education than any other exponent of the art of music"

"Why do you say that, Professor?"

"For the simple reason that

"The singer has to interpret not only the music but also the words. He must be well-read. Still more; he should possess sufficient critical acumen to enable him to compare the relative values of music and words so that he may either weld them together in one artistic whole, or else discriminate between them by concentrating his interpretation upon the more worthy part."

EIGHT YEARS' CONTINUOUS STUDY

"According to that, Professor, it must require a long time to make an accomplished singer—to say nothing of a really great one, such as those you have mentioned?"

"Most assuredly, it does; unless most exceptionally gifted, as they were. My experience shows me that eight years' continuous and assiduous study is a conservative estimate of the period required to form a singer adequately equipped to commence a public career—and to continue it successfully. Even so, the newly fledged professional must go on studying for many years, not only to become more accomplished and greater but in order to keep abreast of musical progress."

"But, Professor," began a juvenile looking "teacher," "I know some professional singers, who are appearing in public and getting good money, who have not studied more than a year. How do you account fer that?"

THERE ARE SINGERS AND SINGERS!

"I don't have to 'account' for it any more than I have to account for the success obtained by selling wooden nutmegs, gold bricks, or any other spurious articles. But I can cap your example by saying that I have heard of 'public' singers who are said to have 'never taken a lesson in their lives!' Must I account for that also? There are singers and singers, public and public. Would the talents of the 'eminent vocalist' who 'fills in' with a 'rag' or a popular song, between the films at a well-known picture house be equal to the task of captivating an audience at Symphony or at Carnegie Hall? So-called 'vocalists' of that order are as a blot on the profession of the legitimate, competent singer.

"It is you, teachers, who are mainly responsible for the well- or ill-timed first appearance of your students. Do not allow them to make their débuts, until thoroughly prepared—fit and adequate in every respect, no matter whether the music to be interpreted is *The Rosary* or the solo work in the oratorio of *Elijah.*"

"No doubt, you are quite right, Professor," said the juvenile looking teacher; "but if it is to take as long as you say to make a competent professional singer, look at the time that would be needed to make that singer's teacher! Why, I know of singing teachers anywhere from eighteen to twenty-four years of age, who not only teach privately but who hold excellent positions as teachers in schools and colleges. How is it possible for them to give the necessary instruction?"

"*It is not possible for them to do so.* It stands to reason that if it requires some eight years to teach the pupil adequately, it must require *more* than that time to prepare the pupil's teacher. I am quite aware that, 'like an eagle in a dovecote, I' shall 'flutter' innumerable flocks of young teachers. 'Truth will come to sight.' **It is better to know our own deficiencies and so supply the want, than to continue ignorantly our task to our own self-satisfied applause.**

PRACTICAL EXPERIENCE REQUIRED

"To a great extent the singing teacher's profession is empirical (I use the word in a good sense, meaning: founded upon practical experience, depending upon the observation of phenomena), in a similar manner to a doctor's profession. The preliminary years of study are occupied in acquiring all the special knowledge needed in the profession. Then comes the *practice,* and

The Practice is the Thing

"When the doctor has qualified by satisfying his examiners, he is obliged to pass one or two years in a hospital, practising upon its patients and thus gaining his practical experience. He learns that there are no two constitutions exactly alike; the same remedy will not do for every patient; he has to study the patient, exercising the greatest patience and tact and the most acute powers of observation.

"In like manner the singing teacher's first steps in his profession are entirely experimental, based, it is true, upon the theoretical or self-applied knowledge acquired during his own years of pupilage. He has now to practise upon the living subject; to listen intently to the tones emitted by the pupil; to determine by his hearing what are the faults in the voice and how produced; to watch the pupil's play of face, noticing any abnormal muscular action and confirming by sight what he has decided by hearing.

"It will take years and years of the most persistent practice and experimental observation, with all sorts and conditions of voices, before the singing teacher becomes an infallible expert in diagnosing vocal faults and their causes and in applying the correct remedy.

(*Continued on page 771*)

(For Explanation See Third Column)

BREATHING AS A MEANS OF HEALTH AND BEAUTY

BY V. M. HOLMSTROM

ARE you one of those who think you know all about breathing and that because you always have breathed well enough you can go on doing so?

Even if you do, read this short article and it may be that you will realize things you never thought of before.

The first fact which I wish to bring out is that the respiratory function is the most important we have. Without it, we could not live two minutes, while we could live without food for several days.

The second fact is that this function is the most neglected and abused of all we have.

This is especially true of women and girls, for most of them breathe in only half and less than half the quantity of air which their systems crave. What is Breath? *Life.* Yes, life itself.

How many of the present day women and girls have not enough life, staying power, or constitution, vital force, or whatever you like to call it. Every reader of this article has, without doubt, friends and acquaintances to whom this description applies. They do not realize—physically—life in its fulness.

The best way to replenish nerve force or vital power is to eat plain, wholesome food and enough of it (the average American girl student is in a state of semi-starvation, existing largely on candy, pickles, and cream puffs), to sleep in a well-ventilated room, and to relax when sleeping and resting.

How can you relax? By letting go of everything, by giving in. And this will be done in the easiest manner if you also *breathe* deeply and consciously.

Not the usual careless, unconscious breath or the shallow unrhythmical kind you do when tired or upset.

No! To do the vital, nerve-strengthening, and refreshing kind, you lie down comfortably, ease the clothes, place hand on diaphragm, and *don't try to see* how deep a breath you can take, but just watch for the gentle beating of your lower ribs and abdomen.

You see, the respiratory tract is like a balloon. When the air enters the balloon, it becomes big, when the air leaves it, the balloon becomes small. The respiratory tract is not only the chest but—more important—the lower ribs, abdomen, and small of the back as well. That is why breathing in the manner I shall describe, becomes such an important exercise, for it strengthens women just where they are apt to be weak. The exercises are graduated in quite a wonderful manner so that no one is too weak to do them, neither is anyone too strong or too well to do them.

The diaphragm is the most important muscle concerned in the breathing, and it *goes down* when an inhalation takes place, that is, if it is not prevented by wrong method, unsuitable clothes, etc.

This descent gently pushes the lower ribs and abdominal walls *outward.* It is like taking a feather pillow and gently pushing into it with the fist. It will bulge out round the fist. The diaphragm is the fist, and this fact of the lowering of the diaphragm in inhalation is an important one. So please don't forget it.

Now when the hand is placed on the diaphragm, and you feel this gentle muscular action, you are also directing the nerve force there, and each breath will be getting deeper, slower, and calmer, as you go on. Before you know it, you will be asleep. Such a sleep will strengthen and refresh you as no other sleep could. So why not resolve now to make it a daily habit? The principal thing you need for success is the *will* to do it.

To breathe in a standing position is a little more difficult, however, for in the vertical position of the body, the organs and muscles are under more disadvantage. The breathing is the same, always, but standing erect requires more exertion on our part, and this is one reason why the breathing is so slighted.

Now, don't think because the waist and abdomen muscles should be used in breathing that you will "lose your figure." No! You will cease, instead, to resemble an overgrown weed, those great creases beside your collar bones will vanish, and you will "round out" nicely. On the other hand, if your weight tips the scales at the 160 or 175 mark, and you find yourself getting cumbersome, you can "train down" also, by breathing and other exercises, because the oxygen you take into your lungs and *whole system* burns up the useless fat.

The natural process of filling the lungs is the same as filling a bottle—from *below upward.* The air wants to fill the *bases* of the lungs first, and then (in the complete breath) it fills and fills and fills, until the very tips of the spaces are expanded. The sensation of *thus* filling the lungs (*without straining*) until you feel that you can take in no more, is a wonderful one of buoyancy, lightness, satisfaction. On account of the obstacles the average girl puts in the way of her breathing, she does not often experience the complete breath.

The unpleasantness of some voices is caused by the misplaced effort in breathing on the part of the owners of the voices. They breathe *with* their throats and not *through* them.

The air should *never* be held in the throat "by main force." We have the strong muscles round the waist for the control of the outgoing air.

My advice is to watch yourself and see how you *habitually* breathe. If there is no motion below the waistline, your breathing is not the vital life-sustaining function it should be. With the high chest breathing, you will continue to catch colds. Coughs and catarrh* will be likely to stay by you, and so will your indigestion. If you sing, your voice will never acquire the richness and timbre it would with the complete breath.

Such women as Schumann-Heink, Melba, Calvé, and Fremstad are living examples of sustained breathing, and they are also fine-looking women.

But then they do not "slump" when they stand so that their lungs are pressed down by the chest walls. Their *muscles* hold the chest where it belongs. This "slump" is one of the worst things possible for any young girl or woman, for it means a corresponding slump all through the body.

Having had these plain and straightforward explanations, we are now ready to show the faith that is in us by *action.* So "Attention!"

"Weight on balls of feet. Lift heels to test. Raise upper chest slightly, and push neck gently against coat collar, if you have one. If not, imagine one."

*For catarrhs, colds, etc., sit relaxed in chair. Put finger on right nostril and inhale through left. Change finger to left nostril and exhale through the right. Repeat for a few moments several times during day. If dizzy, stop and begin gently again after resting.

(For Explanation See End of Column)

Now you stand well. Your hips will now be where they belong, *without* the indrawing of abdomen so often taught in gymnasiums, and which is bad for proper breathing.

Put your hand a little below the diaphragm and make sure that when you inhale, your lower ribs and abdominal walls go out with a slow, easy motion. Of course, if these muscles are semi-paralyzed because of non-use, it may take you a little while to get it, but it will come all right.

Do not strain. When you now have taken in all the air you can, let it go out through the mouth in one long, big, satisfying sigh. Also, at first, allow yourself to sink in, to aid the expulsion of the air. Thus you will gain flexibility.

After a little practice of this, repeat the exercise, but now, before letting go of the air, draw in the lower part of the abdomen gently (this will raise the upper chest for you) and try to hold the

(*Continued on page 770*)

EXPLANATION OF PHOTOGRAPHS

1. Correct standing position, and a Dalcroze exercise for developing breathing muscles. *Exhale* and raise arms with hands crossed in front of the chest. *Exhale* and bring them back as in picture. *No tension.*

2. Exercise for removing neck creases. Inhale and bend head back. Exhale and raise.

3. Bad sitting position.

4. Good sitting position.

5. Correct standing position and splendid exercise for keeping chest high. Inhale. When *exhaling,* push chest walls when hands are gently against hands, keeping chest up in exhalation as long as possible.

6. Bad position for breathing.

7. Correct standing position, and exercise for developing upper chest. Step forward and inhale as in picture. Step back and exhale.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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Boston, Mass., U. S. A.

THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

What Will You Give?

ONE IDEA largely dominates the minds of the people of Christendom at this time: GIVING.

The great city daily papers contain pages of advertisements to assist their readers in solving the problem satisfactorily.

The department stores are planning big business because of this spirit of giving.

In public places and in public conveyances we are reminded of the advantages of doing our Christmas shopping early.

Conversation between members of a family and friends will come back to the question of giving at Christmas-tide.

So widespread is the idea that even those who do not recognize the divinity of the founder of Christianity fall in with the custom of GIVING.

A custom which grips a great part of the population of the world is worth thinking over, that one may have the best attitude toward it.

THE INDIVIDUAL who ponders over this question of giving should consider it as a means of expressing himself most completely and satisfactorily. Something personal should be present.

Is it a very personal gift to take some of your surplus cash, go to a department store or a specialty shop and purchase an article which you may fancy?

Think of the multitude of things offered for your purchase! When you make the choice it should be because the article selected is the one best expression you can make of your interest in the one who is to receive it.

Some are apt to consider it especially praiseworthy that the gift is the work of the giver. The thought is that it contains more of the personal element. This sounds reasonable, but is not wholly true. Even the thing made by one's own hands may lack that phase of self which is expressed in the one test word of giving: SERVICE.

In Giving to Others There Should Be a Giving of Self

THE teacher of music will not be likely to undertake the expense of purchasing a Christmas token for each one of his pupils. But he can, in various ways, at this time—and then, not forgetting, keep it up—give of himself to his pupils, Ideas, Influence, Stimulus, which shall be a lasting benefit: A SERVICE FOR LIFE.

What can he give?

Himself as an EXAMPLE—It's up to him to be a good one.

And PRECEPTS which train a pupil to Thoroughness, to sound Musicianship, to the Spirit of Study—permanent, not merely for the period of pupilage; inculcate a Love for Art and an Understanding of it, a willingness to Serve in the Community, Breadth of View; and inspire to High Ideals.

And a CONSTRUCTIVE CRITICISM which encourages and builds up.

The result of such GIVING is that a Young Musician of Promise and Power is added to the Community.

This leads to the following statement of the principle of giving as an expression of the Christmas spirit:

Give of Yourself to Others for Music

Three ideas, a veritable trinity in giving for the Art Worker.

SERVICE implies not one person, but more, let us even carry the thought to its logical end, it implies ALL. While you are planning to serve others, other persons are also planning to serve you. In other words: SERVICE IS RECIPROCAL.

And finally: When you give of yourself to others, you do not decrease your personal riches. Like the oil in the widow's cruse your store remains undiminished. And if the gifts of others add to your supply you will note that

All Concerned in Giving in the True Christmas Spirit Are Enriched

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WITH the present issue THE MUSICIAN completes 21 years of SERVICE FOR MUSIC, a service which has known limitations neither of national boundary lines nor distance. But recently we have had most appreciative letters from New Zealand, from Japan, and other far distant points. We try to think in terms of Music as a world-wide Art.

THE MUSICIAN has gathered and distributed IDEAS which help the Teacher, the Pupil, and the Lover of Music, and increase their personal efficiency.

But don't think that all the Good Ideas have been picked up and given out again. You have worked out some of them and perhaps have kept them to yourself.

Don't continue in this spirit.

Give out for the benefit of others, and you will get back from others more than you gave. This is not a theory, but a truth that has been demonstrated. And let THE MUSICIAN be your medium for this giving during 1917.

We want your interest and help.

TO EVERYONE WHO LOVES MUSIC FOR WHAT IT DOES FOR HIM

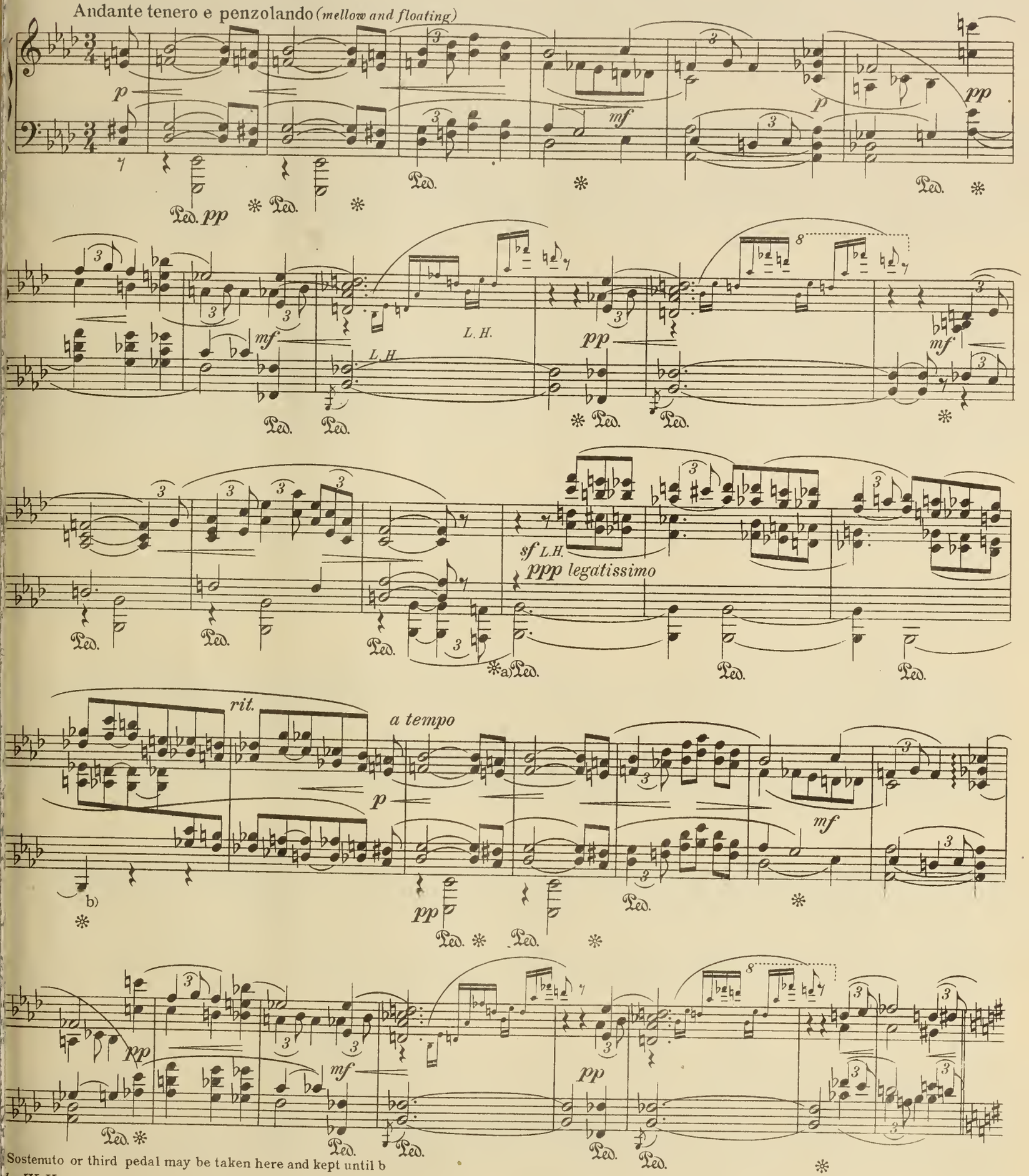
A Merry Christmas and a Happy New Year

To Clarence Bawden

REVERY

There is an evening twilight of the heart
When its wild passion waves are lulled to rest.
Fitz-Greene Halleck

CONSTANTIN STERNBERG
Op. 113, No. 2



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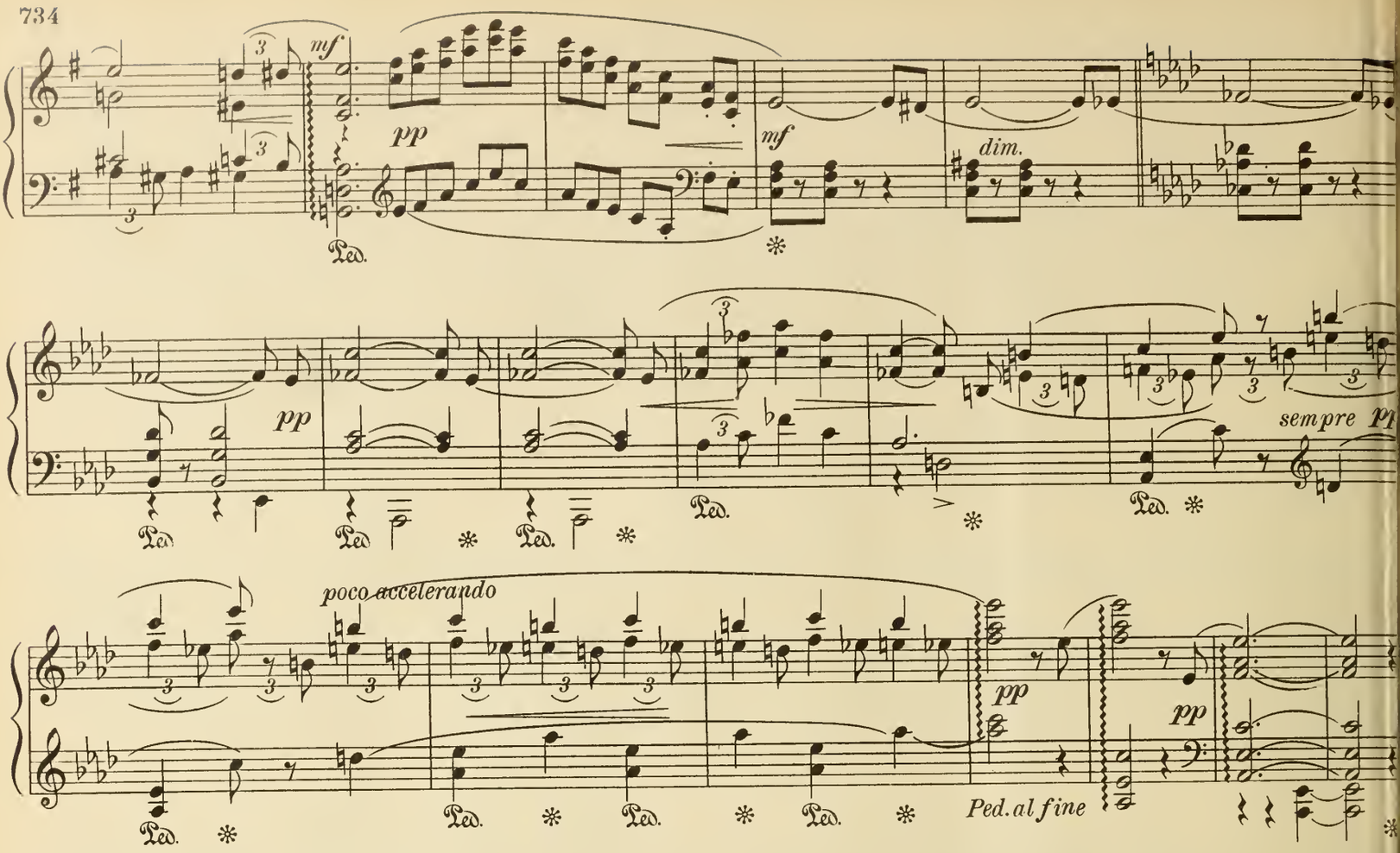
To M. Stefano Gentile

ORIENTALE

Edited by Constantin von Sternberg

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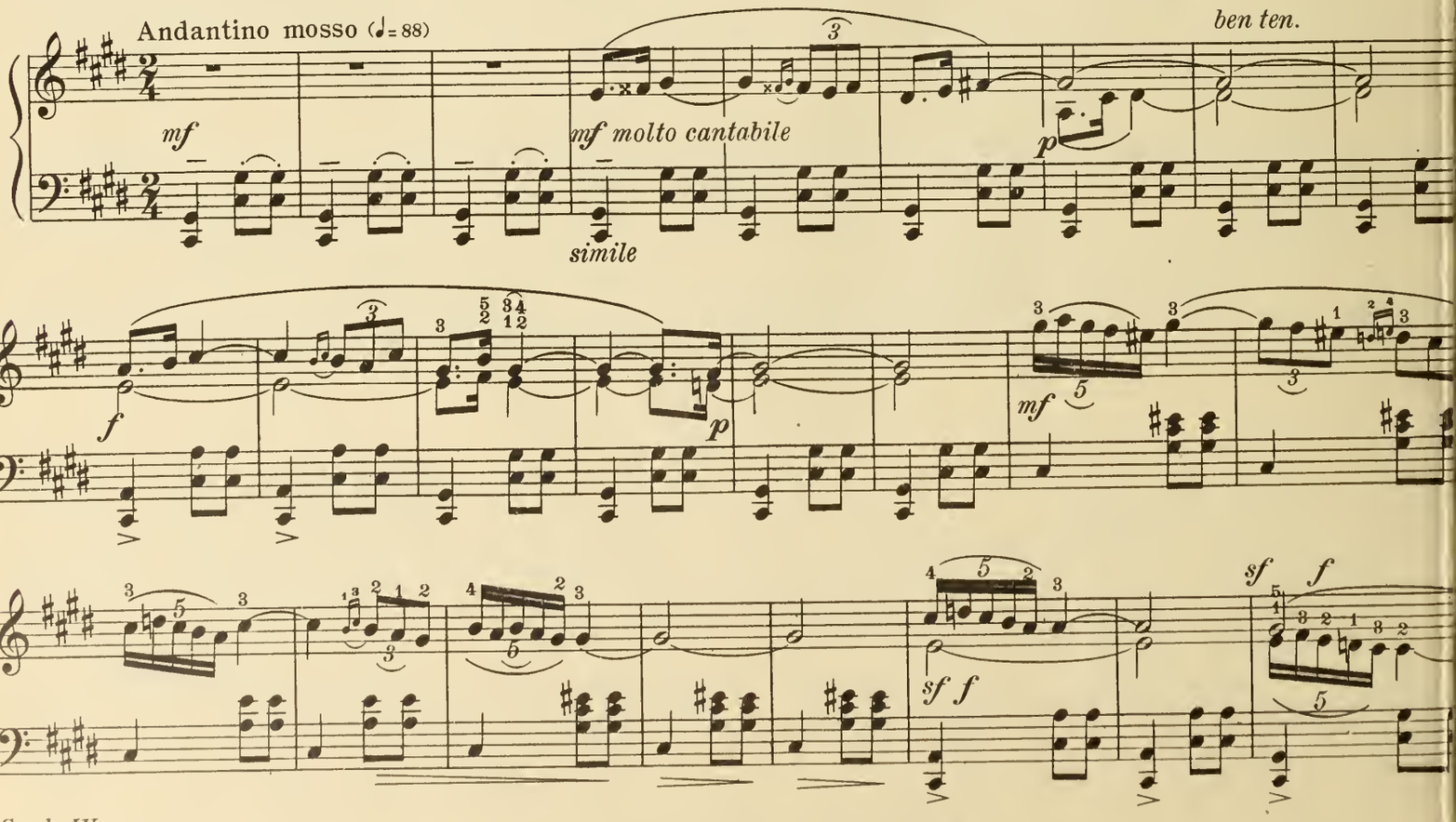
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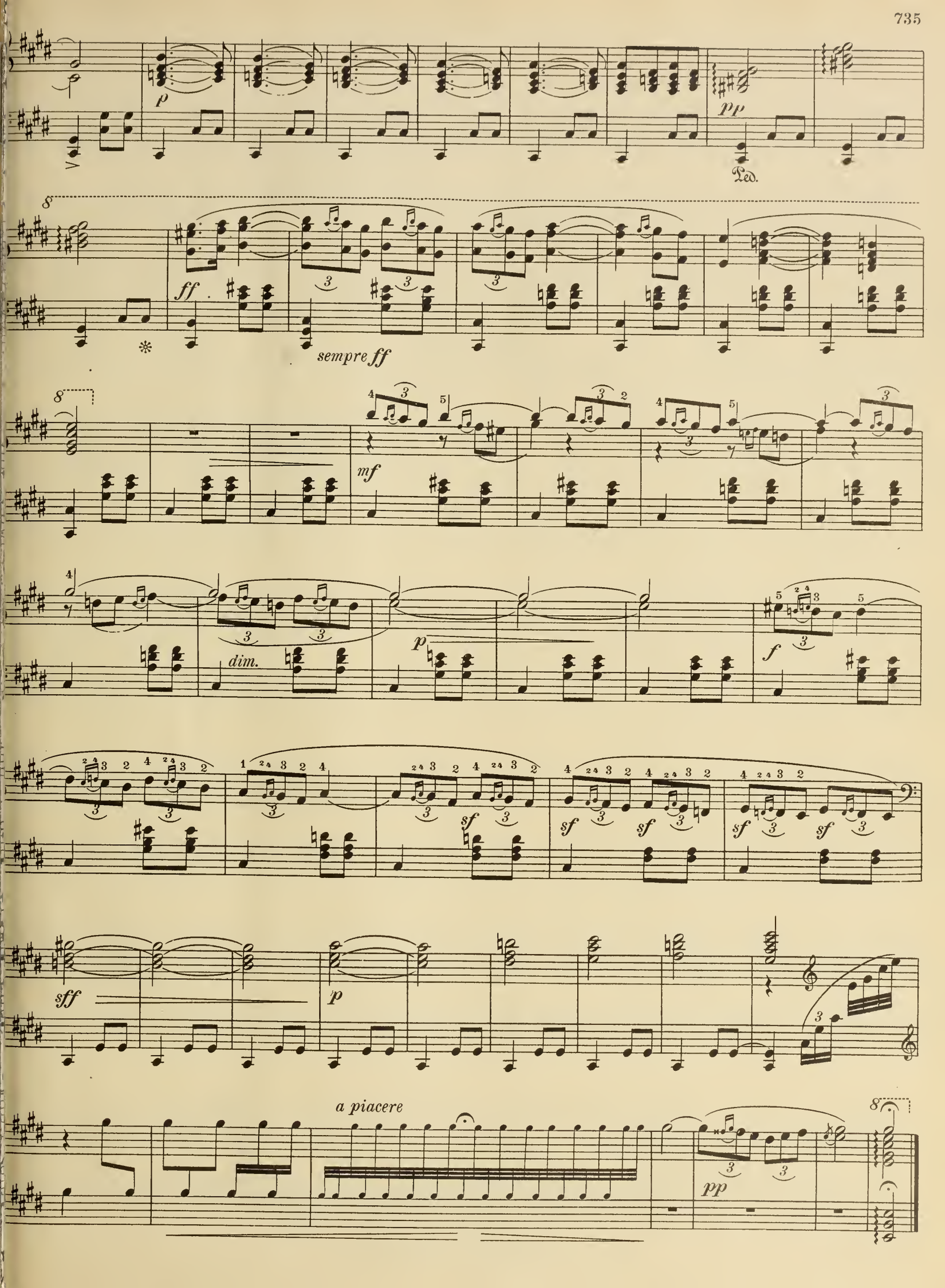
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BIRTH OF BEAUTY

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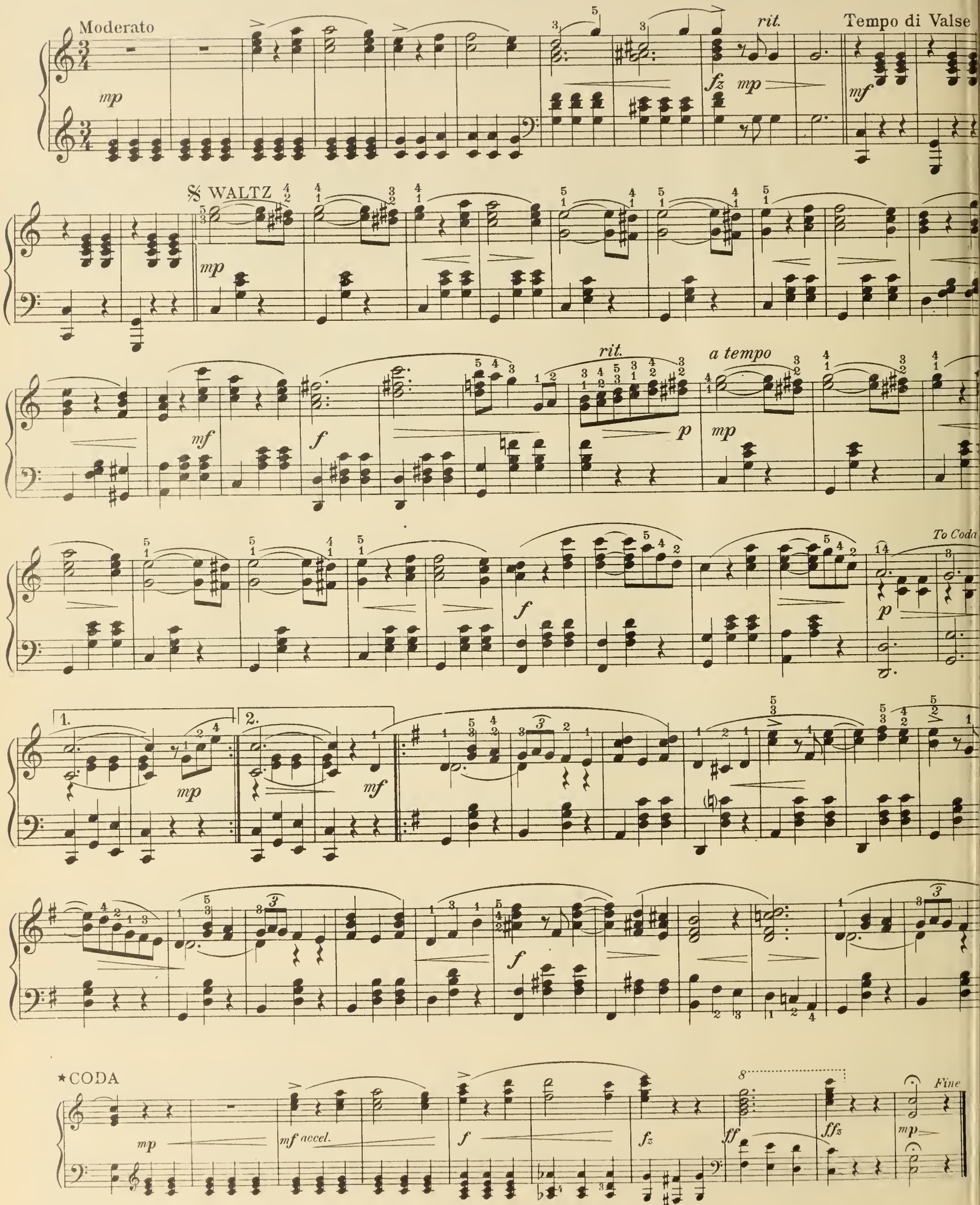

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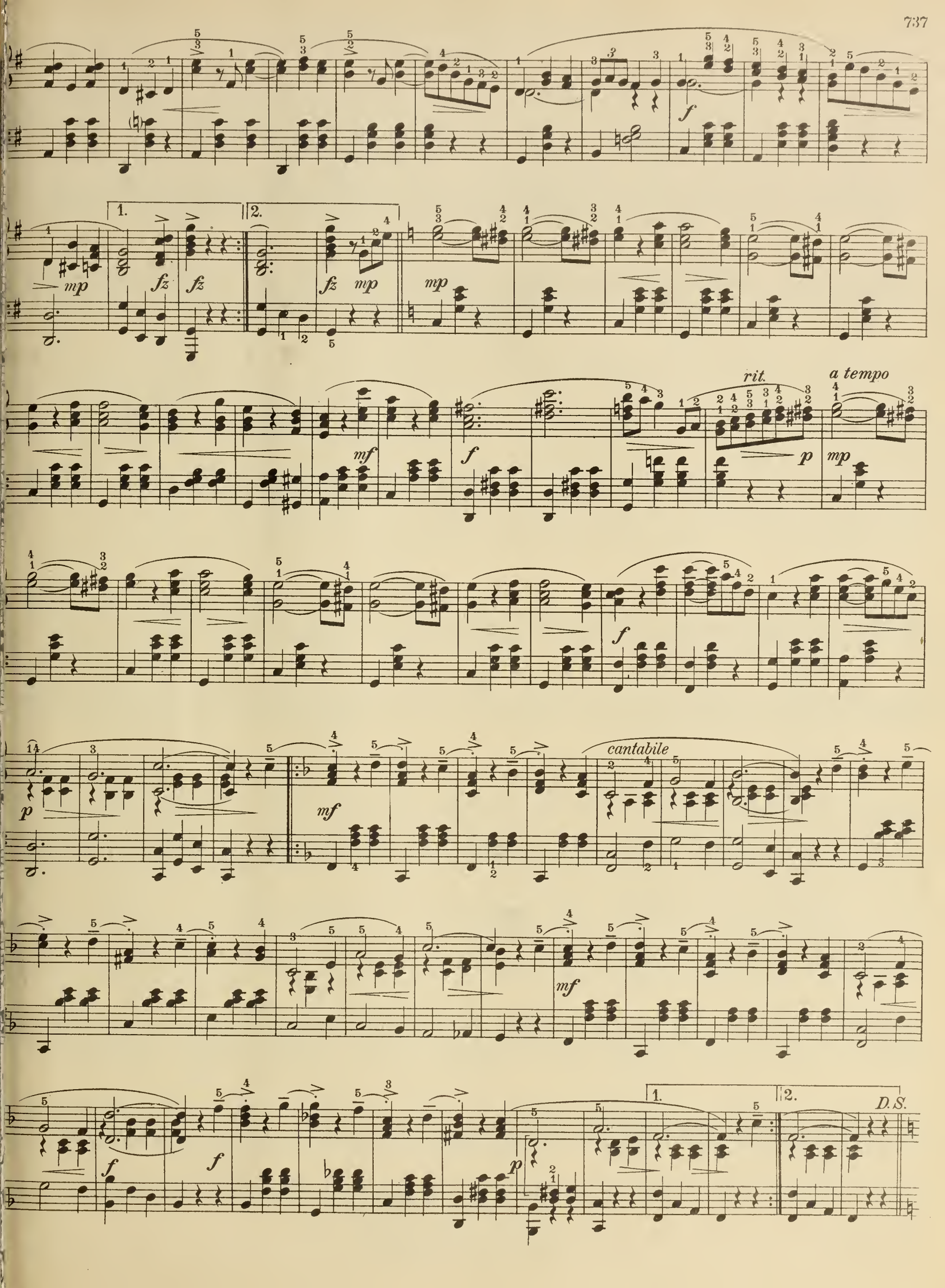
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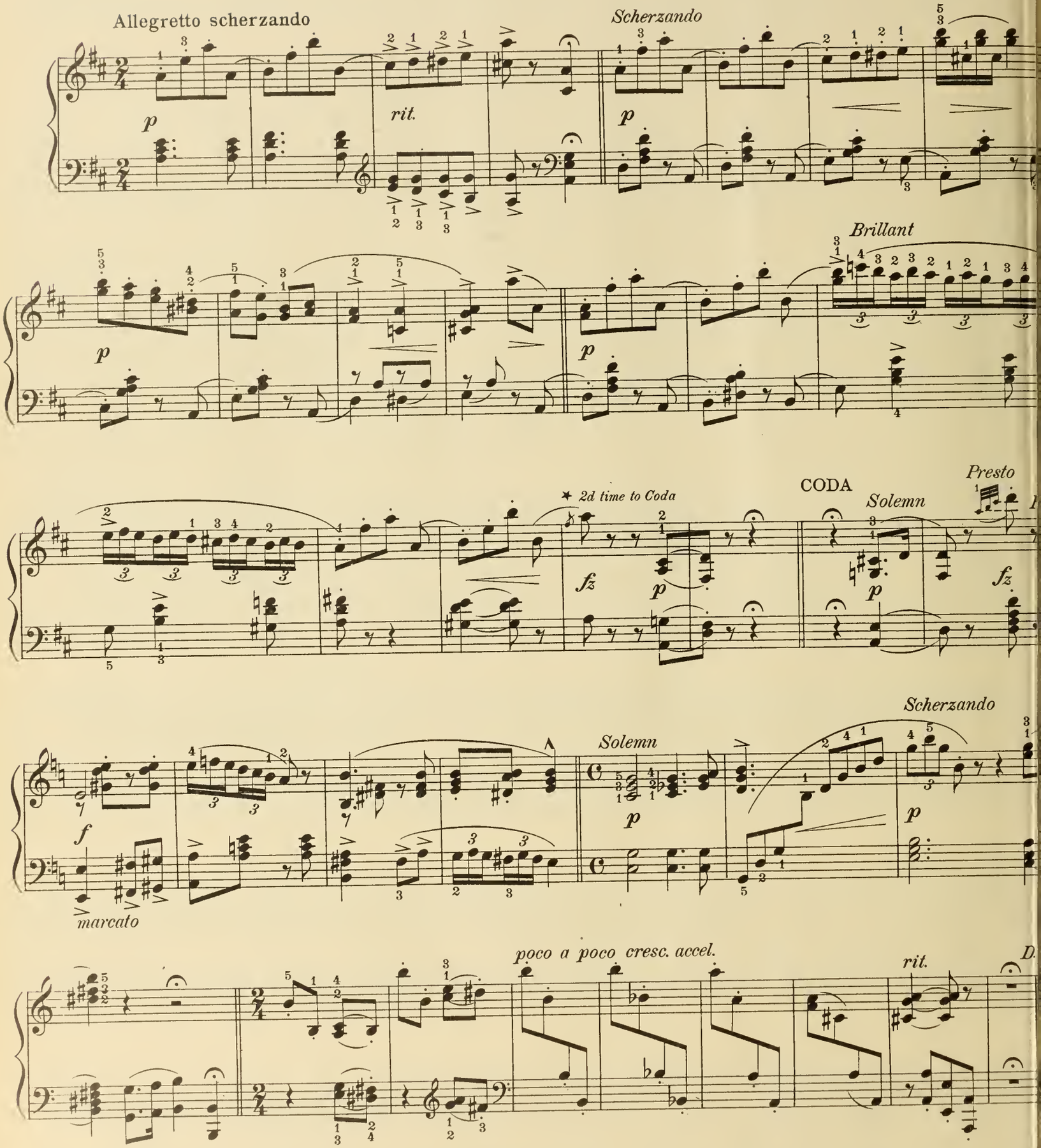

Grade III

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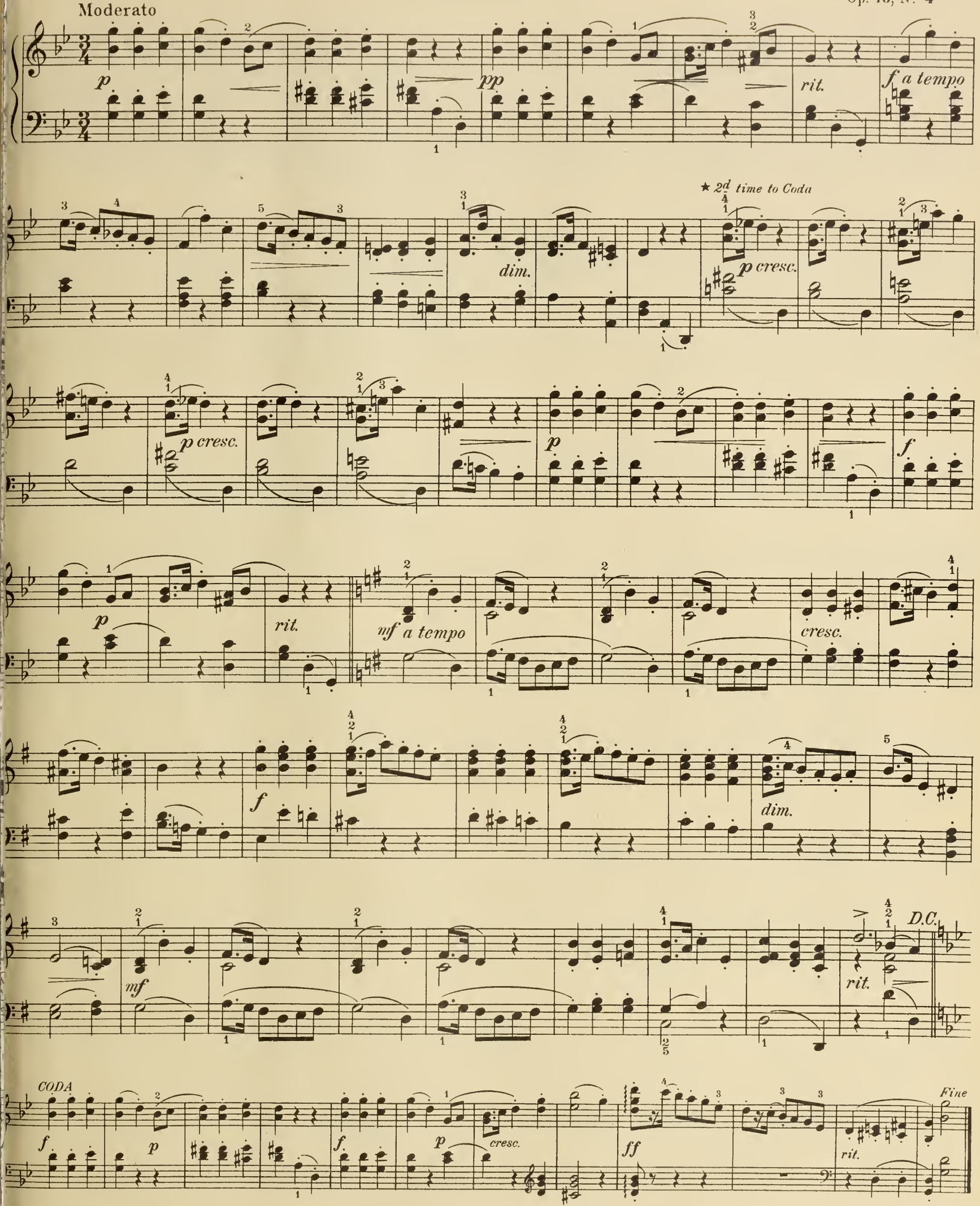
IN GRANDMOTHER'S TIME

CEDRIC W. LEMONT
Op. 16, № 4



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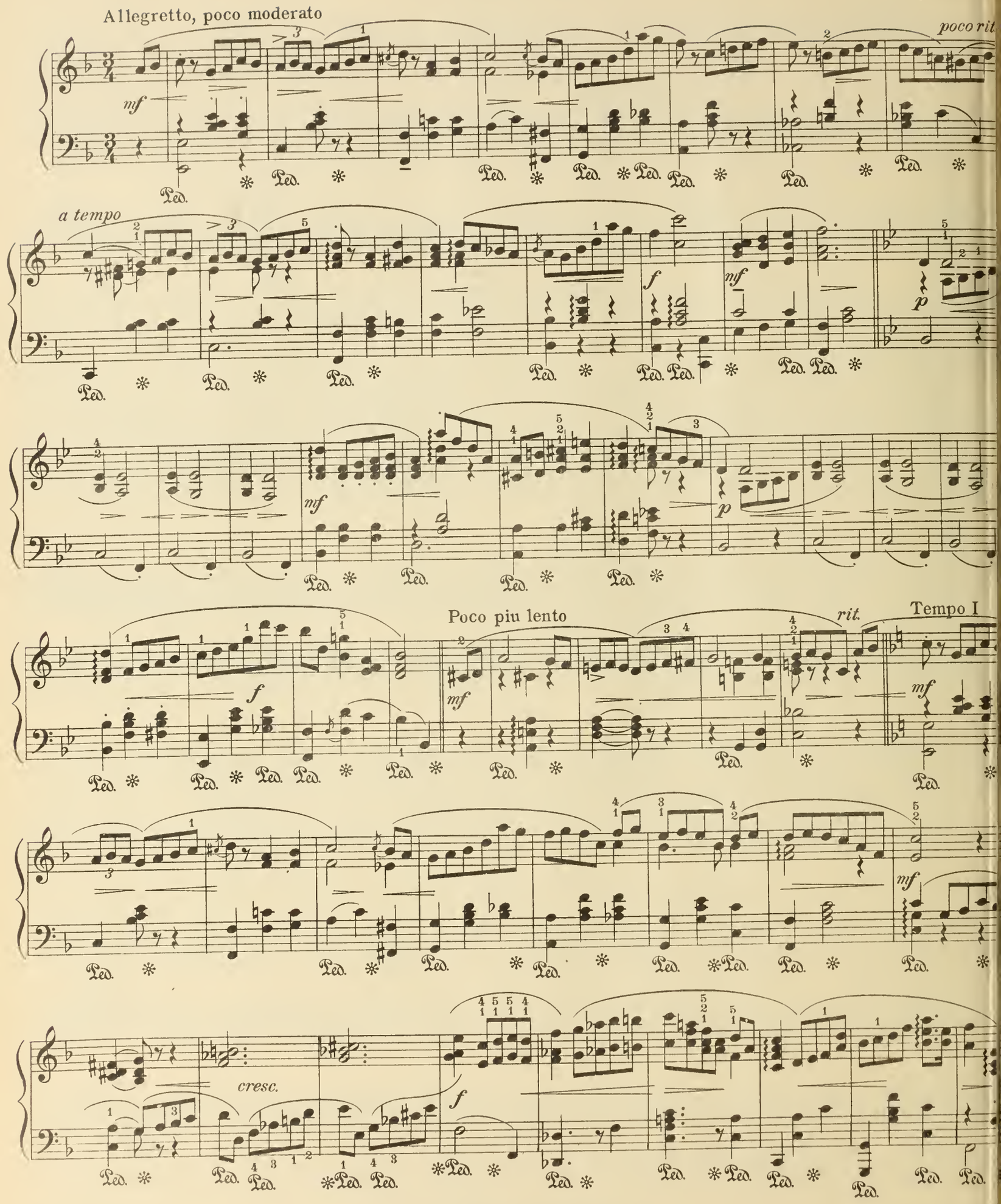
SWEET LAVENDER

OLD COURT DANCE

J. C. MACY



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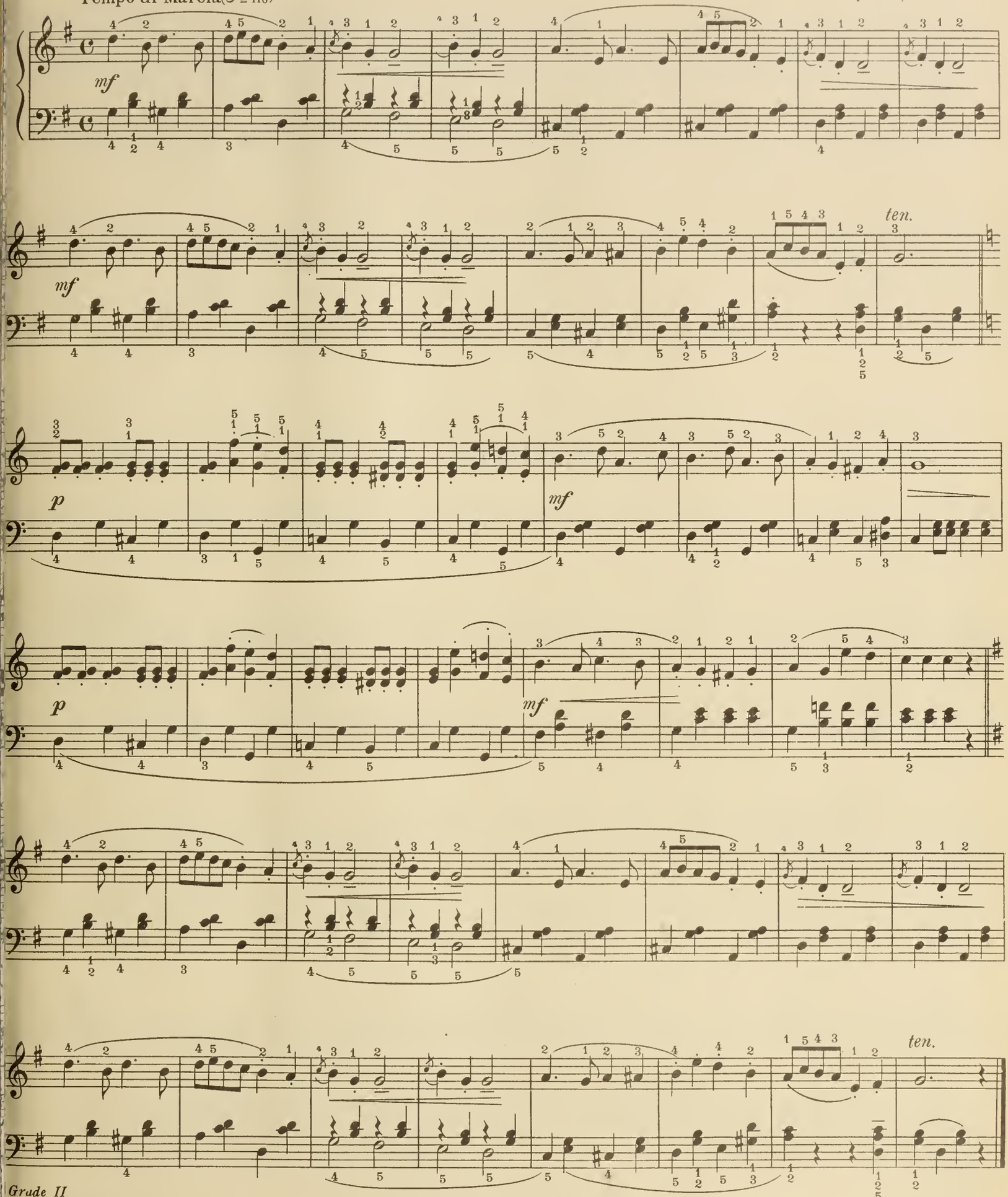
THE ADVANCE OF THE GUARDS

MARCHE MILITAIRE

CARL WILHELM KERN
Op. 322, No. 2

Tempo di Marcia (♩ = 116)



Grade II

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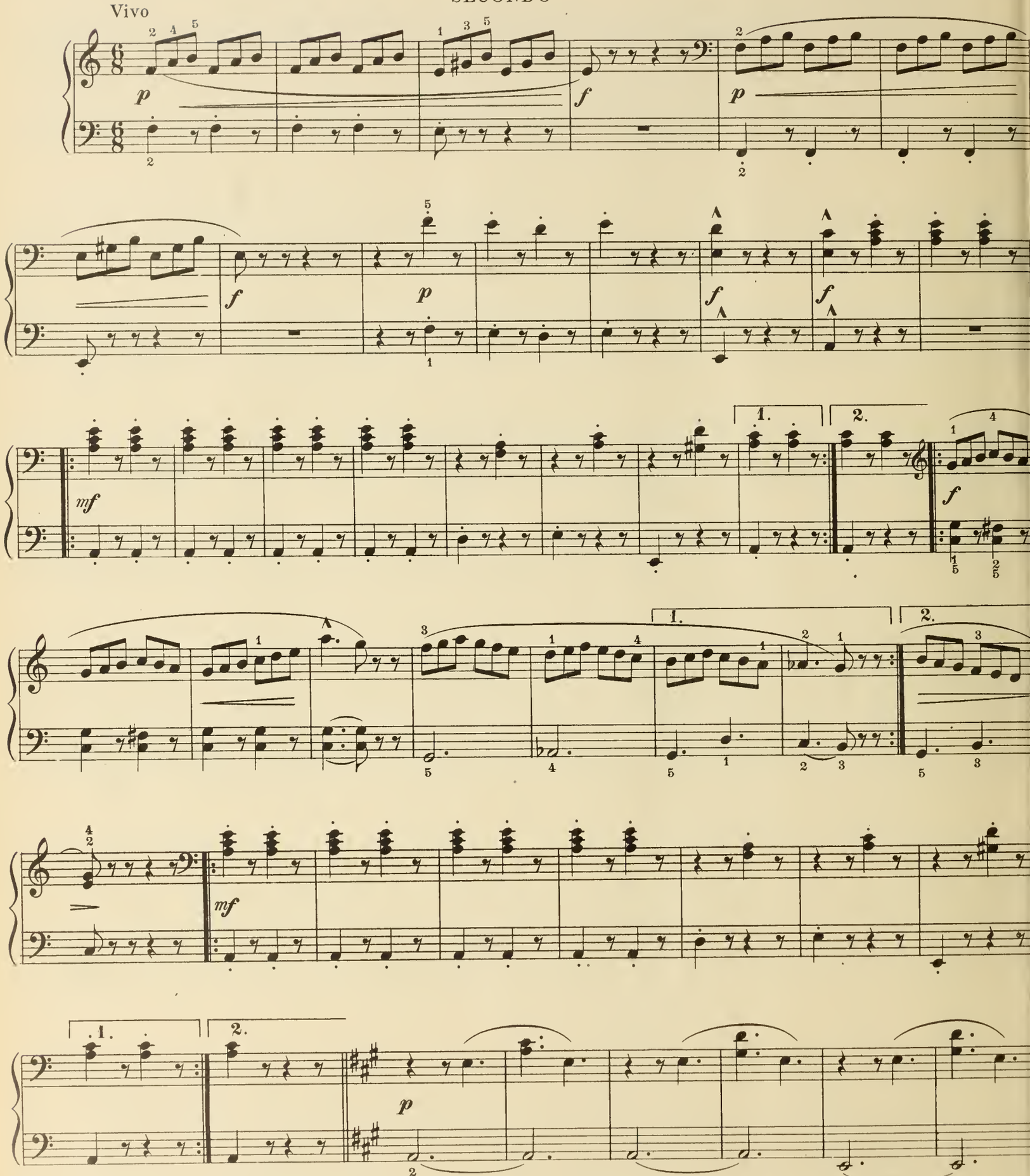
A FESTIVAL AT TARENTUM

(UNE FÊTE À TARENTE)

HENRI VAN GAEL, Op. 94

SECONDO



Grade III

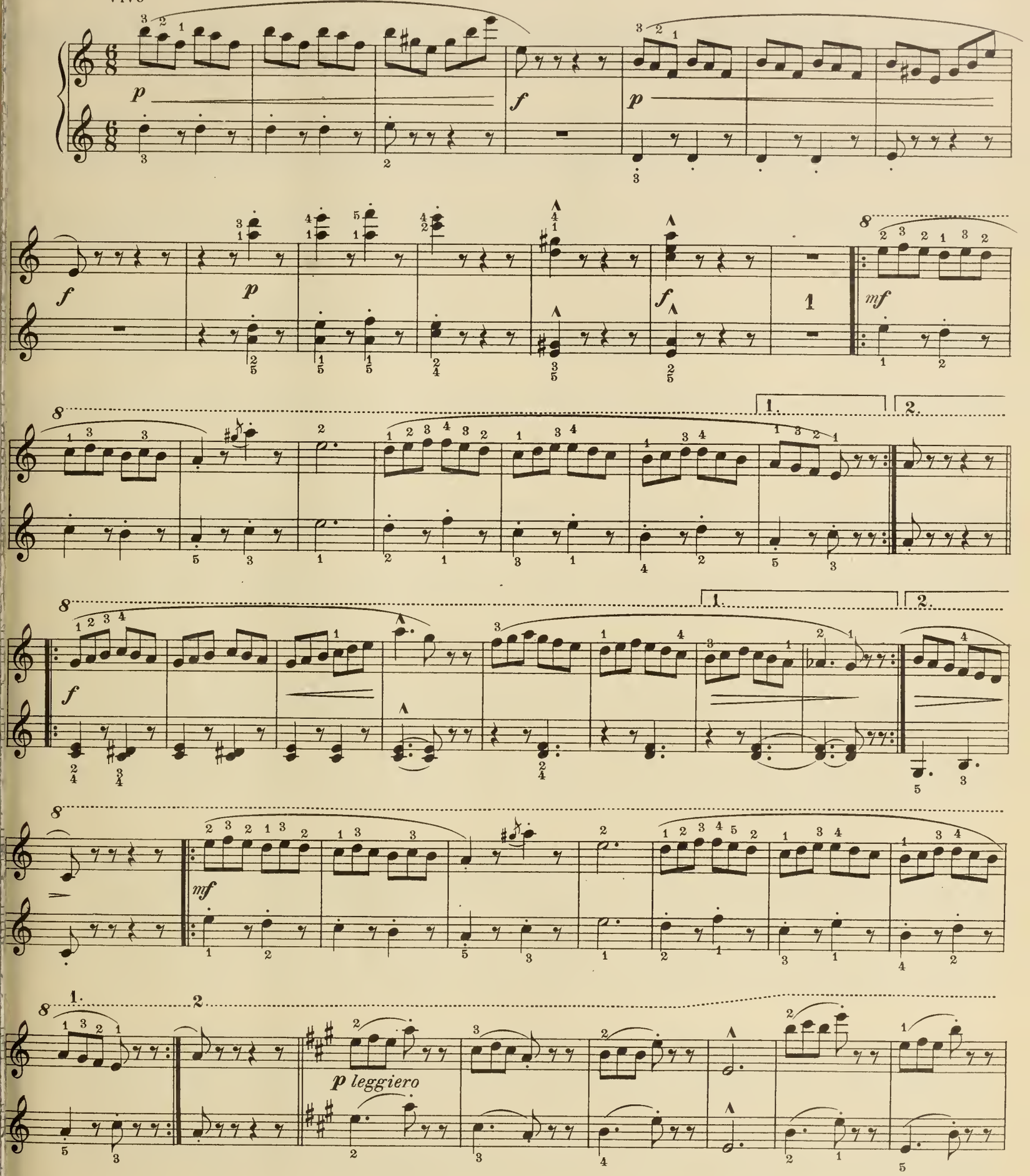
A FESTIVAL AT TARENTUM

(UNE FÊTE À TARENTE)

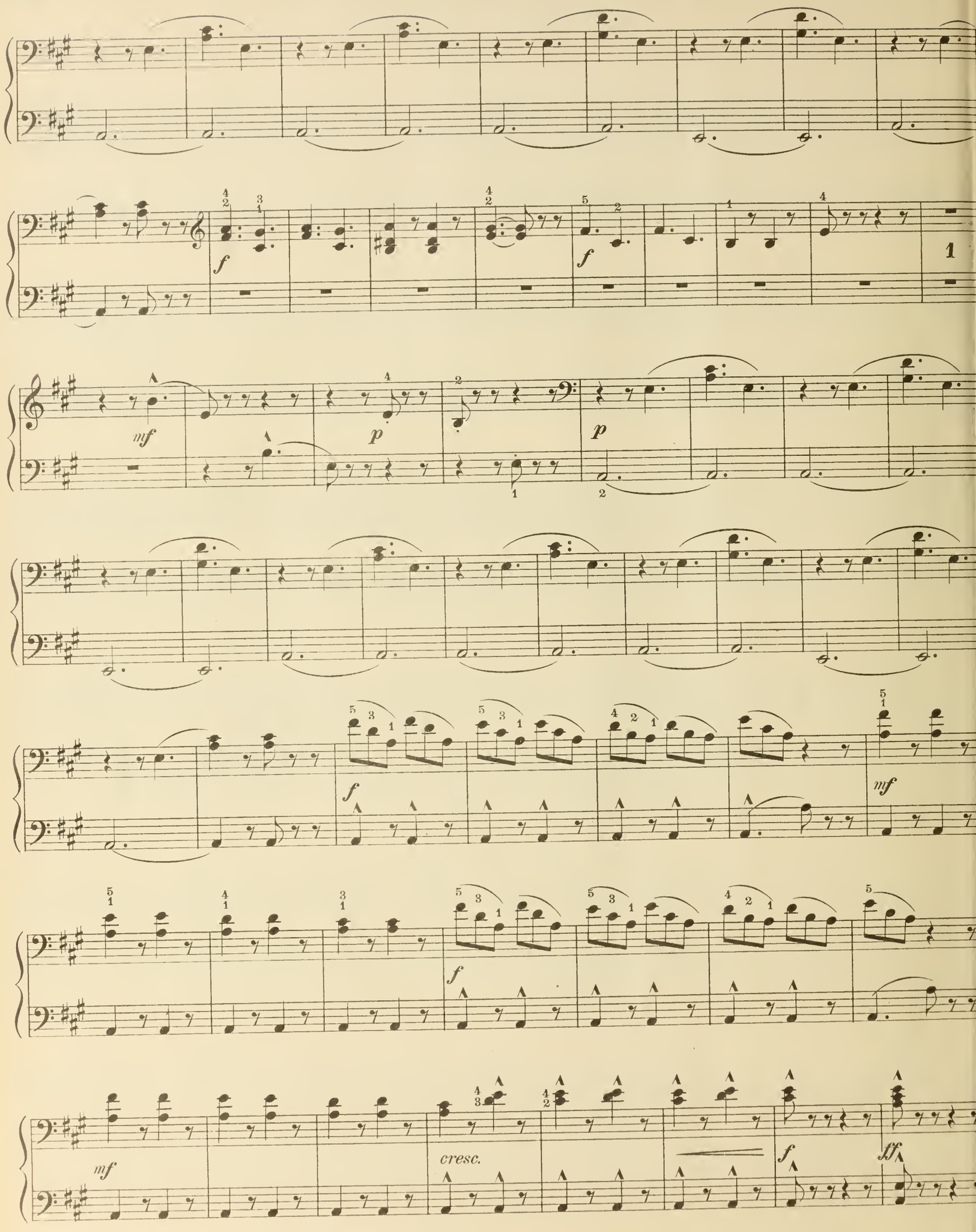
HENRI VAN GAEL, Op. 94

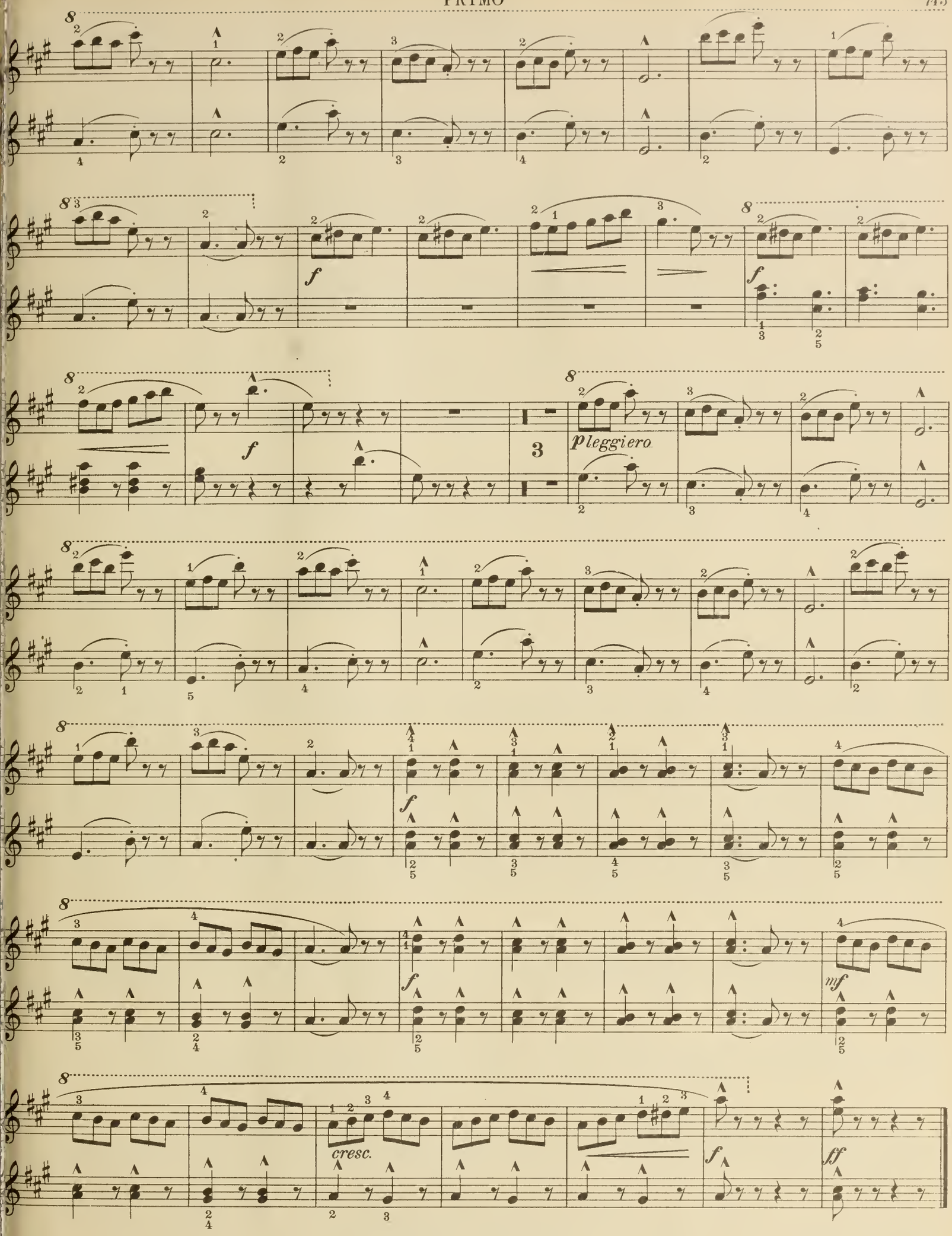
PRIMO

Vivo



Grade III

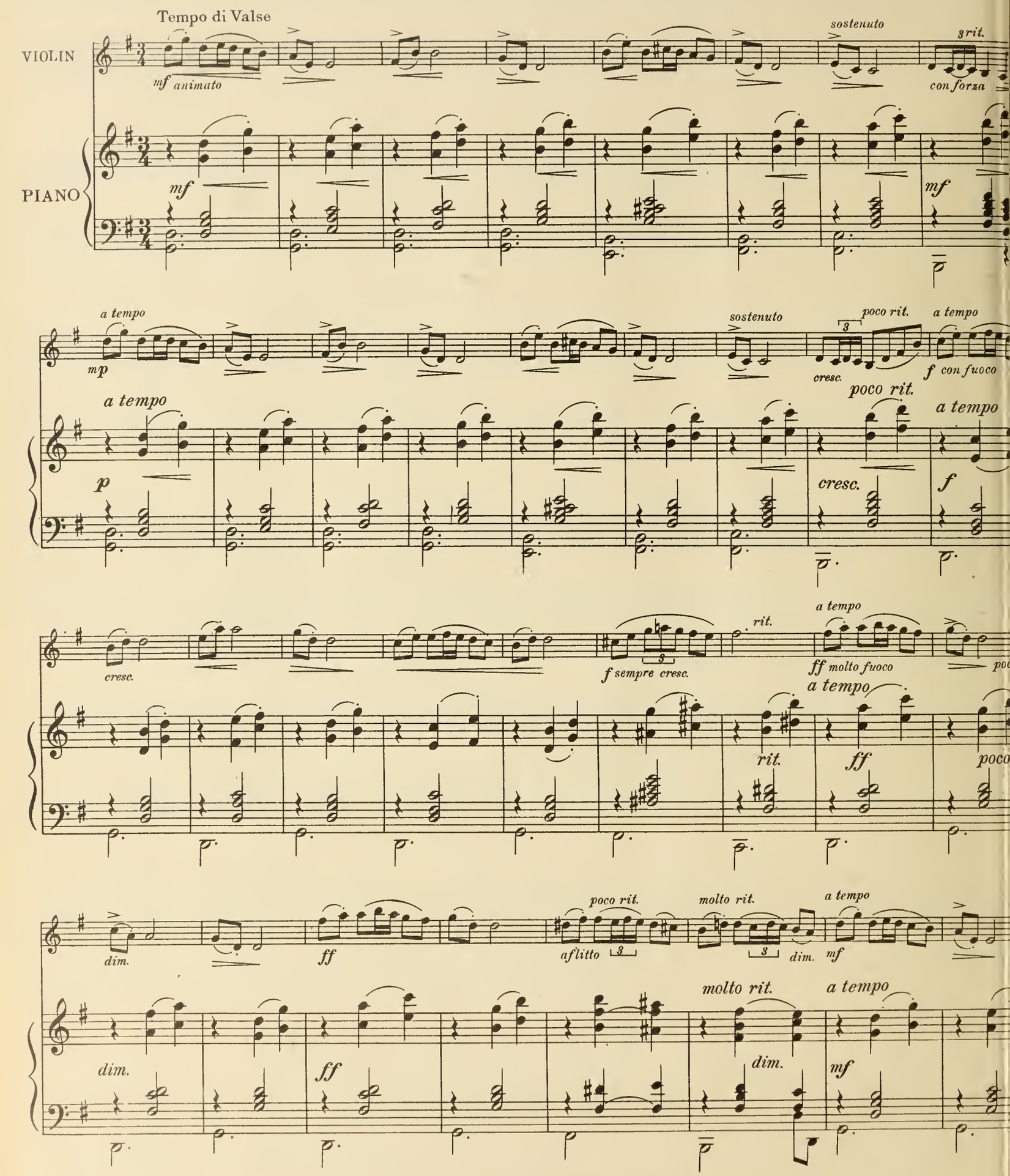

f
f
mf
p
p
f
mf
f
mf
cresc.
f
ff


f
f
pleggiero
3
f
f
mf
cresc.
f
ff

To Vera Barstow

OLGA

LEO ORNSTEIN , Op. 37, No



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Poco meno mosso

a tempo

più f

Scherzando

mezza voce

Poco meno mosso

p

mp

espressivo

a trifle slower

a trifle slower

molto legato

più a più lento

rit.

a tempo

più a più lento

rit.

a tempo

Tempo I

mf

mf

broadly

rit.

mf

a tempo

Poco meno mosso

Allegro

f

f

a tempo

mf

Poco meno mosso

Allegro

f

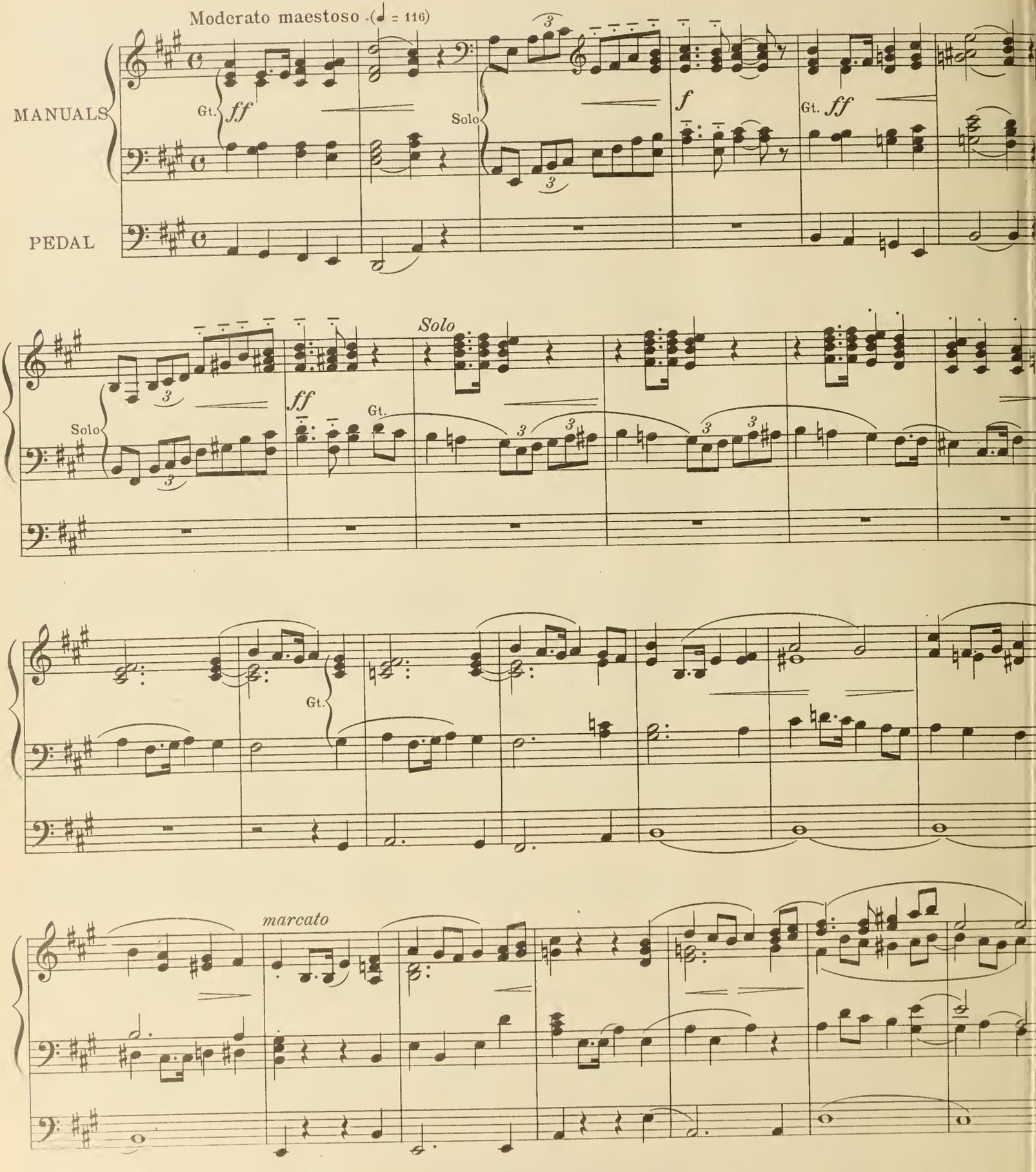
f

PRELUDE and CHRISTMAS PASTORAL

From "THE MANGER THRONE"

CHARLES FONTEYN MANN
Arr. by Richard Keys Biggs

Prepare
- Swell: Diapasons (Sw. to Gt.)
- Great: Diapasons *ff*
- Choir: Full (Ch. to Gt.)
- Pedal: *ff* (Coup to Sw. & Gt.)
- Solo: Tuba



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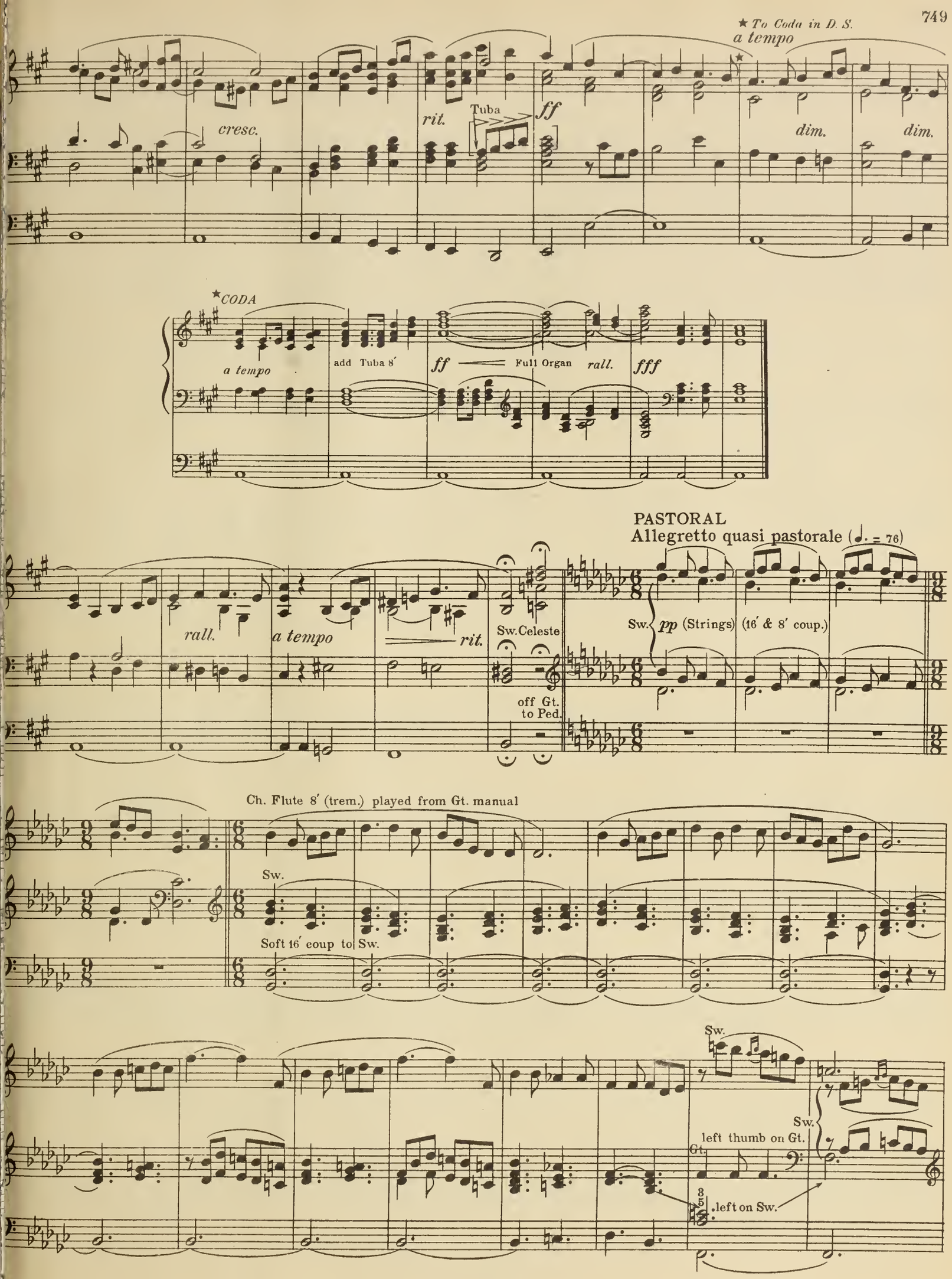
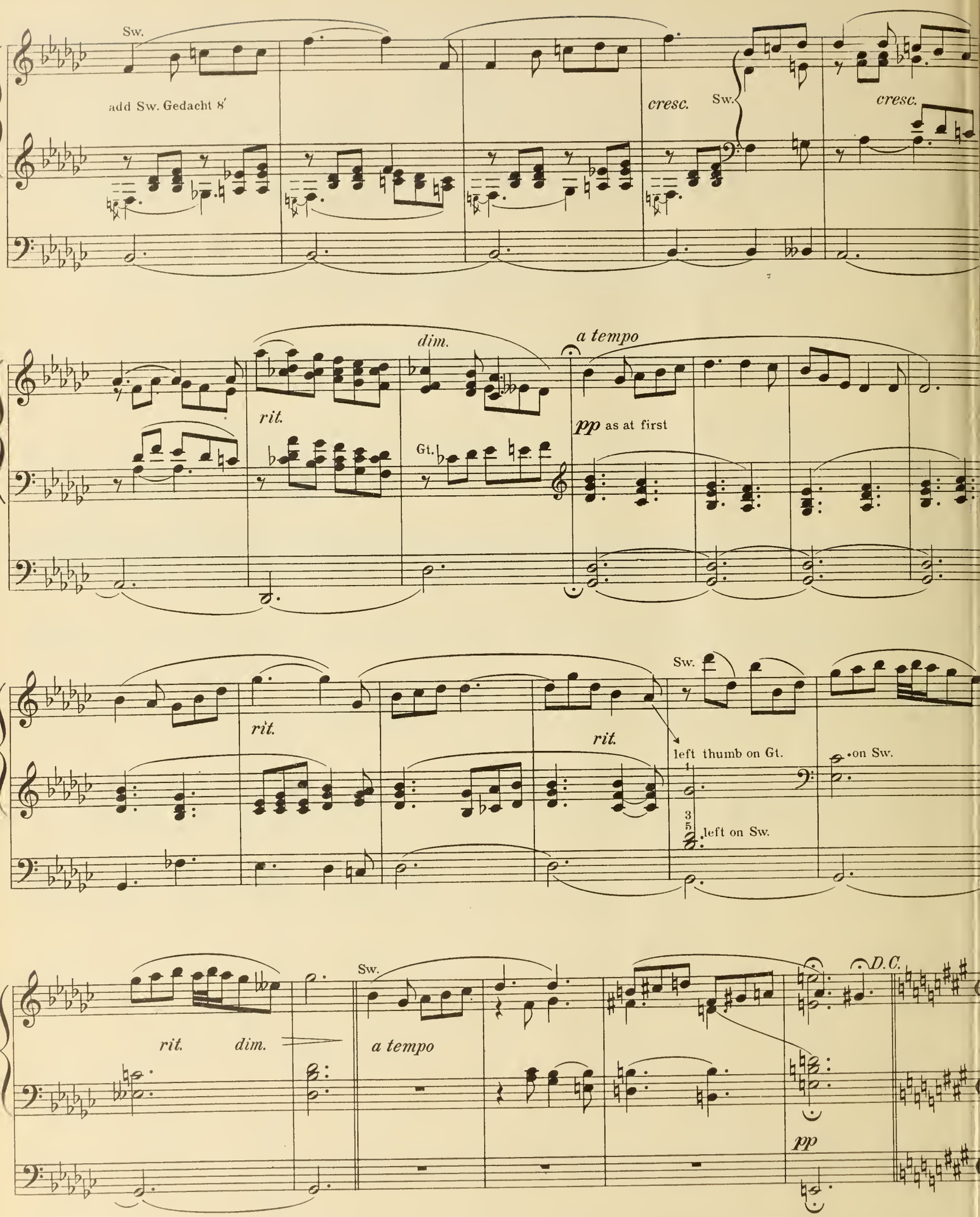
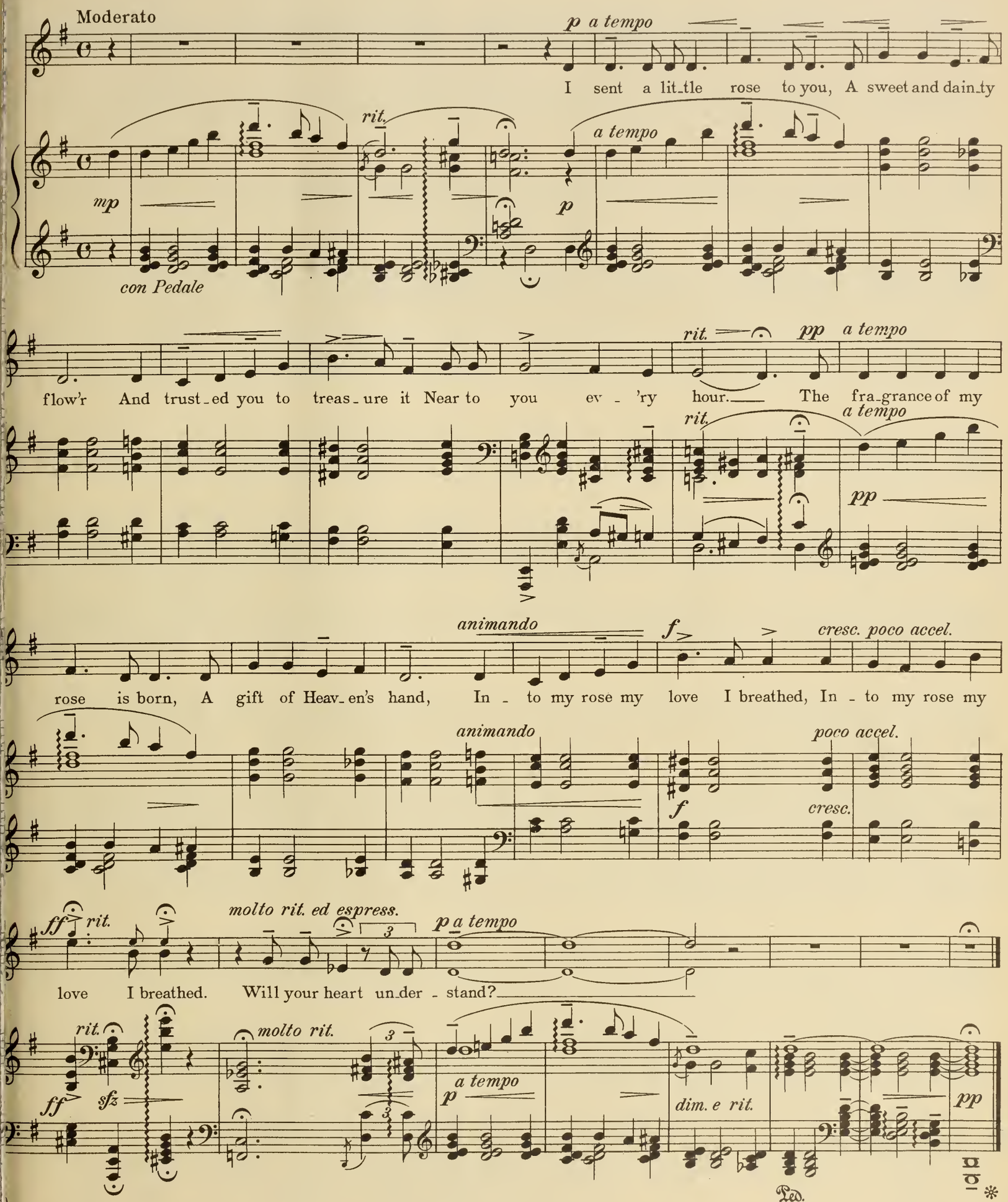

★ To Coda in D. S.
a tempo
cresc.
rit.
Tuba
ff
dim.
dim.
★CODA
a tempo
add Tuba 8′
ff
Full Organ
rall.
fff
rall.
a tempo
rit.
Sw. Celeste
off Gt. to Ped.
PASTORAL
Allegretto quasi pastorale (♩. = 76)
Sw.
pp (Strings)
(16′ & 8′ coup.)
Ch. Flute 8′ (trem.) played from Gt. manual
Sw.
Soft 16′ coup to Sw.
Sw.
Sw.
left thumb on Gt.
Gt.
3 5
left on Sw.


Sw.
add Sw. Gedacht 8′
cresc.
Sw.
cresc.
dim.
a tempo
rit.
pp as at first
Gt.
rit.
rit.
Sw.
left thumb on Gt.
on Sw.
left on Sw.
rit.
dim.
Sw.
a tempo
D.C.
pp

A GIFT

RANCIS J. SAUNDERS(★

CHARLES HUERTER



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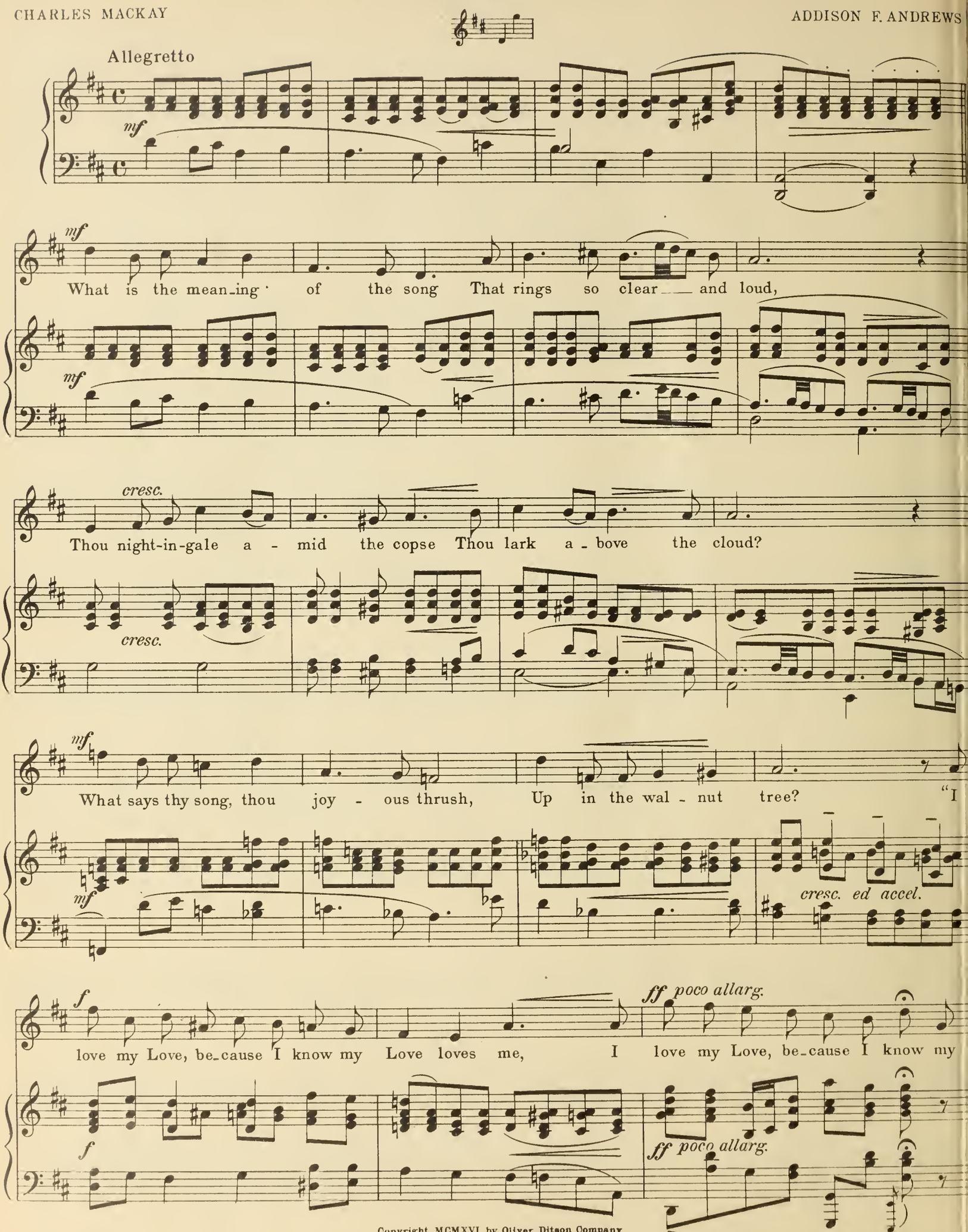
I LOVE MY LOVE

CHARLES MACKAY

ADDISON F. ANDREWS


Allegretto
mf
What is the mean_ing · of the song That rings so clear___ and loud,
cresc.
Thou night-in-gale a - mid the copse Thou lark a_bove the cloud?
What says thy song, thou joy - ous thrush, Up in the wal - nut tree? "I
cresc. ed accel.
f
love my Love, be_cause I know my Love loves me, I love my Love, be_cause I know my
ff poco allarg.

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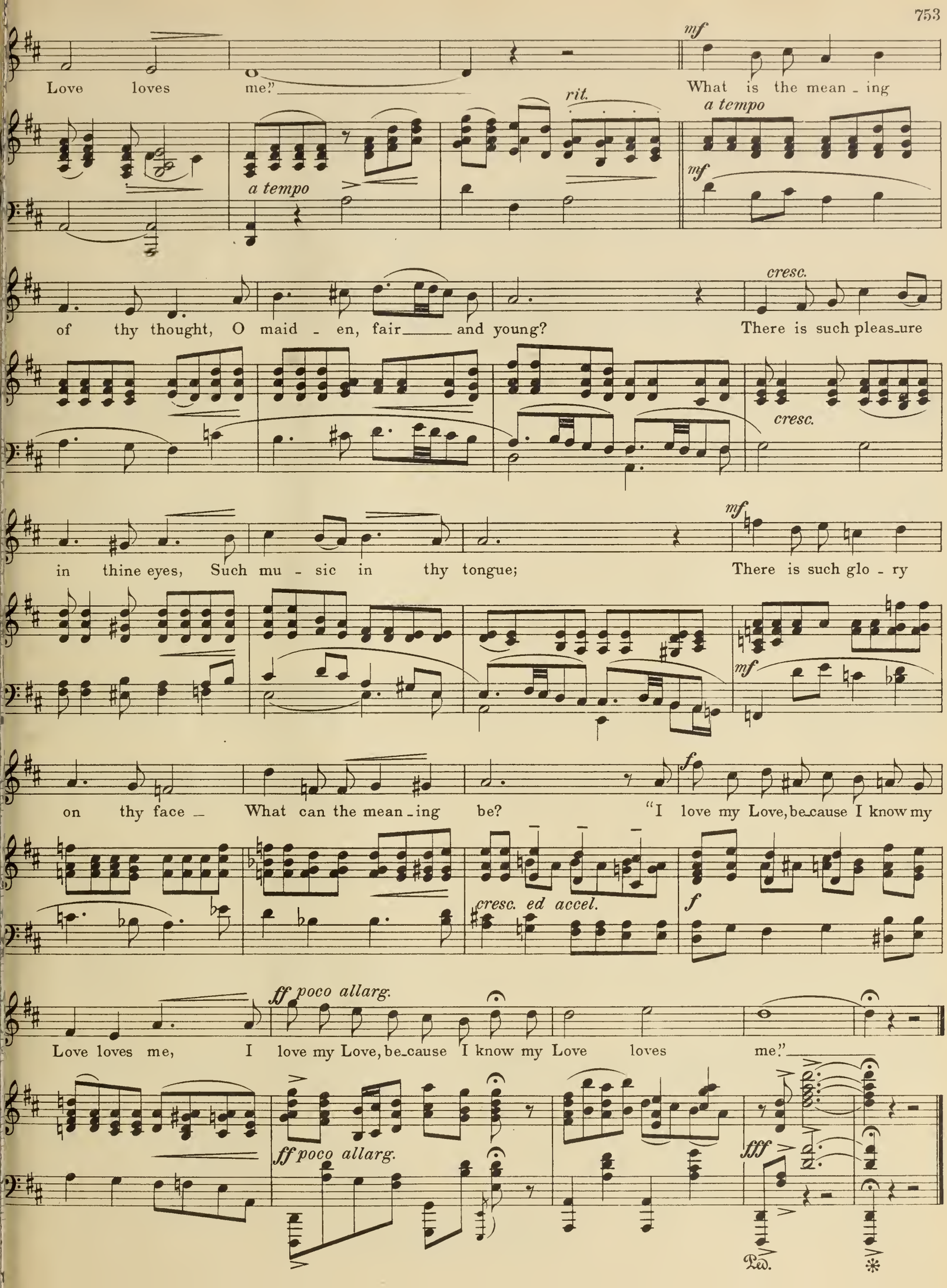
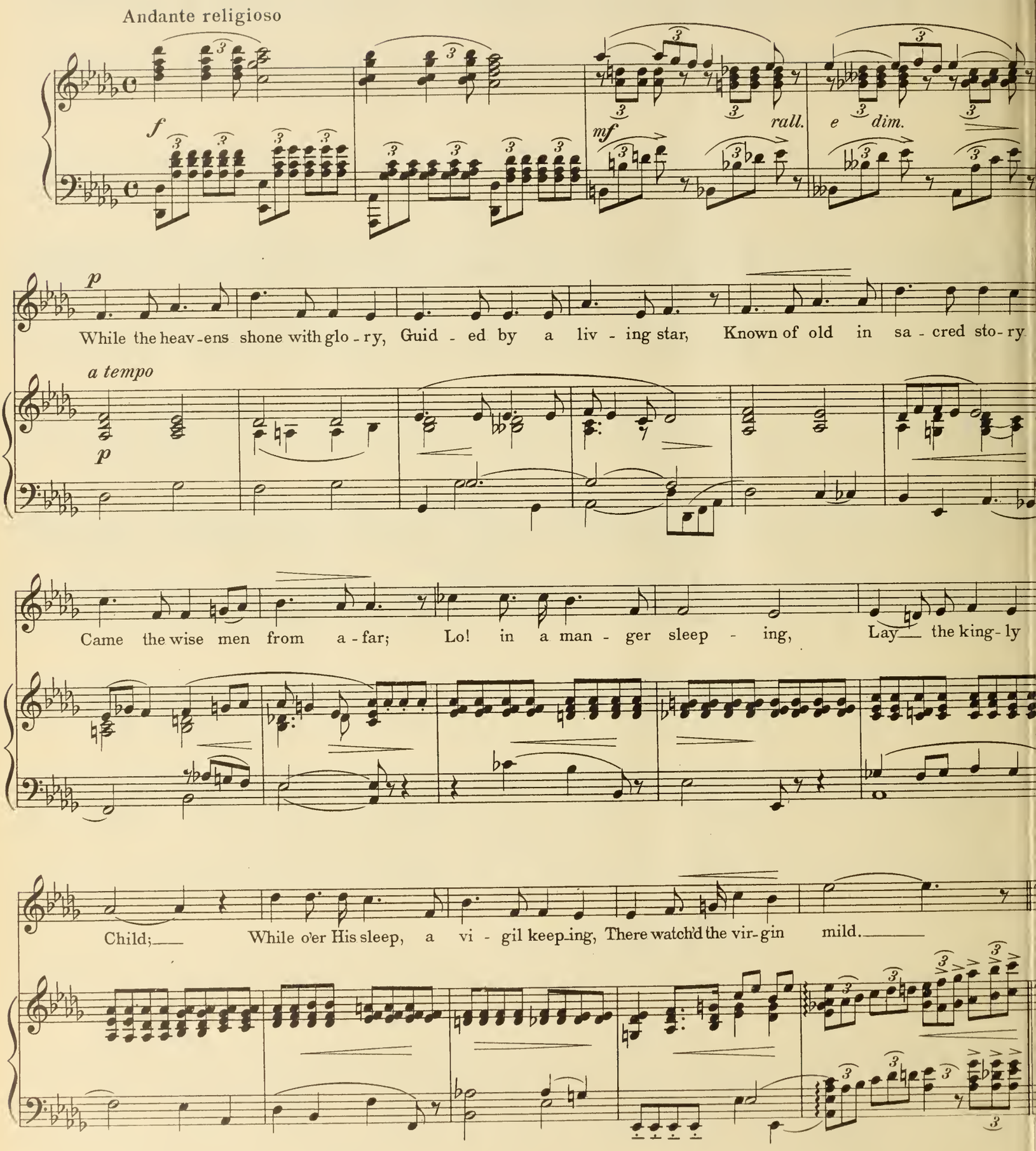

Love loves me."
mf
What is the mean - ing
rit.
a tempo
a tempo
mf
of thy thought, O maid - en, fair and young?
cresc.
There is such pleas-ure
cresc.
in thine eyes, Such mu - sic in thy tongue;
mf
There is such glo - ry
mf
on thy face - What can the mean - ing be?
f
"I love my Love, be-cause I know my
cresc. ed accel.
f
ff poco allarg.
Love loves me, I love my Love, be-cause I know my Love loves me."
ff poco allarg.
fff
Ped.
*

THE NEW-BORN KING

CHRISTMAS SONG

W. C. KREUSCH

CHARLES L'ESPOI


Andante religioso
f
mf
rall.
e dim.
p
While the heav-ens shone with glo-ry, Guid-ed by a liv-ing star, Known of old in sa-cred sto-ry
a tempo
p
Came the wise men from a-far; Lo! in a man-ger sleep-ing, Lay the king-ly
Child; While o'er His sleep, a vi-gil keep-ing, There watch'd the vir-gin mild.

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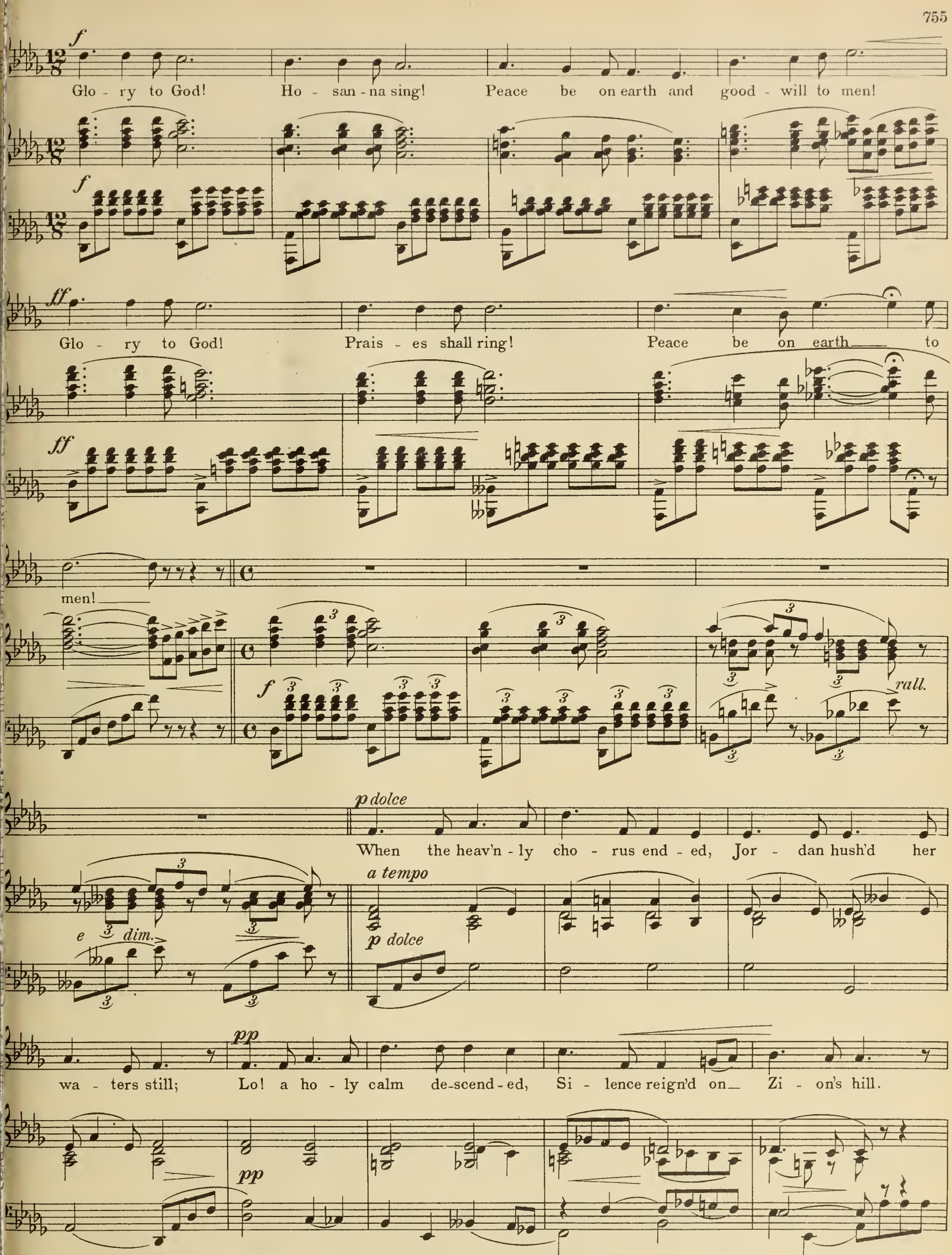
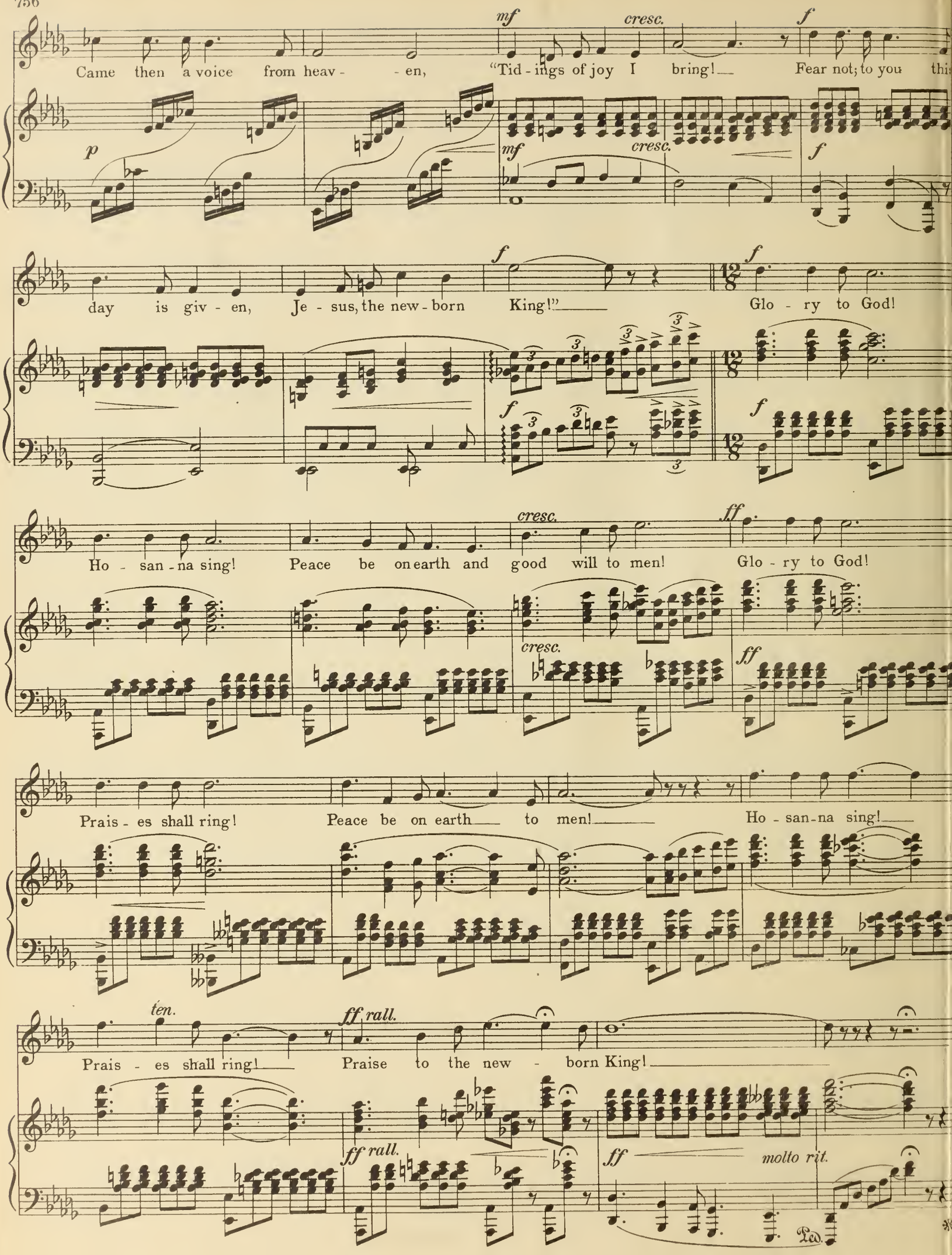

f
Glo - ry to God! Ho - san - na sing! Peace be on earth and good - will to men!
f
ff
Glo - ry to God! Prais - es shall ring! Peace be on earth to
ff
men!
f
rall.
p dolce
When the heav'n - ly cho - rus end - ed, Jor - dan hush'd her
a tempo
p dolce
e dim.
pp
wa - ters still; Lo! a ho - ly calm de-scend - ed, Si - lence reign'd on Zi - on's hill.
pp


mf
cresc.
f
Came then a voice from heav - - en, "Tid - ings of joy I bring! Fear not; to you thi
p
mf
cresc.
f
day is giv - en, Je - sus, the new - born King!"
f
Glo - ry to God!
f
cresc.
ff
Ho - san - na sing! Peace be on earth and good will to men! Glo - ry to God!
cresc.
ff
Prais - es shall ring! Peace be on earth to men! Ho - san - na sing!
ten.
ff rall.
Prais - es shall ring! Praise to the new - born King!
ff rall.
ff
molto rit.

We must listen to music, not alone with the ear, but with the understanding heart.

First Studies in Music Appreciation

BY THOMAS TAPPER

When we are in the presence of the great artist, mind and heart are lifted into the heights.

FOREWORD

Aladdin was, after all, a gentleman of limited resources. Though many desirable things sprang into being at the magic of his power, music was not one of them. But today, a little child, with as few motions as it took to manipulate the Wonderful Lamp, can summons into his presence all the Master Singers, Troubadours, Trouvères, Jongleurs, and Strolling Players. And they come obedient to his bidding, without hesitation; never unwilling, never indisposed, never engaged elsewhere; ever ready to perform the best music of all the world for them anywhere and at any time.

As yet we have not realized to the full what a privilege we have; what a source of enrichment. But when we begin to inquire into its value as means for education and culture, for appreciation and pleasure, we then perceive that modern art, science, and invention are creating for us an Arabian Nights' world, more magical than that woven for the Sultan of the Indies in the stories of the Vizier's daughter. While that was the realm of the Wonderful and the Unreal, ours is the realm of the Beautiful and the True.

* * *

We learn in all human activity, that the value of anything is rightly determined only by a hundred per cent efficiency of use. If we brutalize the mechanism, misuse or abuse it, turn it to base purposes when it is capable of yielding a significant result, we never arrive at or suspect its true value. Most musical instruments are subjected to this treatment, and many of us soon begin to think them to be as ordinary as the noises which the bungler extracts from them. But then, a Hofmann and an Ysaye chance along, and touching them make their glory shine through. So it is we learn that there are often acres of diamonds at our feet when we were vainly looking for them afar off.

It all depends on what we go forth for to see. Those who look for not much, find it, while those seeking the greatest and the best have good luck too.

* * *

It will be the purpose of THE MUSICIAN for some months to come to devote this page to acquainting its readers with the simple principles which are fundamental in the study of MUSIC APPRECIATION. As a basis for the lessons it will present certain distinctive compositions; aiming to bring the reader into concrete possession, through the understanding mind and heart of their meaning and purpose. Each of these will be performed by a great artist, not once merely as in the concert hall, but as often as we may desire in the privacy of our own homes.

By this means we shall aim to acquaint ourselves with the message of the composer; to make ourselves efficient in grasping its meaning and beauty; to appreciate the artist's interpretation of music which the world cares for so much that it never ceases to hold it as a precious possession.

* * *

Just as the home library must contain our choicest gathering from the garden of the world's best books, so it should possess among its music treasures and as an indispensable factor in its cultural equipment the messages of the world's great artists preserved and presented in the thin circular discs which (unlike books) look absolutely alike, and which (like books) tell, every one of them, a different story in a different way.

WEDDING MARCH

(Mendelssohn)

Chicago Symphony Orchestra

Frederick Stock, Conductor

(Columbia Record A5844)

There was once a music reviewer who felt compelled by the demands of his professional work, to keep at hand for ready reference a list of adjectives useful in describing the music of which he wrote. But even with this equipment, he soon found it impossible to convey in *words* any exact description of how music *sounds*. Indeed, Mendelssohn, the composer of the composition we are about to hear, once said: "Where words end there music begins."

But most of us catch the mood of music: its grave or gay, its light or sombre, its joyous or sorrowful, its placidly quiet or dramatically intense. This far we can go with our friend's words, but in using them we soon discover that we are not describing the music, rather we are confessing the state of consciousness which it arouses in us.

The constant association of Mendelssohn's music with the wedding ceremony, its joyous tunefulness, the happiness we associate with the occasion, all tend to make this composition distinctly a piece of program music. We listen to it, so to speak, with the mind in festival mood and the memory in festival array. We translate it into terms of our own association. The opening trumpet tones are indeed a call to remembrance as well as a summons that we give heed in our joy to the solemnity of the moment.

The March is so tuneful that its melody is caught at once. Who is there that on hearing it does not begin to sing or hum or whistle its opening strain as if he were welcoming an old friend? And its rhythm is vital, really full of life. It compels us to fall into the march mood and motion. Its tone variations from loud to soft, from the vigorous strength of its opening measure to the delicate tracery of the flute trills at the end, all combine to create a tone picture unusually varied, attractive and brilliant.

For over seventy years this music has found its place at the wedding ceremony. It was composed by Mendelssohn as a part of the Midsummer Night's Dream music, which he wrote at the command of the King of Prussia in 1843. Even as early as his seventeenth year he had already composed for the piano, four-hands, the Overture to the Shakespeare play, which he performed with his sister Fannie to the great delight of the distinguished visitors at his father's house.

All the world loves this wedding march music, a delightful part of what one writer has called Mendelssohn's delicious commentary upon Shakespeare's Faerie vision.

SPANISH DANCE

(Granados)

Pablo Casals

'Cello Solo

(Columbia Record A5847)

This fine Serenade has all the folk-flavor of the tribal consciousness out of which it comes. It is now bold and vigorous, now tender, now almost mystical in its unexpected turn of melody. The dominant factors that impress the listener are at once the national color of the music, and its essential tunefulness. It is a melody to remember and to hum to oneself. And yet, with all the force of its courage there is here and there a little turn aside into the realm of sadness.

The Serenade is an evening song, or music intended to be played at night, let us say by the lover beneath his lady's window. We are prone in listening to music to make it tell us a story. We see the lover with his lute and the lady with her lovelorn look. We delight in having it set free the imaginative power. Sometimes such mental pictures associated with certain music are quite permissible. Often, however, they spring into being where the composer never intended they should. Beethoven, for instance, never attached the idea of moonlight to his famous Sonata. It took what has been called a "picture-minded" man to do that.

Nothing perhaps is more likely to set the mind off on its image-making canter than this enticing music by Granados. That it is a Serenade, and a Spanish Serenade at that, pours out of the mind all its stored up associations. And so we create at once the tender moonlight, the latticed window, the dark-eyed senorita, the mantilla, and below in the shadow the youth with the magical guitar, who always sings to the listening lady just as the famous tenor sings at the opera. How readily and yet how delightfully the imagination creates the desirable!

While the individuality of the composer stands out in the unique melody and its characteristic national rhythm of this Serenade, that of the performer is no less unmistakably present; the tone is free, singing, truly noble in its declamation.

The reader will recall that Enrique Granados perished in the Sussex catastrophe as he was returning to Europe from the United States after having witnessed the production of his opera at the Metropolitan Opera House in New York. In the full tide of life, richly gifted, his work received with enthusiastic recognition; his untimely passing out on the full tide of death was a loss the world could ill afford.

ETUDE

Op. 25, No. 3, in "F" Major.

(Chopin)

Vladimir De Pachmann Piano Solo

(Columbia Record A5831)

In many compositions we find interest and variety in the way the writer develops the rhythm; that is, in the manner he combines long tones with short; rapid runs with quiet, reposeful passages. This is one means at his command for beautifying the movement of the music.

Rhythm is the motion of tones; the larger and smaller tone values giving infinite variety. While in some music this rhythmic variety is a prime essential, in others, like this Etude of Chopin's, it is reduced to its lowest terms. In fact, were it not for the butterfly-flight off into Nowhere at the very end, we should say of this Etude that its rhythmic uniformity were unchanged from beginning to end.

When the composer denies himself the privilege of employing so powerful a means as rhythmic variety, it is because he has other purposes in view.

When the piano composer excludes rhythmic variety and turns to his palette for other colors with which to paint his picture, he finds at his disposal harmonic shades and tints, melody, change of register, dynamics, and tone coloring. It is just these factors that give this Etude its wonderful charm, for the composer uses them all. Its tunefulness lies in a very definite melody line of the simplest kind. Its color comes from changing harmonies, from the shifting of the music from the middle to the higher portions of the keyboard. There is a zephyr-like rising and falling, a swinging and swaying, a shifting and lifting; all the while the melody stands out through the tracery of the tone pattern as clearly as a figure shows against a monotone background.

The melody with which the study opens sings very simply and keeps to its key as a youth untried keeps to home and friends. After a few measures it grows restless, and, again like the youth, who is attracted by the enchantment of distance, it sets off on a pilgrimage nto strange lands and among strange people in the terms of music, it moves through other keys); tending ever, hesitatingly but relentlessly, to find its way back to the Land of the Tune which gave it birth; singing cheerfully meanwhile, like the youth who goes forth with a heart full of melody, determined, some day, to return to the home of his fathers.

Mr. De Pachmann's playing will delight the music-lover. To the student of Chopin the pianist's playing of this work is the lesson of the master in touch, interpretation, the subtle use of the pedal, the strength and delicacy of tone color and balance.

CONDUCTED BY HELENA MAGUIRE

Once Again, Dear Children, We Send You Joyous Greetings This Christmas Tide

CHRISTMAS DAY

THEN let us sing the anthem
The angels once did sing;
Until the music of love and praise
O'er the whole wide world will ring.
Gloria in excelsis!
Sing it, sinful earth,
In excelsis Deo!
For the Saviour's birth.

———o———

DECEMBER MUSICIANS

DECEMBER 3, 1721, was Johann Sebastian Bach's second wedding day. He married Anna Wülken, who had a beautiful voice.

December 14, 1788, their son Karl Philip Emanuel Bach, died.

On December 15, 1790, Haydn started on that wonderful and story-like trip of his to England.

December 18, being MacDowell's birthday, should be generally celebrated throughout the music clubs of America. Let us not forget our own musicians.

December 22, Beethoven's *Pastoral* symphony was first given in Vienna. The year was 1808. This too, is Teresa Carreño's birthday, 1853.

———o———

LITTLE LESSON OF THE MONTH

WIDE SKIPPING

FIRST we play in what is called "five-finger" position, then the scales come, which necessitate "thumb under the hand" and "hand over the thumb"; then come chords; then we "break" the chords; and so we arrive at playing music in which we sometimes have to jump or skip about dreadfully, even over two or three octaves!

This wide skipping or jumping often scares children, for one can never be sure if one is going to "land" upon the right key, or on a key just far enough above or below to make a horrid discord.

So here is a thought to help you to "land" right:

Suppose you were drawing a picture of a house—hasn't your school teacher told you that you will draw straighter lines if you keep your "mind's eye" (as we call it) *not* on your pencil-point or on your hand, but on the point *to which* your pencil must travel? This is true.

If you have dotted out the panels of your door, your pencil will go much straighter and surer if you keep your attention fixed on the *dot toward which* the line must go, instead of on what your hand is doing in between dots.

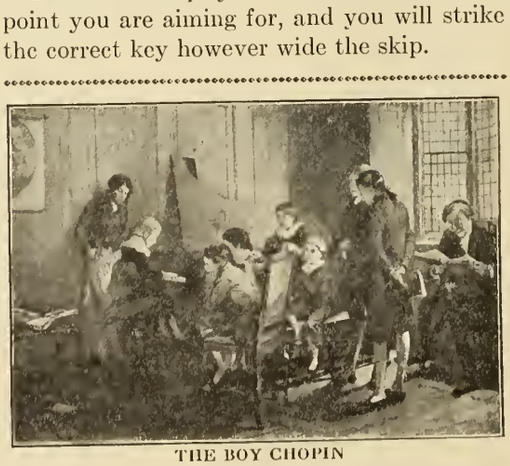
And this is just as true at the keyboard. The reason for this is (if you don't mind looking up a few words in the dictionary) that the thought which immediately precedes an action is called "the motor-cue" and this motor-cue may be of two kinds, either *resident* or *remote*.

The resident motor-cue is the thought which stays right in your hand while it is moving, and that is not the one we want.

The *remote* is the thought which *precedes* the hand, going before it to its destination, so that we travel the distance in thought *first*, then in reality.

We can walk a beam the better the less we think about our feet. We pitch or catch, shoot or chop, the better, the less *resident* and the more *remote* our motor-cue is.

Therefore keep your mind's eye on the point you are aiming for, and you will strike the correct key however wide the skip.



THE BOY CHOPIN

If you want a suitable Christmas token for a boy or girl musician, send to THE MUSICIAN for a copy of the picture THE BOY CHOPIN, photogravure, 8 1-8 x 11 2-8, mounted on large card ready for framing, and equal to pictures sold in art stores at $1.00.

Special price, during December, 25 cents.

FINGER JINGLE

HERE's my fingers—ten they are,
Each one has a number,
Thumbs are one and this is two,
Three is the longest finger.
Then comes four that's bound so tight,
Last the littlest finger;
It's hardest to remember quite
That *five* is the *littlest* finger.

———o———

THINGS WE OUGHT TO KNOW

THAT Accent is the salt that savors—too *much* or too *little* ruins.

That Rhythm is the vehicle by which musical feeling and musical expression are conveyed to the listener, that it is the life of music, its heart-beats.

That we ought not to say that "a sharp raises a note," but that "a sharp *indicates* a note one-half step higher than the note itself."

That leger lines are short added lines placed above, between, or below staves for the reception of such notes as are too high or too low to be placed on the staff proper. That *five* is the greatest number of these placed above or below, and *three* the greatest number placed *in between* the staves.

That intervals are named in *two* ways.

That the first note sharped is the last note flatted, and that the first note flatted is the last note sharped.

That a "note" is on the page; a "key" is on the piano; a "tone" is in the air, or rather, *is* the air in motion.

———o———

A CHRISTMAS MUSICAL

IN TOYLAND AND TABLEAU

BY LAURA ROUNTREE SMITH

THE invitations contain a drawing of a toy in one corner and the following rhyme:

To Christmas Musical and party,
We bid you come with welcome hearty,
And at this Merry Christmas time,
We'll entertain with song and rhyme.

PART I. IN SANTA LAND

(Children are seated in a semicircle and take the part of dolls and toys.)

1. Violin and Piano. *Dreaming of Santa Claus*, Miersch. Piano. *Boat Song*, Lichner.

2. Recitation. *The Dream Ship.*

Santa Claus a dream ship built,
For his dolls and toys,
And he said, "It will delight
All the girls and boys."
He stepped on board, I do believe,
And so set sail on Christmas Eve.

ALL:

Oh, dream ship bright, sail on tonight,
Over the moonlit sea,
Oh, dream ship bright, sail on tonight,
And bring the dream to me.

3. Song. *Fairies' Lullaby*, Orth (*Thirty Songs for Children*). *A carriage to ride in* Reinecke.

4. Recitation. *Toys Awaking.* (Top's Song.)

SHEPHERDESSES

All the toys are waking, waking,
Now in Santa Land,
Of the Christmas joys partaking
Dancing hand in hand.
In December all are jolly,
Twining mistletoe and holly.

My top it singeth so sweet and low,
As into Dreamland the babies go,
'Tis humming the song that I love so,
Spin, spin, spin.

My top it singeth a song for me,
When all the hours are full of glee,
And tinsel and gifts deck the Christmas tree,
Spin, spin, spin.

5. Piano. *The Spinning Top*, Nelson. *Dollies' Waltz*, Lewin.

(Children who represent the dolls dance.)

6. Recitations. Firelight Fairies, Beautiful Drum, Jumping Jack.

Firelight Fairies dance and play,
I hope you all remember,
Firelight Fairies, blithe and gay,
In merry old December.

I'm a beautiful drum, and the songs I sing,
With a rat-a-tat-tat make the echoes ring,
Many a year, new dreams I will bring,
But none are so sweet as the songs I sing.

Jumping Jack lives all alone,
In a house he calls his own.
He is there, have a care,
In his box so small and square,
Jumping Jack, as I remember,
Is very merry in December.

Jumping Jack likes to play,
When the toys are put away,
It is true, if you do touch a spring
He will laugh at you.
Jumping Jack, as I remember,
Is very merry in December.

7. Piano. *Firelight Fairies*, Williams. *Good Time Brownies*, Kern. *Dance of the Bears*, Heins. *The Jumping Jack*, Carman.

8. Song. *Bunny Rabbit White*, Reinecke (*Thirty Songs for Children*).

9. Recitations. Rocking Horse, Christmas Thoughts.

Sing high and sing low,
And rock to and fro,
For sweet is the song I sing,
Sing high and sing low,
As December days go
The baby's the rocking horse king.

Sing high and sing low,
A-riding we go,
While Christmas bells merrily ring,
Sing high and sing low,
While the merry winds blow,
The baby's the rocking horse king.

Think of the stockings in a row,
Waiting for Santa Claus, you know.
Think of the very heavy pack,
Santa will carry on his back.

Think in December, if you please,
Of all the beautiful Christmas trees!
Think of the reindeer on the roof,
Stamping each tiny little hoof.

Think of the sleigh-bells tinkling so,
Jingle, jingle o'er the snow.
Think how happy we are because,
It is almost time for Santa Claus.

10. Piano. *Hobby Horse*, Ladoukhine. *The Sleigh Ride*, Behr.

11. Song. *Santa Claus will come tonight*, Orth (*Thirty Songs for Children*).

12. Holly Wreath Drill and Recitation.

Ho, for the holly at Christmas time,
The bright red holly when sweet bells chime,
'Tis Christmas Eve and lights burn low,
Hi! ho! for the holly and mistletoe,
The bells chime low, the bells chime low,
When we deck with holly and mistletoe.

PART II. IN TABLEAU

(Old folks are seen seated by a fireplace. The tableaus and pantomime are shown at the back of the stage.)

1. Song. *Old Folks at Home* (behind the scenes).

2. Dialogue. OLD LADY: You are so quiet tonight, I believe you see pictures in the fire.

OLD GENTLEMAN: It is Christmas Eve. I can see the woods tonight and the snow falling on the pine trees. Soon the dawn will break and we will cry "Merry Christmas" one and all.

3. Piano. *Snow Flurries*, Engelmann. *Angel's Dream*, D'Orso.

(A tableau is arranged, snow falling o'er a pine tree by an open window, white paper is dropped from above.)

4. Dialogue. OLD GENTLEMAN: I see another picture tonight. We are all dancing the minuet. We wear old-fashioned costumes, and I hear the *Minuet* of Beethoven played.

OLD LADY:

Oh, little piece that took my fancy,
Many years ago,
I dream that I'm a child again,
And lights are burning low,
Played with little trembling fingers,
Melody in my heart lingers.

5. Piano. *Minuet*, Beethoven. (*Rhythm and Action*, Norton.)

(A couple pose for minuet in tableau.)

6. Song. *The First Noel* (*Folk Songs for Children*).

7. Dialogue. OLD LADY: Hark! I hear a chime and see a procession passing to church, and we too must go, for it is Christmas Eve and bells are chiming.

8. Piano. *The Chimes*, Müller. *The Bells*, Wachs. (*Rhythm and Action.*)

(The old couple pass out, and "Waits," are seen in tableau.)

9. Song. *Stilly night, starry and bright* (*Folk Songs for Children*).

10. Piano. Duet. *Christmas Eve*, Hiller.

11. Piano. *Christmas Eve*, Heins.

12. Shepherdess drill.

Three enter from the right, three from the left, meet, march forward in twos, separate, march right and left, pass each other, meet in line, hold crooks in right hand, forward, in left, hold horizontal, hook with the next one Recite:

Oh, Shepherdess, with saucy look,
On Christmas Eve, with dainty crook,
Like fairies now we all appear,
While on the air, sweet chimes we hear,
Merry Christmas, join the call,
A Merry Christmas one and all!

March right and left, meet in a circle, dance right and left toward the center, hold crooks touching, separate, form two circles, skip round, form a line. One line marches round the other, that is, three in line march round three who stand in line, march in and out between those in line, hold crooks touching, standing in two lines, sides to audience, while the Spirit of Christmas enters, they circle round him saying:

The Spirit of Christmas in song and rhyme
Comes every year at Christmas time.

SPIRIT OF CHRISTMAS:

A merry, merry Christmas
I bring to you this greeting,
A merry, merry Christmas,
When kind friends we are meeting.
The Spirit of Christmas holly wreaths twine,
And sweet bells ring at Christmas time,
Loving and giving, loving and giving,
'Tis a gladsome time of year,
Loving and giving, loving and giving,
For Christmas time is here!

The SINGER and His ART

WAS THERE AN OLD ITALIAN METHOD OF SINGING?

BY DAVID C. TAYLOR

A NUMBER of authorities on voice culture have recently expressed the opinion that the old Italian method of singing is something in the nature of a myth.

A sharp line is drawn by these writers between the scientific methods now in vogue, and the haphazard plan of vocal training supposed to have been followed before the advent of vocal science. The writers referred to are not altogether in agreement as to what the older plan was. But they do agree that the present systematic course, based on scientific principles, is superior, in every respect, to anything which preceded it.

They even go so far as to assert that the masters of the old school never had anything worthy of the name of method.

There is a question here which students of singing and teachers as well, may reasonably wish to have settled. We all know what the scientific system is. Even its warmest advocates do not claim that it is altogether satisfactory. Perfect coloratura singing is too rare nowadays for such a claim to be justified. Altogether too many voices are ruined. In fact, the dissatisfaction with the scientific method becomes more pronounced year by year. Yet if no other method is possible, we must force ourselves to be contented with vocal science.

On the other hand, if it is shown that the old masters really had a method, it will be to the advantage of every vocal student to have that method revived.

We know, for one thing, that however they taught, the old masters achieved remarkable successes with their pupils. The great excellence of their instruction is seen in the high level of perfection to which they and their pupils carried the art of coloratura singing. We read some of the old operatic scores,—those of Hasse, Handel, Porpora, etc., and marvel at the difficulty of the ornamental passages they contain. Yet all contemporary accounts agree that these elaborate arias were uniformly sung with brilliancy and ease by the artists of those days.

It was not alone the light soprano voice that was then trained for rapid and flawless delivery. Contraltos, tenors, baritones, and even basses were regularly called upon to exhibit the same fine technical command of their voices. Nowadays the belief seems to be generally held that only the light soprano is capable of being trained to sing difficult ornamental passages. Such a belief would have been scouted by the old masters.

We cannot get away from the fact that the modern vocal student demands a methodical plan of procedure.

This is the ground on which the old method is criticised. It is asserted that the older Italian teachers never had a logical plan or system for developing the voice, that they proceeded in some haphazard manner, feeling their way with each pupil, but never having an assured grasp of the principles of vocal management. Such a course would not be tolerated nowadays. Let us see on what basis this criticism of the old method rests.

The whole question hinges on the meaning of the word method.

Modern vocal scientists insist that a method is followed only when the scientific principles of vocal control are mastered in a logical sequence. Breathing, breath control, vocal cord action, resonance, and tone placement must be taken up in about the order here mentioned, or the instruction does not deserve the name of method.

We know, beyond question, that the old masters never touched on any of these topics. The conclusion is therefore drawn that they taught without method.

J. Frank Botume sums up the whole scientific view of the older system in one passage, in his book entitled *Modern Singing Methods.*

"If a teacher says, 'that tone is harsh, sing more sweetly,' he has given no method to his pupil. He has asked the scholar to change his tone, but has not shown him how to do it. If, on the other hand, he directs the pupil to keep back the pressure of the breath, or to change the location of the tone; if he instructs him in regard to the correct use of his vocal cords, or speaks of the position of his tongue, of his diaphragm, of his mouth, etc., he gives him method. The Italian teachers of the early period of the art had so little method that it can hardly be said to have existed with them. In fact, the word 'method,' as now used, is of comparatively modern origin. The old Italian teacher took the voice as he found it. He began with the simplest and easiest work, and trusted to patient and long-continued exercise to develop the vocal apparatus. In all this there is no method as we understand the term."

But the real meaning of the word method is not involved in Mr. Botume's statement.

Method is simply a logical plan of procedure, based on assured grasp and sound understanding of a subject.

It can readily be shown that the old masters had a thorough understanding of the operations of the voice. True, this understanding of the voice was entirely different in its nature from what is nowadays called scientific knowledge. On the other hand, the vocal scientists do not, as a rule, make any claim to possess that insight into the operations of the voice which the old masters had, without exception.

There is one great difficulty in our way when we come to consider the knowledge of the voice on which the old system was based. It seems so absurdly simple that we are apt to doubt whether it could ever suffice for artistic vocal cultivation. Our minds are so filled with the intricate doctrines of vocal science that we believe the problem of vocal management to be extremely abstruse and difficult. Let us try to free our minds of this idea, and to approach the subject with no preconceived notions of tone production. Nature provides us with our voices.

To grasp the meaning of the old method we must take the voice as nature gives it.

The old method was based on three natural laws of vocal control.

These are:

1. The voice naturally obeys the commands of the ear and instinctively produces the tone qualities which the ear demands.

2. The voice is developed by the exercise it receives in the singing of pure and beautiful musical tones; it is injured by the production of harsh and unmusical sounds.

3. The cultured hearer can always tell by listening closely to a singer's tones, exactly what takes place in the singer's throat.

All the instruction of the old masters was directly founded on these three laws. Taken together, they supply everything needed in the highest artistic cultivation of the voice. The laws are so simple that they can be readily grasped they call for no explanation.

But for their practical application they demand one thing involving a great deal of time and experience. This is the possession of an extremely keen and sensitive ear.

An indispensable requirement of the teacher in the old school was a highly trained and cultivated sense of hearing, such as can be acquired only through several years of almost daily exercise in listening to voices.

Considering method as a definite plan of procedure, what, then, was the method of the old masters? The answer to this question is contained specially in the second of the laws of vocal control, namely, the voice finds its normal and beneficial exercise in the singing of beautiful tones.

In actual practice this law is, if possible, of even greater importance than the other two. Only a keen and cultivated ear can recognize the character of a perfect musical tone, and so demand it of the voice. Ear training is a means to an end so far as the singer is concerned, not an end in itself.

Everybody familiar with the voice knows that some melodies are much easier for the voice to sing beautifully than others. Some simple melodies are so well adapted to the voice that even the untrained singer can perform them with a fair degree of ease and beauty. The first exercises which the old masters gave to their beginners were always of this style.

They applied the second law of vocal control as follows. An hour or two of practice in singing these first simple exercises, carried on for three or four days, enables the voice to sing, with the same ease and beauty, other exercises of just a trifle more difficulty. These in turn prepare the voice for still more advanced study. This progress goes on without interruption, the voice advancing imperceptibly, step by step, until the most difficult passages can be perfectly sung.

A good composer, thoroughly familiar with the voice, will have no difficulty in writing a set of melodious exercises perfectly adapted to lead the voice along in this manner. That was exactly what the earliest masters of the old school did.

They bequeathed to us a large number of such sets of exercises and vocalises. These were the practical part of their method.

Where the logical plan of procedure comes in is seen here. The old master knew the voice through years of experience in listening to it. In giving a lesson he was never in doubt just what stage of progress the pupil's voice had reached. His cultivated ear enabled him to tell with certainty exactly what exercises to give for the next

esson. He had at his command a vast number of xercises, vocalises, songs, and arias.

These were carefully graded, according to the ocal and musical difficulties they presented. At ach lesson the master assigned the compositions vhich were needed to carry the voice one step arther. The student advanced one step at a time. But the advance was steady and sure.

All that the student was called upon to do was o practise the exercises assigned to him, striving lways to produce a pure and beautiful musical one.

No student was ever asked to master intricate problems of acoustics and laryngeal action.

Yes, there was an old Italian method. The plan of instruction followed by the old masters was, in every sense, a logical and systematic procedure. They did not grope their way with their pupils. Their understanding of the voice was assured and reliable. They did not leave it to their pupils to find out for themselves how to produce their voices and place their tones, as is so often claimed by the opponents of the old method.

On the contrary, they taught tone production in a way that was always completely satisfactory to their students. The old masters understood the natural laws of vocal management, and the results they obtained from them were vastly superior to the results which modern teachers attain from the scientific rules.

It is in every way to be wished that voice culture would return to the old Italian method.

———o———

SHOULD THE CONCERT SINGER TEACH?

This question no doubt is considered by most of the singers of the day. A full and frank expression of opinion, or relation of experience would be intensely interesting to say the least if it were possible to get, say, fifty singers of note to discuss the subject.

Those who have many engagements, requiring considerable traveling, find it practically impossible to devote time to teaching. And beyond this they are unwilling to run the risk of impairing the finer qualities of their voices by studio work in addition to daily practice. Still other reasons may be cited, such as irregularity of lessons due to absence *en tour*, necessity for rest after trying engagements, the time required for adding to the repertoire, etc.

Yet singers who have arranged to do even a minimum amount of teaching find it stimulating and helpful in various ways. When one attempts to give instruction to others it is necessary that all items of the teaching must be clearly formulated and convincingly explained to the pupil. This gives the artist a more definite grasp of his art and leads him to more thorough study, not merely of the art of singing, but of his own art. And personal growth rarely comes except from study of one's own work.

———o———

NASAL RESONANCE

BY GURDON A. FORY

Nasal resonance is, technically, that resonance secured from setting in vibration the walls of the nasal cavities and the air within these cavities which lie above the roof of the mouth and back of the nose. By some it is termed "singing toward the nose," by some "singing through the face" or "into the mask of the face."

Whether the air passes behind the soft palate up into and through these cavities or whether it does not concerns us very little.

Neither does it concern us in the least whether a wad of cotton or a disc of cardboard on a string and pressing against the soft palate on one side or the other kills nasal resonance or does not kill it.

AN OPEN LETTER

To Whom It May Concern:

I might print here the usual "professional card."
Instead, I am going to be "unconventional."
I have studied singing in the United States and Europe.
I have had a long career as a professional singer.
Have taught singing 28 years, more than 20 in Boston.
My experience as student, singer and teacher has enabled me to "THINK THROUGH" to the UNDERLYING PRINCIPLES OF VOICE PRODUCTION.

HENCE I have something, I believe, of genuine value for every teacher of voice production who may feel the need of assistance. I offer not merely exercises and devices, but TEACHING PRINCIPLES and ways of applying them in dealing with the actual problems of the teaching room. This matter can be used by the practitioner of any "METHOD."

If you are interested and will write me at once, while these lines are before you, I shall be pleased to answer promptly pertinent inquiries.

13 Huntington Ave., Boston, Mass. **FREDERICK W. WODELL.**

Past President Boston Vocal Teachers' Association. Lecturer on Vocal Teaching Before M. T. N. A. and N. Y. State M. T. A. Conductor Boston Choral Union Oratorio Concerts, Symphony Hall.

No one can sing naturally with a string passed up his nose and out his mouth or *vice versa*.

No more can anyone sing naturally with his tongue pulled out half way to his knees with a dry towel in order that a "scientific" observer may see the vocal cords work.

I have written it and talked it and sung it and shouted it and I here repeat it and want others to take it up as a slogan:

What the voice teacher needs is not a laryngoscope but an ear trumpet.

Nasal resonance is, artistically, a QUALITY. The ear is master of the voice, and back of the ear is the mind and its concept of tone.

As the artist must see vividly, beforehand, the object he portrays so must the singer hear, mentally, the tone he is to sing. His mental concept of a tone with the proper admixture of nasal resonance has everything to do with his getting such a tone. To illustrate:

I wish to sing a tone "through the nose," that is to give it that objectionable "nosey" twang. I simply think how such a tone sounds and I produce it. Whether or not I know that the tongue and soft palate come together tightly in this tone does not in the least matter—I get the tone just the same.

As it is with an objectionable quality so with a desirable quality. But do not expect to get what you want as a *discovery*. Nearly always it comes as a DEVELOPMENT.

It may be convenient, sometimes, to know how the vocal organs act, but it is not essential. It may impress your wisdom upon the pupil, but it does not help his voice. I know this from a sad and dear experience.

Helpful Suggestions for Young Singers

That which contributes more to a singer's progress than anything else, other things being equal, is correct work.

The solution of the more difficult voice problems will be found within, not outside of, yourself.

Does it do any harm to singers to smoke? Does it do any good?

The more perfectly you feel the pitch and quality of a tone the more closely will you come to an ideal realization of it.

It is much better for beginners to have tone light and right than to have it strong and wrong.

The acme of good voice training lies in learning to sing as unconsciously right as you formerly sang unconsciously wrong.

Go over songs and vocalises mentally. Sing them over voicelessly. Sing with audible voice as freely as the voice sang in the mind.

The teacher of singing who really is a teacher of singing is the one who says: This is the right way, and then proves it. This is the test of teaching efficiency.

From *Guiding Thoughts for Singers*, by George Chadwick Stock.

A single hearing of the kind of tone he wants is of more value to the pupil than would be twenty lessons explaining the action of the vocal organs in producing such a tone.

Here lies the reason why we all have to admit that to hear a great singer is worth more than many lessons.

The teacher who cannot sing a tone properly enriched with nasal resonance can never induce such a tone in his pupils.

True we must explain what nasal resonance is, what it does for the voice, that it gives color, richness, warmth, etc. We must give some idea as to the sensation of resonance which it gives in that part of the voice where its use naturally falls. We must explain it as an effect. We must often give consonants to induce it properly.

But above all we must listen and see that the pupil listens.

It is a good plan to illustrate, using first a tone devoid of nasal resonance, and then the same tone enriched with it. And after the pupil has gotten it properly he must understand that it is to be developed and perfected like any other vocal asset.

Nasal resonance should be regarded as auxiliary —not as fundamental. The resonance of the mouth, teeth, and hard palate might be considered as fundamental. To this the chest is added below, the nasal in the middle, the head above.

J an de Reszke is quoted as saying that singing is merely "a matter of the nose." It may be half true—it may be wholly true of De Reszke.

But if a teacher worked on that theory he would be a freak and a builder of lop-sided vocal structures. He might do many pupils a great deal of good, but would leave most in a half developed state with short voices.

In most voices that have come to me I have found a woful shortage on nasal resonance. The chest and head resonances are developed and a great gaping, white-toned, throaty void left between the two extremes.

Many pupils, especially sopranos, shy off in affright at the mere mention of nasal resonance, instinctively fearing that the teacher is trying to make them sing *through* the nose when the opposite is true. The right kind of nasal resonance effectually prevents the "nosey" twang.

And, too, they are afraid of getting too much, whereas, I can safely say, too much of the right kind of nasal resonance is an utter impossibility, just as it is impossible for a soprano to get too much head resonance into the high tones. On the other hand, ever so little of the wrong kind of nasal resonance is too much.

On the whole, I think nasal resonance a difficult subject for both teacher and pupil.

The bass, baritone, and tenor will find that largely in nasal resonance lies the solution of the tones around the upper C, D, and E, and higher with some. The contralto will find nasal resonance the salvation of her voice around the middle E, F, and G. The average

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soprano will find heavy nasal resonance much more pleasing and infinitely safer on her low tones than chest resonance.

The region of greatest nasal resonance lies from B flat below middle C to E flat an eleventh above, on the keyboard, or at the upper end of the bass voice, upper middle of the baritone and tenor voices, middle of the contralto voice, and lower part of the soprano and mezzo-soprano voices. As you approach either extreme of this range there is less and less gradually.

Toward the top the head resonance gradually comes into play more and more.

Toward the bottom there is more and more of the grander chest resonance.

Just where the one ends and the other begins should not be apparent to the listener or to the singer either, after a time. The one should merge into the other as one view on the screen dissolves into another. That is one of the ends sought by every sane voice builder.

Nasal resonance gives color to the white voice, warmth to the cold voice, mellowness to the hard voice, richness to the insipid voice, fulness to the thin voice, heart to the empty voice, freedom, in certain parts, to the tight voice.

You see that, after all, I have gone almost as far as Jean de Reszke.

PHONOGRAPH RECORDS IN THE STUDIO

Progressive teachers of singing recognize that it is essential for pupils to hear the standard works in the vocal repertoire. If the teacher is qualified to give adequate interpretations of the works he uses in his teaching the problem is solved for him. But it still exists for others who have not this degree of executive skill.

And this is the point at which the perfected product of American inventive spirit offers a simple practical substitute for the *viva voce* rendering of the teacher of singing who is also an executive artist.

The phonograph, the talking machine, with a record made by some artist of high standing, is a model always ready, never tiring, never varying, which teacher and pupil can study with the utmost detail, with a thoroughness impossible at a recital, when the work is performed as part of a program.

The teacher can use the instrument to very great advantage providing he gives proper respect to the limitations of the reproduction of the vocal effects by the machine. The tone heard is not the tone as sung by the artist, but that tone as reproduced by the instrument. Therefore, tone quality must be abstracted, and attention be concentrated on rhythmic, dynamic, and other phases of the reproduction in order to get their bearing upon the interpretation.

We feel called to express the wish that more records of master compositions might be given in English, and that more songs with English text (original, not translations) may be offered by artists and record producers.

The teacher who has not added a good talking machine to his studio equipment, should take the matter under advisement.

Helpful Suggestions to Singers *By MR. STOCK*

A quarter in your letter will bring this handy booklet to you. All readers of The Musician are privileged to ask any questions of Mr. Stock that they may desire on the subject of Vocal Culture. Mr. Stock gives personal attention to all such communications. Address

GEORGE CHADWICK STOCK

Voice Studio: Y. M. C. A. Bldg., New Haven, Conn.

Author of "Guiding Thoughts for Singers," $1.00

Postage prepaid

Rushing Before the Public

I observe that women, owing to their sex, abandon study when young and deem it worthless, because they receive praise for their talent. Thus few reach a high standard in art.

Other youths suffer from similar mistakes, because their teachers expose them too soon in the theatre, and the praise received deceives both student and teacher. Would that the student could but realize that the applause was given to him more as an encouragement for further study than for his present ability, and would that the teacher looked more deeply into his welfare, so he would not expose the pupil to the public until he is perfect.

What perfection can be expected from a youth of seventeen years? He may show good quality of voice and an artistic disposition, but the rest remains to be worked out through effort and study. How many promising youths have been stranded like ships near to a harbor and, instead of getting into port, landed on a sandy bank?

Such disorders result when a youth abandons study, thinking he is all-sufficient because he has a natural, pleasing voice, a graceful portamento, winning ways and a pleasing appearance. If such a one and others would go back to their teachers when their engagements end, and take up their study again, they might then hope to reach perfection in art.

Alas, the dominating conceit in our profession is like the germ of consumption which blinds one, so that we see things differently from what they are.

This sounds like a complaint of today. On the contrary, it is a voice from the past when the Old Italian School of Singing flourished. It is taken from a book of the *Art of Singing*, by Mancini, published in 1777. A translation of the book, made by Pietro Buzzi, was published a few years ago by the Gorham Press, Boston.

HENRIETTE SONTAG'S REVENGE

After her first success at Prague, where she had attended the Conservatory, at Leipzig and Berlin, Sontag came to Vienna. But her reception there was by no means so satisfactory as might have been expected, and, in addition, she aroused the hostility and jealousy of rival singers, the most inveterate being Amélie Steininger.

Disheartened and discouraged Sontag resolved to leave Vienna. It is a matter of record that great success came to her in Leipzig again, then in Paris and London, where her artistic rivalry with Malibran is celebrated. Later she repaired to Berlin where the following incident happened some years later.

One morning as she was driving her carriage along the Friedrichstrasse she heard at the corner of the street the voice of a child singing very sweetly, a song to excite the sympathy of passers-by. Stopping the carriage she said:

"What is your name?"

"Nannerl," was the reply.

"And what does your mother do?"

"Mother is blind."

"Blind!" echoed the singer.

"Yes, blind," said the child. "She was formerly a singer at Vienna, where she had much success. Then she lost her voice, became blind and everyone abandoned her. We had to sell everything and now I am obliged to sing in the streets."

"Tell me your mother's name," said Sontag.

"Amélie Steininger."

"Steininger!" replied the singer, much affected. "And where do you live?"

The child mentioned the address and was told by Sontag to hurry home and say to her mother that she (the speaker) would come very soon and that she hoped to be received.

Sontag kept her word. In the afternoon she went to the house, met her former enemy, who was greatly confused as one can imagine by the visit, embraced her, learned her sad story, and very discreetly supplied her with money for the most pressing needs.

Then she organized a benefit concert for a "necessitous artist," and her assistance and influence went far toward making it a big success.

Thus did Amélie Steininger learn how a noble artist avenged herself.

WALTER L. BOGERT

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SING THE OLD BALLADS

It is significant that there should be an evident revival in the matter of singing the songs of forty to sixty years ago. As is generally the case, artists of high standing have used their art to interest the public in these old songs.

About a year ago Alma Gluck took up the once popular *Carry Me Back to Old Virginny*, and aroused a big interest in the song. The publishers announce a sale of copies running into five figures and the Victor Talking Machine records sold in surprisingly high quantities.

Just recently Mme. Gluck made a record of *The Mother's Prayer*, by J. R. Thomas, and Evan Williams, the well-known tenor, one of *Dreaming of Home and Mother*, by Ordway, both of them songs very popular, fifty or sixty years ago.

It is worth while for teachers to make discreet use of such songs in their studio work.

Teachers who want to have at hand a useful repertoire of teaching songs for first year work will find 50 splendid examples in SOMETHING TO SING (75 cents postpaid); with THE MUSICIAN, one year, or $1.60 (not available for Canada).

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

MORE KNOWLEDGE ABOUT YOUR VIOLIN

BY RAY G. EDWARDS

For the students and teachers who followed my suggestions in the October number of The Musician, under the caption *Know Your Violin*, I want to present some rather more advanced work in the present article. To others who have not followed the previous work and started their individual book of home-made studies, I would say, get the October number and familiarize yourself with the method of procedure.

Know your violin if it takes your last bit of spare time. You have plenty of spare time unless you are a very efficient person. Read the splendid editorial on the subject of conserving time in the October number.

So keen an observer of life and of its democratic tendencies in all art manifestations as Edward Carpenter, the English seer, in his book, *Angels' Wings*, referring to Beethoven's reaching out for the freer forms and means of expression—freedom in rhythm and harmony—has this to say of the composer's use of the diminished seventh chord:

"About this last point a few words may be said. There are only three chords of the diminished seventh possible on the piano, thus:

No. 1

Although by inversion and enharmonic change of notation they may be written in a great variety of ways.

"They are almost structureless, protoplasmic, protean chords, each one lying outside any key, yet each closely related to all the keys, so that it is easy to pass indifferently from any one of these chords into any one of the twelve scales. They are generally treated as chords of the minor ninth with the root left out; but it is better to preserve the separate name, diminished seventh, for them. Between them they cover all possible notes of the chromatic scale, and form a kind of Trinity underlying the created world of music.

"We have seen how in the free fantasia passages of his sonatas Beethoven produces a lulling mesmeric effect by rapid key-changes and consequent indecision of key. He produces a similar mesmeric effect in these and other passages by the use of the chord in question."

Describing the use made of this chord in the *Sonata appassionata*, Carpenter says that the tension, having reached nearly to the breaking point, is relieved "and the whole rushes out and away in a white-hot electric stream of the same strange chord. . . . In a moment of intense excitement we are suddenly carried out of all relation to any one keynote; the tragic burden of the melody, with all its overstrained feeling, rolls off, and we break through into (what shall we say?) a state of Liberation, of boundless Expansion—somehow strangely expressed by this fluid protean chord."

It is to the difficulties of this democratic chord that I would now draw your attention. In the first place, study it.

You observe that it contains three minor thirds; no major intervals at all, unless you invert the chord. Also that it contains two diminished fifths, and, as stated in its name, a diminished seventh.

A diminished fifth is always difficult on the violin, because the instrument is tuned in perfect fifths, so the diminished interval necessitates a drawing back of the finger on the upper string, an action which causes trouble from the start in violin playing. It may be made easy (comparatively) if the instructor is keenly alive to his or her responsibility in the matter, which I am sorry to say is very often not the case.

Writing these chords out in the simplest form, without inversion, we have this:

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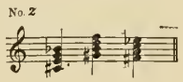

Now you can see the truth of the statement that every interval of a third is minor.

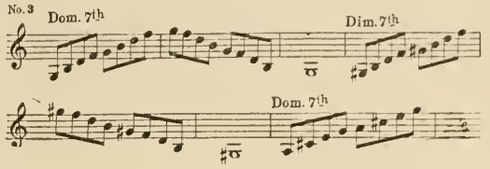
Lower any one of the four notes and you have a dominant harmony. Invert them as you will, descend through a series of these chords, one whole tone at a time, or by half tones, chromatically, or to the dominant harmony, or ascend chromatically; at all times you will find this democratic chord to be perfectly at home. It seems to say, "I am a cosmopolitan; the world is my country." Try as you will, you cannot catch it in an awkward position. Only in this respect—it is awkward to play.

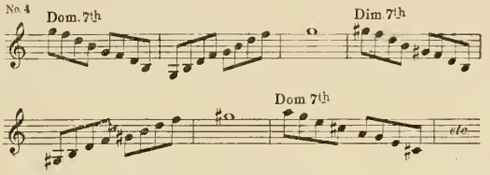
But being so universally useful and agreeable, at home anywhere, it becomes necessary to master its technical difficulties. And here at the start a word of warning:

Do not attempt to learn it in every position and inversion, in all the keys, at one sitting. You will only confuse the ear and conclude that nothing can be done with it. On the piano it is different, and easier, so that is the place to try it out at first. On the violin, however, the ear will soon become confused and fail to record a difference in the minor and major thirds. In time you will learn to recognize it anywhere.

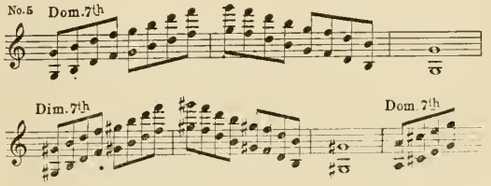
It will therefore be best, in writing your home-made exercises employing the diminished seventh, to get on solid ground frequently. In other words, do not use chromatic series or sequences of the diminished seventh, but touch the solid earth frequently.

It is probably best taken after a dominant harmony with seventh by changing the root of the latter, raising it a half tone. Beginning, then, with the dominant seventh on G, as a broken chord, through two octaves, make the diminished seventh on G♯, and then the dominant seventh on A, and the diminished seventh on A♯. Continue in this method through all the keys.

No. 3

Again the same chords can be played, descending first and then ascending.

No. 4

Broken chords of the dominant seventh and diminished seventh through three octaves instead of two, following the same plan of ascending and descending, descending and ascending, should also be noted down in your home-made book of studies, and practised faithfully as soon as you have mastered the two-octave form. This will of course carry you into the highest positions, but even this need not deter you from the reverse form—descending first.

Starting again with the two-octave form, change it to the double stopping of octaves, first the dominant seventh and then the diminished seventh.

No. 5

As minor thirds by inversion become major sixths, it will be within the scope of possibilities to write dispersed chords of the diminished seventh for two strings, three strings, and four strings, but I will leave this for the advanced player. He may also place in his book the chromatic order of these chords on two, three, and four strings. When he has done so he will recognize some of the bizarre, fantastic ornaments used by Vieuxtemps and later violinist composers.

Whether the less technically perfect player can render these difficult dispersed forms of the diminished seventh chord in approximately true intonation, or will have to await further developments in his skill, it is at least helpful to know they are from this same "structureless, protoplasmic, protean chord," and the knowledge thus gained will add interest to study, and let us hope will give a cleared mental conception of the task.

Again Edward Carpenter says of the effect of this chord:

"There is something more than music in all this. In those strange climaxes of feeling, . . . one is suddenly swept beyond all the ordinary relations of life, the individual consciousness appears to be (for a moment!) exchanged for some other and more far-reaching state of being."

Some such effect is certainly produced in numerous places in Beethoven's sonatas and symphonies. Its mesmeric effect is akin to its difficulties. Further study may reveal something more of its binding powers over the entire world of harmony.

———o———

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SHORT PIECES FOR STRING QUARTET

When a musician suggests to the average person that he attend a concert by a string quartet the answer will probably be that he (the average person) is not fond of "high-brow" music. So true is it that the String Quartet is generally associated only with music in the strict classical forms.

It is therefore especially interesting to note the programs of the Zoellner String Quartet, which is working nobly to create a wide public interest in string quartet music, and to observe that there are numerous compositions of a character to please an audience of average persons. The string quartet can present effectively other music than the classical quartets by Haydn, Mozart, Beethoven, and a few others,—not that these are uninteresting,—and thus attract and hold appreciation.

For example in a program given in October in Oklahoma City, the Zoellners did not have a single selection from the classical repertoire. The quartet was Op. 3, by Jules Mouquet, a contemporary French composer, little known to American musicians. It is a composition characterized by a wealth of melody combined with great brilliancy.

Other numbers were a *Lullaby* and *Two Indian Danees*, by Charles S. Skilton, of the University of Kansas, a *German Folk-song*, arranged by Kaessmayer, and *Novelctten* (three movements), by Frank Bridge, one of the younger English composers.

Of Prof. Skilton's novel and distinctively original Indian dances Mr. Zoellner writes: The *Deer Dance* of the Rogue River Indians is an elegy given annually as a memorial ceremony for those who passed away during the course of the year. A curious bit of primitive ensemble and rhythm in this dance is the three-four beat of the drum (played by the viola) against the two-four movement of the melody, making an effect of cross rhythms which is not at all uncommon in the Indian music. The *War Dance* is a Cheyenne melody, being danced somewhat in the form of a circle. It is music of a very descriptive nature, and needs no stretch of the imagination to comprehend its warlike character.

—o—

DESCRIPTIVE ANALYSIS OF SOME POPULAR SARASATE COMPOSITIONS

BY WILLIAM WALKER TODD

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I. PLAYERA

In the violin world there are few names among the modern virtuoso composers which possess more fascination for many violin students than that of Pablo de Sarasate, the wizard violinist of sunny Spain, whose position and achievements in his art were, in a certain sense, unique and unrivaled.

As a composer, transcriber, and interpreter of the music of his native land, as adapted to his chosen instrument, he stands alone, and, whatever may be the estimate of his compositions from the standpoint of severe classicism, it must be admitted that they, in their own particular *genre*, have gained a place in the concert room which will probably be theirs for many years to come.

The usual violin program of today is almost sure to include a Sarasate number, and the effect of one of his sparkling and daringly capricious Spanish dances, even upon an audience of the most serious musical frame of mind, is electrical.

Being possessed, of course, of an enormous technic, and writing to suit his individual fancy and mechanical equipment, it naturally follows that many of his best-known concert numbers can be given adequate rendition only by players of a high degree of technical attainment.

There are some, however, which the advanced student may study with pleasure and technical profit, among which may be mentioned the pleasing melody *Les adieux*, the two *Dances*, Nos. 5 and 6 (*Playera* and *Zapateado*), an arrangement of *Adios montanas mias*, which is in the form of the *zortzico*, a dance in 5-8 time peculiar to the Basque provinces of Spain.

Still further advanced in difficulty are the popular *Zigeunerweisen* (*Gypsy Life*), the *Spanish Dance*, No. 8, and the *Faust Fantaisie*, the last-named composition being, in point of difficulty, between the Alard and Wieniawski transcriptions of the same name, and are much played, though considered by many to fall short in musical worth of the inspired Wieniawski arrangement.

Other Sarasate numbers which are frequently heard on the concert platform are the *Introduction and Jota-Caprice*, and the *Capriee Basque*, frequently played by Elman (the latter also by Eddy Brown), the *Romanza Andaluza*, Op. 22, a favorite number with Kubelik. The very difficult and interesting *Bolero* is sometimes played, and *Navarra*, a duo for two violins, is occasionally heard. The complete list of Sarasate's published works contains several other numbers in the series of Spanish dances, a number of operatic transcriptions, and some original compositions, all of which, however, because of slight musical value, or by reason of their ultra-characteristic expression of the personal technical equipment and idiom of the composer, are rarely played.

The *Playera*, which we wish to consider in the present article, is well within the range of the student who is fairly settled in the first five positions, being the easiest of the *Dancos*, of which it is No. 5.

The name *Playera* is a general term applied to a certain type of folksong or dance indigenous to Southern Spain (Andalusia), which portion of the country is considered to have furnished some of the most beautiful, as well as the most musically interesting of the Spanish folksongs and dances.

In this connection it may be said that it is sometimes a difficult matter to disassociate the folksong from the dance music, as the Spanish have a custom of singing their songs as accompaniments to dancing, but the prevailing characteristics and form of the composition in question would point to it being primarily a song, rather than a dance.

In an extensive article on *Song*, in Grove's *Dictionary of Music*, Mrs. Edmond R. Wodehouse speaks of the songs of Southern Spain, of which she says: "They are generally of a dreamy, melancholy, and passionate type, especially the *canas* or *playeras*, which are lyrical. These are mostly for one voice only, as their varied rhythm and uncertain time precludes the possibility of their being sung in parts."

Therefore, the student who may be a bit puzzled to note that this dance is marked *Lento*, will observe the lyrical character of the piece, the varied rhythms in the violin part and the polyrhythmic cast of the composition as a whole; "polyrhythmic" meaning the simultaneous existence of different rhythms in two or more parts, as is presented here in the violin and piano part. This peculiarity, which is more strongly evidenced in the music of Southern Spain than in any other part of the peninsula, and of which Sarasate has here given us a most excellent and characteristic example, is directly traceable to Eastern coloring imparted to the music of this portion of the country during the Moorish invasion.

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THE POETIC IDEA

The specific meaning of the term *playera* is "fisher-maiden," and, according to Sarasate's own statement, the little piece is intended to suggest a fisher-girl drifting in her boat, and singing in the witching beauty of a still, moonlight night. In the first twelve measures the swaying rhythm of the accompaniment, together with the sustained trills in the violin part, form a sort of introduction suggestive of the gentle rise and fall of the little boat as the night breeze ripples the surface of the water. The melody beginning on the G string may be taken for the song the girl sings, and which is now and then echoed softly back from shore. The violinist should endeavor to *sing* the song on his instrument in the manner in which it would be interpreted by a fine vocalist. The repetition, at the end of the piece, of the first twelve measures, forms an appropriate close suggestive of the gentle drifting of the little boat back into the harbor.

THE TECHNIC NEEDED

So far as the left hand is concerned, this piece offers no particular difficulties to any fairly capable student, and, as there are no complicated bowings, the player can concentrate his attention on purity of intonation and fine tone quality; for, from the point of expression and contrasting tone effects, this little number can be made wonderfully effective. A full, round tone of velvety quality, especially on the G string, should be constantly in mind, and this can be attained only by a light, well-balanced arm, together with a supple wrist, which combination will permit the hair of the bow to adhere in a clinging manner to the string during the full stroke, yet without scraping or digging into the string.

Let the student experiment assiduously with scales, a full bow to each note, played at varying speeds from slow to moderately fast, keeping the arm thoroughly relaxed, the wrist supple, and carefully watching that the reversing of the bow at nut and point is accomplished with as little break as possible in the tone.

The production of a really fine, well-balanced and controlled tone is one of the most difficult feats in violin playing, and it is only through the persistent practice of such apparently simple bowing exercises that one can attain the arm control necessary to do justice to pieces of this nature, where a singing tone of fine quality is the prime requisite.

To return to the number in question: The student should aim at a free and graceful interpretation, as a mechanically exact rendition of a piece of this style precludes any artistic effect. Care should be taken, however, not to go to the other extreme and fall into exaggerated and undue distortions of the rhythm. The lyrical character of the piece should be constantly in mind, the student striving for a free, song-like rendition of the melody which alternates between a gentle sadness and a passionate melancholy.

This number is a little gem of its kind, and the *Playera*, together with the accompanying piece, the *Zapateado*, present what are considered by the best musicians to be two of the finest specimens of the Sarasate *Dances*, though by no means the most difficult or fantastic. While marked *Lento*, the time should not be so slow as to give a dragging effect, about 80 to 84 quarter notes to the minute, being, in the opinion of the present writer, a satisfactory tempo.

The next article will be an analysis of the *Zapateado*, the second of this pair of *Dances*.

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By HENRI LEONARD

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A FINE PIECE FOR CONCERT VIOLINISTS

MR. KARL RISSLAND, of the Boston Symphony Orchestra, composer of a number of works for the violin, as well as transcriber of other interesting pieces, received a letter from Mischa Elman in regard to two of his compositions which the great violinist is using in his concerts. Players who are looking for worth-while additions to their repertoires, should try these two pieces by Mr. Rissland. An extract from the letter follows:

Dear Mr. Rissland:

Your dear little *Valse caprice* is making a big hit with the public as well as with the musicians. I played it in San Francisco and in Los Angeles as an encore, because the original program which I sent to the coast was without your waltz and then it was too late to change. I put it in the program in San Diego and in Long Beach. I am going to play your *Romance* in my second recital in New York and Boston and also in other cities.

MISCHA ELMAN.

ENCOURAGE AMATEUR VIOLINISTS

BY PERCIVAL FASSIG

WHAT inducement is offered to the boy or girl who is studying or the man or woman who can play fairly well on an instrument of the violin family? John must learn to play the violin; his parents insist that he take lessons and practise. For what purpose?—In nine cases out of every ten to forget all about it in a few years after the lesson period. Why?

Simply, because he is offered no opportunity to use what he has learned.

The fact that he has received valuable mental training while studying is not lost sight of. But why should he be permitted to forget instead of improve what he learned?

It requires a lot of perseverance for the amateur to sit down and play an instrument of the violin family without an accompanying instrument. Few young men today have that perseverance.

How much better it would be if the teachers of violin organized string orchestras for these aspiring instrumentalists.

The only reason that string orchestras are mentioned is that they are more easily held together and pleasing effects are more readily obtained. Furthermore, there is scarcely a community of any consequence in which amateur violinists cannot be found; whereas, passable players of other orchestral instruments are less frequently met.

In some sections of our country, school orchestras have been formed with good results. Could anything be more beneficial?

Such gatherings keep the young folks off the streets; give them something worth while to think about; teach them to appreciate the higher forms of music; and make for better citizens. But the school orchestras are not far-reaching enough.

Every city of ten thousand and more should have an orchestra.

In such an organization the young and the older folks, who have the necessary ability and love for music, can take part. The city could easily provide a place for rehearsals in the city or town hall, and no doubt some of its enterprising citizens would provide the music. As stated above, the teachers of violin should furnish the conductors and drillmasters. While such organizations would further moral uplift, they would increase the number of violin pupils, and this would be a direct benefit to the teachers.

A little agitation and a little determination would bring the results—pave the way for the young man and young woman to a better and more agreeable life.

RARE OLD VIOLINS

LYON & HEALY, the Chicago manufacturers and dealers, have recently issued a new (26th) edition of their *Catalog of Rare Old Violins, Violas, and Violoncellos, also Bows of rare makes.* This is a handsomely printed brochure, with a number of full-page plates showing a number of celebrated instruments, reproducing the colors most effectively. This collection is undoubtedly one of the very best the world offers in all classes of violins.

Of unusual interest are the description and the plates of the famous Joseph Guarnerius del Gesu, Cremona, 1742, which just recently passed into the possession of John McCormack, the popular concert singer, at a valuation of $18,000. It is distinguished for its broad pattern, large size, exquisite wood selection and superb workmanship giving a tone of power and virility as well as purity and tenderness.

This violin was formerly the property of Wieniawski, and, at another period of its history, of Léonard, the famous Belgian virtuoso and teacher. We cannot help expressing the wish that this magnificent instrument may be heard occasionally in concert performances.

Any of our readers who have ambitions to own a fine old violin should read a leaflet issued by Lyon & Healy entitled *Enjoying the Violin.* We note one paragraph direct to the point: "Looking at the question from a purely commercial point, no instrument is too good for the one who makes his living by it," whether his work be on the concert stage, in the theatre, the studio, or the dance hall."

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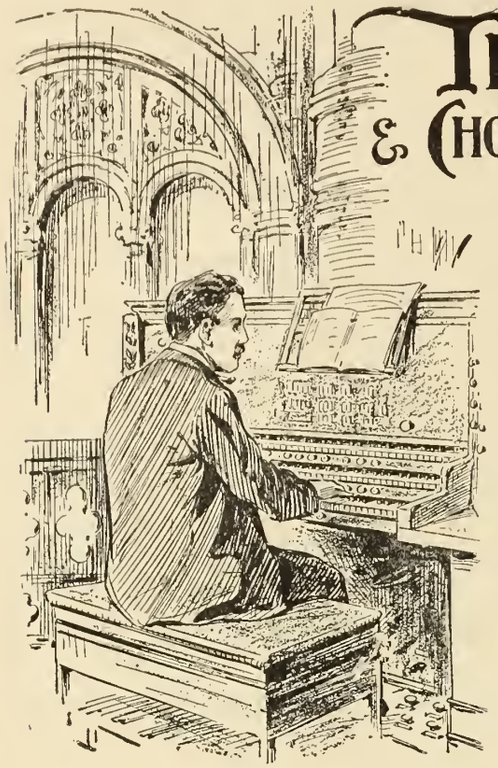
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IMPROVISATION

BY HENRY S. FRY
Organist of St. Clements Church, Philadelphia, Pa.

In treating the subject of Improvisation we will not go into the question to the extent of taking up the larger forms—the extemporization of extended Preludes, Postludes, Fantasias, Fugues, etc., improvisations such as were played by the late Alexandre Guilmant, who is said to have practised the art for a period of twenty years.

We will, however, endeavor to treat the subject along the lines of improvisation required in many church services.

First, we must understand that improvisation is not a meaningless, incoherent "slapping together" of chords, runs, arpeggios, etc., without rhyme or reason.

Improvisation requires the ability simultaneously to create and to render musical phrases of proper balance and rhythm, joined together with due attention to the question of form.

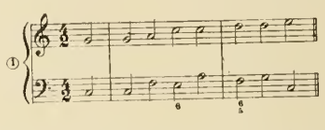
Perhaps the simplest way to begin the practice of improvisation, after having a complete knowledge of harmony, etc., is to take four line verses from hymns and improvise tunes for them. If necessary at first, the harmonic basis of the tune originally set to the words may be used, and a new melody improvised over it, with the necessary rearrangement of the harmony. In order to aid cultivation of memory (a valuable acquisition in improvisation) it is suggested that one section or line of the hymn be taken at a time, and the improvised melody be committed to memory, before another section is treated, each section being memorized and added to those preceding, until the complete improvised new melody is memorized.

The next step will be the improvised reharmonizing of the new melody, resulting in a complete improvisation in hymn tune form.

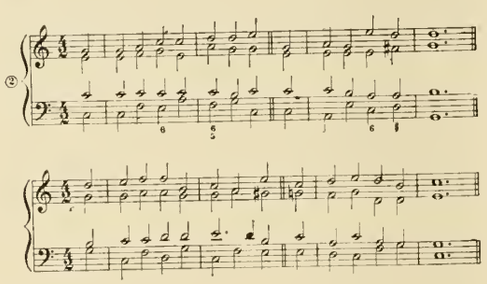
This procedure is to be recommended principally as a model for FORM. Hymn-tunes are written "vocally," while improvisation should be instrumental in character. Hymn tunes may, however, be treated in such a manner as to make them "instrumental." Improvising new melodies over the harmonic basis of a hymn tune also serves as valuable practice in the free accompanying of hymns, which is very effective if well done.

Some samples will serve to illustrate the ideas suggested.

Let us take the bass part of the first section of the well known hymn tune *St. Anne* and, using it as a figured bass, place above it a new melody.

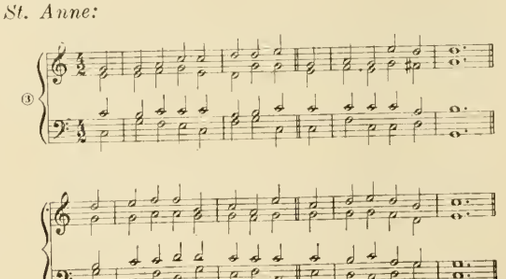


After the new melody of this section has been memorized, the remaining sections are treated one at a time in the same manner until a complete new melody is the result,—as follows (the original bass and harmony retained, the latter rearranged):

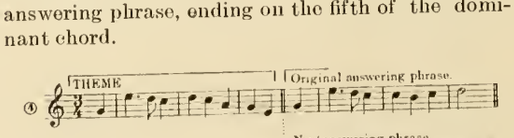


The next step, as before suggested, will be to use the new melody and reharmonize it. We then have a complete improvisation, the form only remaining, which, as we have said previously, is the principal desirable feature in using the hymn tune as an example. Later we shall give an example which will serve the double purpose of illustrating a short prelude of eight measures based on the hymn tune to follow and treated "instrumentally."

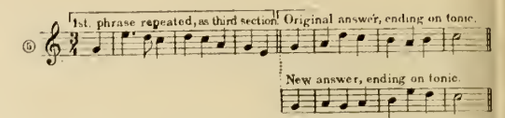
The following shows a reharmonization of the new melody placed over the bass part of the tune *St. Anne:*



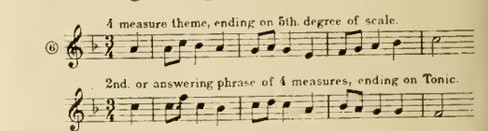
Having practised along the lines suggested we next take the first themes from compositions of a simple nature and improvise an equal number of measures in the same style. As an illustration we will use the first theme of a well known melody and the original answering section, showing also a new answering phrase, ending on the fifth of the dominant chord.



The first phrase being repeated as the third section we will give the original answer ending on the tonic, followed by a new answer ending on the same note.

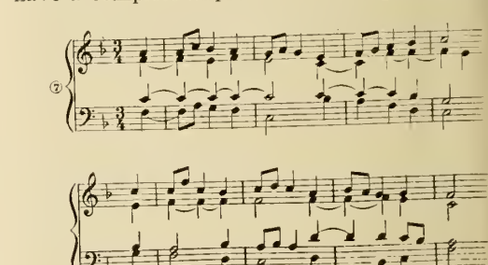


After some experience has been gained along this line the next step will be to improvise an original melody of four measures ending on the fifth degree of the scale, following it by four measures in a similar style, ending on the tonic, as illustrated in the following example:



It may be noted here that the two phrases given are exactly alike in rhythm. This is not necessary in all instances, but there should be a rhythmic relation between the phrases along the same lines as the rhythmic relation between poetic phrases.

This theme and answer being harmonized we have a complete improvisation of eight measures:



Before extending the improvisation to sixteen measures it is advised that sections of eight measures be continued with melody and harmonies improvised simultaneously instead of the melody being given alone and subsequently harmonized.

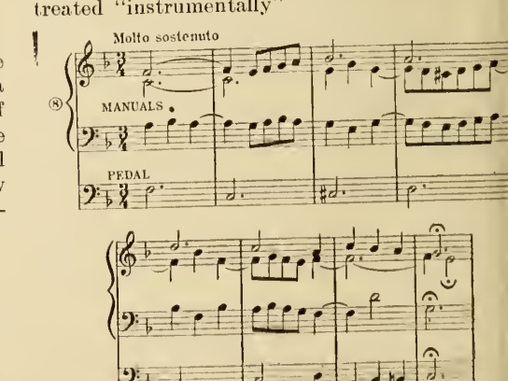
Improvisations may be extended to sixteen measures by not bringing the first eight measures to a complete close on the tonic chord, but proceeding to the dominant or some attendant key.

A twenty-four measure improvisation may be arranged as follows:

Eight measures ending with tonic harmony.
Eight measures in dominant or related minor.
Repetition of first eight measures.

Unless the player has the ability to extend these ideas to forms large enough for Preludes or Postludes it is advisable to confine improvisation to the places where it is required in the service proper. In this connection the player may use original themes or base them on a musical number that has preceded or is to follow the improvisation.

To illustrate, let us presume that an improvisation of eight measures is to precede the giving out of the hymn *Sun of my soul.* A prelude along the following lines would be fitting, and illustrates the use of the tune as a suggestion for the improvisation treated "instrumentally"



to be followed by the "giving out" of the tune.

The ideas given in this article are not by any means exhaustive and the reader may be mu

aided in further investigation by the study of some extended work on the subject such as *Extemporization*, by Frank J. Sawyer, Mus. Doc., which treats the matter from the small forms to the more extended ones.

———o———

HE WANTS TO LEARN TO PLAY THE TREADLES

Dr. Albert G. Mitchell, of Boston, pioneer in the teaching of violin classes in public schools, in charge of the work in Boston, and author of *The Public School Class Method*, has received the following letter from a musical enthusiast who read of his very successful classes at the summer school of the New York University last August. The letter follows:

dear perfesser

I see in a N Y musicpaper where it tells how you can learn growed up mail & female adults to play good on a voilin the same not knowin anything at all previus in 7 lessens. now what I want to ask perfesser is if you can do it in regards to a pip organ with foot treadles. if so I got a job in a piscopalial church and while the hand work dont bother me none I get way off in the treadle work, the reason bein that most every time I kick I hit the wrong treadle & if you can learn me about this I will pay you good monny. how mutch for your Coarse & do I get in a pictur.

yours respectful

———o———

THUMBNAIL SKETCHES. No. 1

ARTHUR SCOTT-BROOK

Arthur Scott-Brook was born in New Zealand, in 1868; studied harmony and orchestration under Thomas Fleming; organ with Arthur J. Towsey, of Auckland, N. Z., and August Wiegand, of Centennial Hall, Sydney.

Upon coming to this country he was appointed organist of Memorial Church and director of music, at Leland Stanford Jr. University, Cal., and was the organist in charge at Festival Hall, Louisiana Purchase Exposition, St. Louis, 1904.

At present, Mr. Brook occupies the positions of organist at the Church of The Strangers, New York City, organist to Honorable Wm. A. Clark, New York City; and to S. M. Schatzkin, Esq., Eliot Manor, Rutherford, N. J., organist-in-chief to the Loew Theatres, New York City, Editor of *The Console*, the journal of the National Association of Organists, and has just been elected to his third term of office as President of that association.

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———o———

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This building is to have a large convention hall which will make it possible to give oratorio, festival, and other concerts, which naturally attract large audiences, if provided with a suitable organ, such as is found in other large cities.

Our correspondent, Mr. C. G. Cross, suggests that our Capital City ought to have public organ recitals, such as are given in Portland, Me., Springfield, Mass., College of the City of New York, Pittsburgh, and Atlanta, the admission, merely nominal in amount, but which, in the instances mentioned, have proven adequate on account of the numbers who attend.

———o———

THE ECHO ORGAN

BY H. C. M.

Meeting Jones the other day we began to talk shop at once after the manner of our kind. I saw he was not feeling very cheerful and I asked him what the trouble was.

"Well," said he, "it is beyond my understanding what makes a certain kind of parson act the way he does."

"What do you mean by 'a certain kind of parson?'" I asked.

"The kind that insists on singing the Alexander tunes, or on having a poor orchestra perform in the Sunday evening services, or on doing both."

"I have known such things to happen," I replied, "but why this outburst at this particular time? Is it worse than usual?"

"No," said Jones, "I am sorry to say that it is no worse than usual; it is the persistent badness of it that gets my goat." (*It will be perceived that Jones occasionally drops into the language of the street.*) "I can't for the life of me—"

"See here," I interrupted, "let me ventilate a theory of mine that bears on the situation; there may be nothing in it, but you shall be the judge:

"You have the movies in your town, have you not? There must be a dozen movie houses in your small place, and probably every family in your church attends at least once a week. When the parson faces his congregation on Sunday he feels that he is really competing with the movie. The movie is stimulating; it is active; it does not promote thinking; it appeals primarily to the eye, and not to the brain, not to the esthetic sense, not to the intelligence, not to the sense of repose; it stands for uneasiness, for restlessness. Every moment there must be—and there usually is—something doing. Don't you see that the unfortunate minister must compete with the movie? It is not strange that he should feel the desperate case demands desperate remedies. What *is* strange is that he tries to beat the movie on its own ground. He ought to realize that it is his mission to lead the crowd where the movie cannot follow."

"Oh, I don't see very much in that," said Jones; "what I do know is that an execrable orchestra, consisting of three poor violinists, two of them under fifteen, one 'cellist who has had three months' lessons, a trombonist who is the terror of his neighborhood, and two cornetists who are old enough to know better, are to reinforce the organ Sunday evening and make the occasion one to be execrated forever more. The noise is wondrous in amount and unbearable in quality; how the parson endures it I cannot see. How long, O Lord, how long!"

* * *

It is rather interesting to note that Mr. Hugh Goodwin, of the New England Congregational Church, Chicago, has recently completed a series of organ recitals in which he has played 1000 pieces without any repetition. This is an unusual performance and recalls the similar performance of Clarence Eddy many years ago when he played 100 programs without a repetition of a single piece. One comment made at the time on Eddy's achievement—for it must be regarded as a notable one—was that there must often have been times when the program would have been improved by the omission of certain pieces not played before in favor of certain standard pieces that ought to be heard again and again. This is said without intention of belittling the records of either Clarence Eddy or Mr. Goodwin. Both gentlemen have done what very few of us have either the will, ability, or opportunity to accomplish.

* * *

Mr. Goodwin's 1000th piece was a *Prelude and Fugue* in E minor by Horatio Parker, written for the occasion. Mr. Goodwin is printing the list of pieces and will send it to anyone who will enclose a stamped and addressed envelope to him at 19 West Delaware Place, Chicago.

* * *

I never knew the late Samuel P. Warren, but I have always had a great respect for him as the teacher of my friend, Prof. Hammond, of Mount Holyoke College. Mr. Warren's library was sold at auction in October last. The catalogue for the sale is before me and I am surprised to see how strong the collection was in psalm books, hymn and tune books, and works with a strong antiquarian interest. It occurs to me, however, that as Warren edited *In Excelsis* and probably other hymn and tune books, his collection was made while engaged in such tasks. It is evident that he was something of a bibliophile. Among his treasures were a *Missal* printed in 1498, and a copy of Heinrich Loris's *Dodekachordon* (Basle, 1547), which is one of the rarest and most valuable of musical works. Among the less valuable items, but quite as interesting to the ordinary musician, are an autograph album containing 111 contributions, among which one notes the names of G. Schumann, Ole Bull, Charles Dickens, Anton Rubinstein; twenty-eight copies of various editions of Sternhold and Hopkins' *Whole Booke of Psalms;* the first edition of Fux's *Gradus ad Parnassum;* and what is described in the catalogue as "a liberal lock of Liszt's hair."

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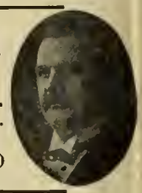

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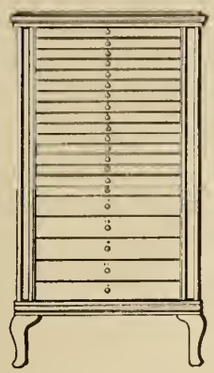
The Pittsburg Musical Institute, Inc., directed by those sterling musicians, Oetting, Boyd, Russell, and Hunter, is doing a great deal for the esthetic and historical side of music study by the faculty recitals. An organ program by Mr. Oetting is devoted to the French school; a lecture-recital on *Orchestral Transcriptions for the Organ*, by Mr. Boyd, was scheduled for a later date. It is interesting to see how the appreciative study of music as distinguished from the rigidly limited professional study of an instrument or the voice is being everywhere practised.

* * *

The church orchestra described above by my friend Jones is evidently not the sort of orchestra they have in the North Avenue M. E. Church of Pittsburgh, Pa. The "cut" of the organization shows forty performers, all, with two or three exceptions, adults. There is a first division made up of people considerably younger, numbering twenty. The larger band is under the conductorship of Mr. Charles N. Boyd. The orchestra plays a prelude, voluntary, and postlude at every session of the school, rehearsing from three to four (that is, after the session of the Sunday School), but not during the week.

* * *

If a young organist wishes to take up a line of work richly rewarding musically, in every aspect broadening,—work that will vitally relate itself to his playing, let him take up orchestral conducting. Of course he must take an orchestral instrument for his second study; he must also join some orchestra and get the routine.



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THE general opinion seems to be that school teachers need to specialize for certain ages, at least at one time they are not expected to teach more than one grade. Do you think that applies also to piano teachers?

I sometimes wonder if the 'teen age, especially, needs specialized teachers. The question is unusually interesting to me at present.

I have had a pupil for three years—a boy, who did better than the average because he is a student, not because of talent. He and I are congenial and his parents were perfectly satisfied with the work. He is now fourteen and entering high school. During vacation he did not show any interest in reviewing pieces and when his mother suggested starting lessons, he *strongly* objected. He has shown unusual interest in his new school work, and his mother wonders if a change of piano teachers would awaken his interest in music.

There are no men teachers in this suburb, so he would have to go to a woman. I say this because many people believe that boys should have men instructors.

Naturally, I am anxious to keep the boy after I have brought him this far, but I want to do what is best for him, and thought I would ask what your experience suggests. I. R.

Your very interesting letter raises many questions. I am very much against specializing in the first two grades. The fact that so many teachers have taught beginners only, is just what is the matter with the beginners' work. It is narrowing to the teacher and therefore very detrimental to progress.

Teachers who handle only the first years of music waste time in the early part of the course permitting all sorts of fad work, for it apparently brings business, and children are side-tracked from serious work to games and various finger plays. The children may have a good time but are they growing musically and technically? Are not those precious weeks flying by without any definite results?

Anyone who investigates such teachers knows the outcome—lack of ambition, little or no "gumption" in tackling a new composition, a certain half-heartedness toward all effort that makes real music study impossible.

These "beginners" are sent later on to advanced teachers. The artist teacher finds he has nothing to work with; little or no preparation in technic, no method of study, a very hazy idea of interpretation, some slight knowledge of chords and keys (but known in a manner no artist will tolerate), and what is the artist teacher to do? He turns them over to a *Vorbereiter* and the "beginning work" is done all over.

In the re-making process many students become discouraged and disgusted and drop out of music altogether.

If this elementary teacher had handled the beginner differently, if she herself had appreciated how necessary it was to save time and cut every corner she possibly could, such a condition couldn't exist. The only way she can appreciate how long the road to musicianship is, is by traveling it herself, and no teacher who has worked successfully with the great minds in music will ever be happy dealing with beginnings only.

If the artist teacher would turn his attention more to children, he in turn would be more of a power in the class room. As is well known, most of the artists are bad teachers, for the reason that they do not understand the principles which underlie good pedagogy, and that they are mainly interested in making money through their lessons rather than making musicians of their pupils. In other words they give many *lessons* at a high price and *teach* very little. If a pupil is already a student and is mentally alert he gains great benefit from the artist teacher; otherwise he gets nothing.

Very few of the artists have any respect for their pupils, as all of us can see when we hear them talk of those under their care. All this could be very easily changed if the artist teacher would know the joy of opening up the art of music to a little child. He would very soon find out that developing the musical perception in a little one is just as much worth while as correcting wrong notes and giving instructions in fingerings and practice stunts. When the artist realizes how much use he could be if he would try some elementary work, our musical life will gain a great impetus.

School teachers are in a very different position from music teachers. We are all specialists and deal with the individual, not with the mass. We do not have the change of studies or classroom and by having a beginner follow an advanced pupil we get a relief that is very necessary to successful teaching.

As to the boy you mention, I should be governed by what the boy said when he talked to me and not by what his mother says. My advice would be to send for the lad and talk things over with him. Find out if he is against studying music or not interested in the way you present it. Very often a change of teacher is desirable and very often it would be a decided disadvantage. It is very easy to find out what the trouble is when you are face to face without any outside influence.

I should certainly talk seriously with him as to what his music will mean to him when he is taking his place among the voters of America. There is no question but what the citizen who is musical—who can do things in music—is considered in every community a man worth while. He has social advantages that are not to be overlooked. He is more popular because he adds to every gathering. He can go into the making of the artistic life of the community as well as the business life. He can stand for the highest instead of the material.

It means a little self-denial when he is entering high school but even then he will find that he will be more sought after if he can help out in social gatherings with his music. All boys and girls love to sing at the close of an evening, and many and many a time I have heard them call for volunteers at the piano.

I should use every power at my disposal to hold his interest in music but I wouldn't urge him to study with me if he was my pupil. Tell him to try some other teacher if you feel, after talking with him, that someone else could bring a new interest to the work. I believe however that you will find that it was not because he didn't care for your work but because he thought it might take time

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which he would like to use for football. If you can change his attitude you will be able to continue to do good work with him I am sure.

* * *

I am fifty years of age and realize that my fingers are losing their nimbleness and my hands seem heavy and clumsy.

After playing for a half-hour or more my hands feel lame, especially if many octaves have been played. I read your article on "The Care of Musical Hands" in a preceding number. The exercises therein advised leave my hands feverish and lame. Someone has advised a hot olive-oil bath for loosening up the joints and relieving the stiffness. I would appreciate your advice. A. B. S.

Olive oil or warm almond oil has a loosening effect on hands, and massage is also very useful and, if rightly done, will be of great benefit to you. The specialists in hand and arm massage free every joint in time and give you far greater flexibility and an increase in span. Having the skin of the palm soft permits the hand to stretch just as a fine kid glove will stretch.

You should practise a great variety of technical exercises and not spend too much time on any one.

Relaxation must be obtained and the ability to use certain muscles of the hand and arm, while others are at rest, is not so easy to acquire without intelligent help.

The mental condition has much to do with relaxation naturally, and you must acquire the knack of letting go with your arms and holding on with the ears and head. Almost all tone is secured through the weight principle, in our modern technic. It is not a question of "striking" a key any more, but of permitting the weight of arm, hand, or finger to fall on the key. The player must have the feeling of going to the bottom of the key, and no surface work is permitted.

I rather fancy that your trouble lies in your arms not being free. While you may not be rigid still there undoubtedly is tension that is unnecessary, and therefore undesirable.

Try swinging your arms, describing a circle with the whole arm free from the shoulder joint. Free the elbow and then the hand in the same way. Try simple exercises rather than difficult ones to get your hand in trim for the day. Falling arm work with the finger in contact with the ivory before playing is sometimes useful. Have the feeling that the weight of the whole arm is on the key as the tone is sounded. Such exercises played with one finger at a time, up an ascending scale, help to get your thought right before playing.

Rest one hand by changing to the other and then go into more strenuous exercises like the five-finger forms. Some scales and arpeggio work is essential to every one and I find the application of the rhythmic tables and velocity practice of the Mason System most helpful.

But do not work on any one too long. The secret of improving your hand would be in changing the exercises often enough to avoid strain. The third form of the two-finger exercise of Mason is a most valuable hand loosener, but it is an exercise that must be used with discretion.

Easy chord exercises should help you in arriving at the chord hand without stiffening either the wrist or arm muscles. The bounding arm chords should never tire anyone if rightly done.

Your technical practice should not be continued for over fifteen minutes at a sitting, and that by doing work with hands alone. Two periods of this length each day rightly used, would make a big difference in your hand in a few months.

You cannot do some things at fifty that you could do at twenty; but there are some compensations at fifty. For our minds should be more analytical, and we therefore waste less time than the youngsters.

After you get your hand in better shape practise more music and less technic. Make exercises out of the difficult places and avoid all meaningless repetitions. Seek to give your best self expression and you will find self-consciousness will leave the arm more quickly; and you will be surprised how much you can accomplish.

Sometimes the musical thought will find its way out through hands and arms that seem to be in no way fitted to cope with a musical situation.

* * *

Will you kindly give me a list of piano solos of a melodious nature or the popular classics of the moderately difficult grades. W. S.

Grade IV: *Marche grotesque*, Friml; *Astrid*, Torgussen; *Valse printaniére*, Lack; *Minuet l'antieo*, MacFadyen; *Orange blossoms*, Friml; *Rope daneer*, Koelling; *Restlessness*, Zilcher; *Seherzo*, Schelle; *Love song*, Cadman; *To a vanishing raee*, Cadman.

Grade V: *Valeik*, Mokrejs; *Valse arabesque*, Cadman; *Surging sea*, Barbour; *Prelude*, Op. 73, Foote; *Sprites of the glen*, Dennée; *Chaconne moderne*, Dubois; *Danse Andalouse*, MacDowell; *Poem*, Op. 31, No. 2, MacDowell; *Whispering zephyrs*, Lynes; *March*, West-Adams; *Pantomime*, Moszkowski; *Mélodie méditative*, Godowsky; *Puek*, Philipp.

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BREATHING AS A MEANS OF HEALTH AND BEAUTY

(*Continued from page 731*)

breath, with the *waist museles*, for a few seconds; never in the throat. Now, instead of sinking in, as before, let the air escape in exhalation by *the reeeding* of the abdominal walls, keeping the chest high.

The chest is a sounding board and must never be allowed to sink, except *to aid in relaxation* and flexibility.

This is the breathing our Maker gave us, which you unconsciously do when you deeply smell and enjoy a flower. After several years of study, a big fund of experience, and in spite of cranks with "new" methods, I believe our Maker knew what He was about.

Never draw in the abdomen in inhalation, as is only too frequently taught. If you want to do that for the sake of reducing, for instance, do it when *exhaling*.

This breathing requires and develops strength in your most vital muscles (you will feel it in the back as well). It will make you a *strong* woman, a *well* woman, and a fine-looking one. Surely that is worth while!

———o———

FROM MUSIC TEACHER TO "OIL QUEEN"

(*Continued from page 721*)

her return from the school she accepted, in a whim, a position as instructor in music in a college of Tennessee. Later she married, and, with her husband, located in California late in the seventies.

Straitened financial circumstances soon after made it necessary that she contribute to the support of the family, and she began again to give music lessons. She was quite successful in this work, and in a short time her home was virtually converted into a college of music. At one time she owned seven pianos and was giving lessons herself all of the day and half of the night.

When oil was first discovered in Los Angeles she had seven hundred dollars in a bank, earned from her music teaching. Like many others, she soon acquired the "oil fever," and she, with a woman friend, pooled fourteen hundred dollars with which to drill for oil. Difficulty after difficulty developed in the undertaking, and before the first well could be made to yield, an additional eighteen hundred dollars, borrowed money, was expended. Although considerably in debt, she was determined to "stay in the game." With practically no security, she succeeded in persuading a banker to lend her ten thousand dollars.

MAKING A FORTUNE

She was now left alone in her undertakings, and with an indebtedness of several thousand dollars to goad her on, she began to sink well after well. Most of them fortunately penetrated oil, and in a very few years a steady income began to relieve the financial worries.

All during this period of struggling she not only attended to all details of the work, hiring and discharging men, buying tools and supplies, directing the operation of forty horses and ten wagons, and gradually learning to be an expert in testing oil, but also continued to give music lessons at night to help pay the avalanche of bills—besides keeping her own set of books.

Ten years ago Mrs. Summers controlled more than half of the total output of the Los Angeles oil field. She has drilled over one hundred and sixty wells in all, and today she is producing several thousand barrels of oil a day. She is now, however, a larger contractor than a producer, and with the oil she buys she supplies contracts aggregating two and a half million dollars a year.

She has lost thousands of dollars in some of her ventures, but as she possesses absolute self-reliance, independence of thought and action, and

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unflinching courage, nothing has ever disheartened her. Although slender and small of stature, she is known, among her male competitors, as a good fighter and never to be "bluffed." She is a lover of flowers as well as music, and is fond of motoring, driving her car with the skill of an expert.

"Most women," she says, "rely too much on what others tell them. I would not take even the highest priced lawyer's opinion unless it squared with my own convictions."

"I am a very earnest advocate," stated Mrs. Summers recently in an interview expressly for THE MUSICIAN, "of a musical education for everyone, especially every girl, who shows any talent for music whatever. I particularly favor such education for girls brought up in the more affluent homes, and I am glad that the custom of spending a considerable amount of money to give them this accomplishment is as generally observed as it is. The money so expended cannot be put to better advantage.

"In the first place, it means the endowment upon the girl of a beautiful accomplishment. And while it is to be hoped that she may never need to make use of it for any other purpose than for pleasure, a good musical education equips her for the emergency which is always apt to occur—the time when, because of the possible financial reverses of her parents, she may be compelled to resort to her own resources for a livelihood.

"Placed in such a position, as many girls eventually are, she, in her knowledge of music, finds that she possesses not only an accomplishment, but also a profession—an understanding of something that she can do. She can become a teacher of music, and be at least fairly independent from the very beginning, and, moreover, it is a pleasant occupation upon which she has been thus forced to embark. And, although it is the girl brought up surrounded by the protection of wealthy, or well-to-do parents who is the less frequently prepared for self-reliance in any other direction, and who perhaps stands most in need of an emergency knowledge, a musical education affords similar professional possibilities also to any girl forced to work for a living.

"I would also recommend that every working girl, particularly every music teacher, for I am especially interested in her, be impressed with the importance of saving—saving something regularly out of each day's earnings. Make it a habit, and it won't be difficult. Instead, it will become a real pleasure to watch the amount grow, no matter how slow its growth may be.

"And above all, be sure that your savings are safe. Realize that there are always unscrupulous persons especially laying in wait for the savings of the working girl, because of her usual unfamiliarity with what constitutes a sound investment. Don't even rely solely upon the apparently friendly advice of your family's life-long friend; even he may have an interest in your savings of a nature which you do not suspect, or, hoping to bring you big returns, his judgment may be decidedly faulty.

"It is much safer to depend upon some officer of your bank, although he may be a comparative stranger to you, for because of the governmental regulation of banks today—state, national, and savings—he cannot well occupy the position he does unless he is honest. He is also easily approached, although you may have heard differently, and to give disinterested advice in such matters is a natural adjunct of his business. He invariably will advise investment in securities which yield not more than the legal rate of interest, which may be a lower rate than is offered from some other source, but 'safety first' is excellently adaptable to all business transactions. Receive interest on your savings, but it had better be small and safe than large and doubtful.

"When you become thoroughly initiated to the business world you will find that it is always a 'give and take' proposition, and that a woman can expect to receive no greater consideration therein than a man—at least, that she can anticipate no greater consideration than she is able, by her business acumen, to command. When she proves herself a real business woman, however, she can count on the proper business respect, and will receive just as square a deal as any man of equal ability."

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THE PROFESSOR'S TALK

(*Continued from page 730*)

MUSICIAN'S ULTIMATE GOAL IS TO TEACH

"Just ponder deeply, ladies and gentlemen, and make your mental confession of how far you fall short of the necessary standard. And that concerns only the technical side of voice training. You have to consider also the artistic side: Style and Interpretation. Why, a whole lifetime rarely suffices to reach the plenitude of one's artistic powers! It is frequently the case that the singer does not reach the apogee of his art until his voice is on the wane. Is he, therefore, lost to music? On the contrary, he will be one of its greatest gains. He will be the ideal teacher.

"And the greatest and highest aim of the true musician is to teach, to make disciples, to propagate his art—his ultimate goal.

"What! You really insist upon my stating an age? You, sir, you ask how old the teacher should be? And you, madam, you ask how young?

"Let me ask you a question: How old do you take me to be, sir? or how young, madam?

"Well, the fully equipped teacher should be as old as I am young: young in zeal, in energy and in earnestness, and old, very old, in experience."

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OUT OF DOORS *by Alice Bennett Wing.* Summy Edition No. 73..... **.75**
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FIVE SKETCHES *by Esther Gronow.* Second Grade. Summy Edition No. 74 **.40**
A set of little pieces, each in a different style, including a March, and a lovely little tone-poem for melody playing entitled "A Wild Flower" that curiously enough has something of the same beauty that one finds in MacDowell's "To a Wild Rose."

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COLUMBIA RECORDS FOR DECEMBER

For many years, up to a comparatively recent date, the greatest obstacle to progress in the higher musical art was the inability of a few great artists to meet the many. For example the Paris Opera had superb artists who were rarely, if ever, heard outside their own city or country; and it goes without saying that notable European artists were never heard by Americans who did not cross the Atlantic.

The problem, then, was how to get the fine interpretations of all great artists to the music lover without reference to limitations of time or space. It was a great step for artistic progress when the creative genius of a few men devised a means to record musical sounds and to reproduce them again with unfailing accuracy.

The result is that today, given a mechanical equipment securable at a moderate price, thousands of persons in thousands of different places may hear the voice of some great artist at the same time, and as often thereafter as they may wish. Isn't this a gain for the art of music?

In looking over the issues of the Columbia Graphophone Co., for December, an outstanding name is that of

Hipolito Lazaro, the eminent Spanish tenor, whose range of voice is as phenomenal as its purity and beauty are astonishing. His contribution is two records: *Recondita armonia* (*Strange harmonies*) from Puccini's opera, *Tosca*, a brilliant emotional modern number; and an aria from the classical opera *Rigoletto*, the famous *La donna e mobile* (*Woman is fickle*), which has been, since the first performance, a great favorite with the lovers of song.

Johannes Sembach, tenor, sings two Wagner arias, *Walter's Prize Song*, from *Die Meistersinger*, and *Lohengrin's Farewell* from the opera *Lohengrin;* this favorite artist gives superb renderings of these master songs.

Leon Rothier, basso, a member of the Metropolitan Opera Co., offers Marcel's famous air *Piff! Paff!* from *The Huguenots*, and *Drum Major's air* from Thomas' light opera, *Le Caïd*, a magnificent voice and splendid style.

Lucy Gates, soprano, with "a voice like a bird," as some one has said, renders two brilliant, florid airs, *Spring* by Henschel, and *Sing, sweet bird*, by Ganz, both with orchestra accompaniment.

Graham Marr, baritone, contributes two songs appropriate to the jollity of the holiday season, Bullard's celebrated *Stein Song*, and De Koven's *Brown October ale*, with vocal quartet and orchestra accompaniment.

Instrumental novelties are also present, and the list includes such numbers as, a double-faced record of Rimsky-Korsakov's oriental ballet, *Scheherazade*, by the Russian Ballet Orchestra; 2, Tchaikovsky's "1812" overture as played by the band of the Grenadier Guards, of London; 3, *Nearer my God to Thee*, as played by Creatore's Band, and Gottschalk's popular *Last Hope*, by Prince's Symphony Orchestra.

Pablo Casals, the eminent Spanish 'cellist, plays the *Adagio* from Haydn's concerto in D major and the *Gigue* from Bach's C major suite, two beautiful numbers from the classical repertoire.

BOOK NOTES

A History of Music. By Charles Villiers Stanford and Cecil Forsyth. Macmillan Co. Price $2.00 net.

A book of 350 pages, with exhaustive index, by two eminent English musicians, intended for the use of students and amateurs, presented in a concise and readable form, with musical examples, portraits, and other illustrations; an appendix gives the names of the chief personages in the history of music with the dates of birth and death. The whole subject is discussed by the authors, a preliminary chapter dealing with the *Origins of Music*, three chapters for the music of the older civilized nations, bringing the subject to the Dark Ages, with the eleventh chapter beginning the presentation of the Modern Period, from the 17th Century to the present day. This period, the most important, is treated in considerable detail and contains both appreciation and criticism of all the most prominent living composers.

Of especial value to the wide-awake musician is the final chapter on *Nationalism and Modern Schools*, in which the characteristics of the music of the various countries, Russia, France, England, America, Germany, etc., are presented.

Twelve Selected Songs of the Hebrides. Collected edited, translated, and arranged for the voice and piano by Marjory Kennedy-Fraser and Kenneth Macleod. Boosey & Co. Price $1.50 net.

The airs are given as the people sang them. the original Gaelic text being preserved, although an English translation is included. The instrumental settings are the work of the editor, who has used especial care to preserve, even in the harmonies added to the tunes, the atmosphere of the old songs.

MUSIC TEACHERS' NATIONAL ASSOCIATION

38TH ANNUAL MEETING, NEW YORK, DECEMBER 27-2

The headquarters of the Association will be at the Murray Hill Hotel, 41st St. and Park Ave., one block from Grand Central Station, and the meetings will be held at Rumford Hall, 50 E. 41st St.

Papers are promised as follows: *The America Singing Teacher*, H. W. Greene, New York. *Some Phases of American Indian Music*, Alice Fletcher Washington, D. C. *The Value of Examination* Frank Wright, Brooklyn. *Music as a Fundamental of Education*, Amy Graham, Buffalo *History of Music in America: A Few Suggestions* O. G. Sonneck, Washington, D. C. *The Indian Experiment in Standardization*, R. G. McCutchan Greencastle, Ind. *The Realm of Scales*, Carl W Grimm, Cincinnati. *Machine Made Music* Henry P. Eames, Chicago. *Some Forgotten Pian Music*, Arthur Foote, Boston. *The Relation of Poetry to Music*, W. D. Armstrong, Atlanta Ill. *America's Share in Contemporary Music* Philip H Goepp, Philadelphia. *The School Survey Movement in Public School Music*, J. B. Cragun Chicago, Ill. *Musical Culture in Negro Schools and Colleges*, Lydia Harris Hamlin. *Music Interpretation*, Arthur Scott-Brook, New York *Symphony Concerts for Children and Young People*, Walter Damrosch, New York. *The Problems of the Harmony Teacher*, Dr. Percy Goetschius New York.

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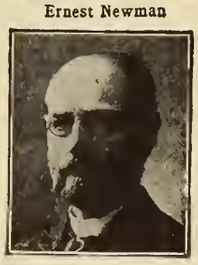
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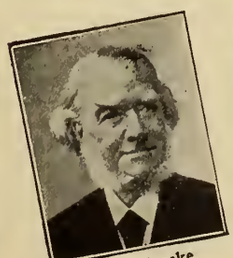
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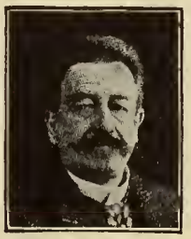
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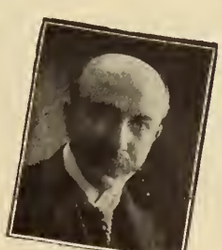
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GENERAL NEWS ITEMS

Silas G. Pratt, an American composer and formerly well-known as a pianist, died at Pittsburgh, October 30. He was born at Addison, Vt., August 4, 1846, studied music in Chicago, and then in Europe, spending some time under Liszt. Upon his return to the United States he located in Chicago, and later in New York The past ten or twelve years he was a resident of Pittsburgh.

Lucrezia Bori, the opera prima donna, according to New York papers, has canceled her engagement with the Metropolitan Opera Company and returned to Spain, on account of throat trouble, due to an operation on the vocal cords.

George Lehmann, well-known as a violin teacher of authority, who located in Berlin nine years ago, has returned to New York and opened a school of violin playing. Mr. Lehmann is highly appreciated as the author of *The true principles of violin playing.*

Harvey B. Gaul, of Pittsburgh, won the W. W. Kimball Co. prize of $100 offered by the Chicago Madrigal Club for his setting, in madrigal form of *A Spring Ditty*, by John Addington Simonds. The composition will be sung next March by the Club under the direction of Mr. D. A. Clippinger.

Lyon and Healy Hall, the recital hall in the new Lyon and Healy Building, Chicago, was formally opened for concert and lecture work, October 29, by Mildred Dilling, harpist, assisted by Valerie Deuscher, soprano.

Mme. Teresa Carreno will give some of her time to teaching this season, with a studio in New York City.

New York University, Department of Music, under the direction of Dr. Thomas Tapper, is offering Saturday morning courses to prepare persons to teach music in the public schools. The instruction will cover methods, harmony, ear training, history of music, appreciation, etc.

The New England Conservatory Library recently received valuable additions, the largest being given by Mr. Louis C. Elson, the well-known author and music critic, who presented a collection of about 200 works on history and theory of music and musical scores.

New York City Department of Education offers to the public lectures on musical subjects, delivered by Daniel Gregory Mason, Mrs. Mary Gregory Murray, John S. Van Cleve, and Pearl Cleveland Wilson. Sunday organ recitals will be given in co-operation with the American Guild of Organists in a number of high schools in Manhattan, the Bronx, and Brooklyn.

Yale Bowl was occupied by 40,000 persons to view the Yale Pageant, October 21, showing Colonial, Revolutionary, early American, and modern periods in the history of the University.

VICTOR TALKING MACHINE RECORDS FOR DECEMBER

When you buy a Talking Machine and the first lot of records to start you on the way to enjoyment of music in the home it is really only a start. Naturally interest and enthusiasm are at a height and this special interest continues for a time.

Too often, however, in six months, or perhaps in a year, enthusiasm begins to wane, and fewer and fewer records are purchased. Various reasons can be assigned for this, but in the judgment of the present writer, a strongly contributing cause is a state of doubt as to which records should be purchased to make the library of music the best and most desirable for the family life.

The test of the artist who makes the record is a good one, but the composition must also be valued and in the long run the decision will probably rest upon the work, even more than upon the artist who performs it. Then one person will be interested in records purely for entertainment, another for educational reasons; and so on through a long and varied list.

Following this we mention certain records which especially interest the writer of these notes. They are worth hearing before you make up your minds as to the purchase of records for your own use or for the purpose of holiday gifts.

Caruso, Enrico, tenor: *Ah, la paterna mano* (*My paternal hand*), from Verdi's opera *Macbeth.* not well known to Americans, but an aria considered worth reviving by the eminent tenor.

Farrar, Geraldine, soprano: *All through the night*, a lovely old Welsh air, beautifully sung.

Garrison, Mabel, soprano: *Happy days*, by Strelezki, a favorite song of a decade or so ago, with a violin obbligato.

Gluck, Alma, soprano: *The mother's prayer*, an old time song of the ballad style, by J. R. Thomas, very popular fifty or sixty years ago.

Journet, Marcel, bass: *Pie Jesu* (*Requiem*, Op. 48), by Fauré (pronounced *Fo-ray*), a French composer of eminence (not Faure, pronounced *For*, the composer of the well-known *Palm Branches*). *Pie Jesu* is from a work for the Catholic service.

Kreisler, Fritz, violinist: *Andante cantabile*, from Tchaikovsky's string quartet, Op. 11, a charming melody played, as may be expected, in a masterly style.

Lazaro, Hipolito, tenor: *O paradiso*, fr Meyerbeer's opera, *L'Africaine*, and *Spirto ge* (*Spirit so fair*), the beautiful tenor air in Donizet opera, *Favorita*, sung by a popular Spanish te whose voice is of unusual beauty and sweetness.

McCormack, John, tenor: *The sunshine your smile*, by Lilian Ray, a big European succe and *Il mio tesoro* (*To my beloved*), from Mozar opera, *Don Giovanni*, one of the most beautiful operatic airs.

Williams, Evan, tenor: *Dreaming of home a mother*, by Ordway, a favorito ballad of an ol generation, sung by a popular American tenor.

Zimbalist, Efrem, violinist: *Menuet* in by Beethoven, and *Gavotte* in D, by Gossec composer of the French school, both delight numbers.

Reimers, Paul, tenor: *To Mary*, by White, attractive English song, and *Phyllis und die M ter*, a German folk-song.

Werrenrath, Reinald, baritono: Two f opera numbers, *The heart bow'd down*, from *hemian Girl*, and *Even bravest heart*, from *Faust*, sung by one of the popular concert artists of tod

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